



# MUSICA

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# **S T U D I A**

## **UNIVERSITATIS BABEȘ-BOLYAI**

### **MUSICA**

**Special Issue 1**

#### **SUMAR – SOMMAIRE – CONTENTS – INHALT**

##### **MUSIC PERFORMANCE**

- OLHA LIASHENKO, VYACHESLAV POLYANSKYI, YEVHEN KURYSHEV, LYUDMYLA HARKUSHA, TETIANA BUTENKO, KATERYNA BALIURA, The Impact of an Individual Approach on the Development of the Pianist's Performance Skills at a Higher Educational Institution ..... 7
- LIUDMYLA SEMKO, YEVHENIIA PROVOROVA, OKSANA GOROZHANKINA, MARHARYTA MALAKHOVA, OKSANA STANKO, The Influence of an Individual Teaching Method on the Development of Performing Skills of Musicians-Instrumentalists..... 27
- NATALIYA BYELIK-ZOLOTARYOVA, OLENA ZAVERUKHA, OLGA MYKHAILOVA, TETIANA SUKHOMLINOVA, OLENA CHUMAK, Landscape in the Twentieth Century Composing in the Aspect of Performing Interpretation ..... 49

##### **MUSIC HISTORY**

- LIVIU IFTENE, Donizetti – *Inediti per Tenore* (Donizetti – *Novelties for Tenors*)..... 71

NOÉMI KARÁCSONY, MĂDĂLINA DANA RUCSANDA, The Evolution of the French Chanson during the Renaissance: from the <i>Parisian Chanson</i> to the <i>Pléiade</i> Chansons, and the <i>Air Du Cour</i> .....	83
STELA GUȚANU, A Bridge over Times – The History and Modernity of Choral Chant in the Orthodox Church of Bessarabia, from Creation to Reception .....	101
DANIEL MOCANU, Metropolitan Cathedral Choir. 100 Years Since Its Foundation .....	115
ANA SZILÁGYI, From ‘Musique Concrète’ and Acousmatic Art to the ‘New Music Theater’. The Austrian Composer Dieter Kaufmann....	133

## MUSICAL ANALYSES

LIOARA POPA, <i>Scherzo</i> Op. 31, No. 2 by Frédéric Chopin .....	145
ÉVA PÉTER, Max Reger’s Organ Fantasias based on Chorale Melodies....	157
DIANA ICHIM, BOTOND SZŐCS, STELA DRĂGULIN, Fantasy and Innovation in <i>Deux pièces pour Clavecin</i> , H. 244 by Bohuslav Martinů .....	171
ALEXANDRU ANASTASIU, Heterophony in “ <i>Solo for Marimbaphone and Vibraphone</i> ”, Composed by Ștefan Niculescu .....	185
IULIANA ISAC, Myths, The Focus of 20 <sup>th</sup> Century Composers. Aurel Stroe – <i>Orestia II</i> .....	193
LEONA VARVARICHI, Tradition and Modernism in the Works of Wilhelm Georg Berger; <i>Sonata for Viola and Cello</i> Op. 18 .....	205
ATTILA FODOR, <i>The Gates of Sky</i> by Ede Terényi: Music Analysis.....	215
DRAGOȘ-MIHAI COHAL, <i>Da pacem domine</i> by Arvo Pärt. The Stylistic and Interpretative Analysis – Conductor’s Guide .....	261
BOTOND SZŐCS, MAGDALENA SUCIU, STELA DRĂGULIN, A Multilevel Analysis of Fazil Say’s <i>Sonata for Violin and Piano</i> Op. 7 .....	277
<b>CONTRIBUTORS</b> .....	291
<b>SUBSCRIPTION</b> .....	303
<b>AGREEMENT OF CHANGE BETWEEN THE INSTITUTIONS</b> .....	305
<b>INVITATION FOR PUBLISHING</b> .....	307

## THE IMPACT OF AN INDIVIDUAL APPROACH ON THE DEVELOPMENT OF THE PIANIST'S PERFORMANCE SKILLS AT A HIGHER EDUCATIONAL INSTITUTION

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**SUMMARY.** Studying the impact of an individual approach to teaching students' performance subjects is relevant because of the brightness and diversity of creative thinking, artistic interests, and orientation of future specialists in the field of piano art. The aim of the study is to determine the effectiveness of person-oriented music pedagogy. The research methods are: monitoring the process of training professional personnel and their activities after the completion of education; surveying students and young performers; comparison. The results of this study shed light on the problem of an individual approach to the development of musical performance as a whole multifaceted system — one of the modern pedagogical models consisting of several blocks: stages of training based on an individual approach; its components; principles. The prospects of research include the development of a modernized training programme oriented to student's personality. This is determined by the need

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to create an individual method of mastering the profession of a performer in the current conditions, which contributes to the development of students' unique abilities and serves as the basis for their successful realization as an artist.

**Keywords:** Musical Pedagogy; Performance Skills; Methods and Principles of Education; Piano Teaching Techniques; Stage Performance.

## Introduction

The practice of an individual approach to teaching musical performance subjects is a pedagogical, more broadly, an artistic phenomenon that is determined by the need to reveal and realize the student's creative abilities. This, in turn, contributes to the prosperity of the national culture and raising its level.

Experts from different countries studied this topic. Mykhaliuk<sup>7</sup> focuses on the problem of modernizing the current educational system, in particular, for the training of professionals in the field of piano performance. This is related to the natural processes of integration of national music pedagogy into the international field of education, which seeks to implement high humanistic values. The researcher reveals the prerequisites for the formation of a universal performing musicians: activation of national self-awareness; ensuring dialogic principles of teacher-student interaction; development of creative independence. The stages of development of the professional culture of future pianists are also highlighted: orientational and motivational; cognitive and informational; transformative and technological; independently creative<sup>8</sup>.

The stages of development of the professional culture of future pianists are also identified: orientational and motivational; cognitive and informational; transformative and technological; independently creative<sup>9</sup>.

Mykhaliuk<sup>10</sup> also studies the aspect of innovative transformation in the field of higher music education. According to the researcher, its components are: creativity, which is characteristic of the personality of each student and conditions that contribute to the comprehensive revealing of distinctive creative potential<sup>11</sup>.

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<sup>7</sup> Mykhaliuk, Alla. "Formation of future music teachers' performing culture by means of Ukrainian piano art." PhD abstract. M.P. Drahomanov National Pedagogical University, Ukraine, 2020. <https://www.researchgate.net/publication/340686724> (accessed 20.02.2023)

<sup>8</sup> Ibid

<sup>9</sup> Ibid

<sup>10</sup> Mykhaliuk, Alla. "Creativity and innovation: modern content." In *Educological Discourse*, vol. 3, no. 34, 2023. pp. 32-45.

<sup>11</sup> Ibid

Drake and Palmer<sup>12</sup> explore how the pianists improve their performance technique through productive communication between teacher and students. In their opinion, one of the most effective approaches to the interaction of teachers with future specialists is building a system of skills in the use of a large arsenal of interpretation tools under time constraints.

Duncan<sup>13</sup> considers the system of students' individual habits in the context of which they learn the educational and concert repertoire. Considering this factor, teachers can gradually create a universal system of approaches to learning, which will contribute to the improvement of the concept of musical performance education in higher educational institutions (HEIs)<sup>14</sup>.

Cohen and Bodner<sup>15</sup> focus on the active application of the methods of a positive psychological approach to the processes of educational and concert activities during the training of future professional piano players. This mechanism helps the teacher to find individual learning principles created for the comprehensive development of the musician<sup>16</sup>.

Okan and Usta<sup>17</sup> consider the prospects of teaching students to play the piano in an inextricable connection with the integration of the anxiety prevention course into the general cycle of studied subjects. According to their findings, it occurs in students during exams, concerts, and other events when they appear in front of an audience (as a rule, these are stage performances). So, the habit of controlling one's own consciousness and emotional apparatus is relevant for the modern generation of performers. Its formation requires an individual approach.

However, all the above-mentioned studies cover only one specific area of the problem of an individual approach to teaching students' musical performance. Regarding the scope and versatility of the topic, the authors of this article studied it as a complex system that combines various elements of

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<sup>12</sup> Drake, Carolyn; and Palmer, Caroline. "Skill acquisition in music performance: Relations between planning and temporal control." In *Cognition*, vol. 74, no. 1, 2000, pp. 1-32. [https://doi.org/10.1016/S0010-0277\(99\)00061-X](https://doi.org/10.1016/S0010-0277(99)00061-X)

<sup>13</sup> Duncan, Elizabeth A. "An analysis of effective practice strategies for the performing undergraduate university-level pianist". Master Thesis, Old Dominion University, 2021. [https://digitalcommons.odu.edu/cgi/viewcontent.cgi?article=1001&context=music\\_etds](https://digitalcommons.odu.edu/cgi/viewcontent.cgi?article=1001&context=music_etds) (accessed 20.02.2023)

<sup>14</sup> Ibid

<sup>15</sup> Cohen, Susanna; and Bodner, Ehud. "Music performance skills: A two-pronged approach – facilitating optimal music performance and reducing music performance anxiety." In *Psychology of Music*, vol. 47, no. 4, 2019, pp. 521-538. <https://doi.org/10.1177/0305735618765349>

<sup>16</sup> Ibid

<sup>17</sup> Okan, Hepsen; and Usta, Buse. "Conservatory students' music performance anxiety and educational expectations: A qualitative study. Education, Psychology." In *Asian Journal of Education and Training*, vol. 7, no. 4, 2021, pp. 250–259. <https://doi.org/10.20448/journal.522.2021.74.250.259>

the training of professional pianists into a single whole. In view of the foregoing, the aim of the study is to determine the effectiveness of music pedagogy oriented to the individual, as well as to identify its key elements, their content, and significance.

### Literature review

Modern rescuers focus on a number of key aspects of the influence of an individual approach on the development of the pianist's performance skills in HEIs. Montello<sup>18</sup> suggests introducing elements of music therapy into the modern system of training professional piano players. They consist of a set of principles for the development of behaviour that contributes to the preservation of health by students during the period of study and public performance. According to the researchers, yoga classes occupy one of the main places among them<sup>19</sup>.

Chappell<sup>20</sup> has a progressive view of a comprehensive development of a pianist. The researcher encourages teachers to develop in students both technical skills and the ability to qualitatively read an unfamiliar musical text, as well as their abilities to improvise, to grasp the main idea of a musical piece, and to memorize it effectively. This activates the work of both hemispheres of the brain and creates a balance of their interaction, which is necessary for the multifaceted realization of students' potential<sup>21</sup>.

Irkliienko and Lobach<sup>22</sup> investigate the author's methods of learning to play the piano. One of them belongs to Shevchenko. It reveals the problems of developing motor skills, finger speed, sound production techniques and working on passages, and also offers the author's method of performing scales. The uniqueness of this type of didactic materials is their effectiveness when teachers work with future performers of different ages and degrees of their performance skills. They can also be used as a system of an individual approach to building future pianist's performance skills<sup>23</sup>.

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<sup>18</sup> Montello, Louise. "The performance wellness seminar: An integrative music therapy approach to preventing performance-related disorders in college-age musicians." In *Music and Medicine: An Interdisciplinary Journal*, vol. 2, no. 2, 2010, pp. 109-116.  
<https://doi.org/10.1177/1943862110364231>

<sup>19</sup> Ibid

<sup>20</sup> Chappell, Sally. "Developing the complete pianist: a study of the importance of a whole-brain approach to piano teaching." In *British Journal of Music Education*, vol. 16, no. 3, 1999, pp. 253-262. <https://doi.org/10.1017/S0265051799000340>

<sup>21</sup> Ibid

<sup>22</sup> Irkliienko, V.; and Lobach, L. "S. A. Shevchenko's heritage in future music teacher piano training." In *Aesthetics and Ethics of Pedagogical Action*, vol. 27, 2023, pp. 148-158.  
<https://doi.org/10.33989/2226-4051.2023.27.282142>

<sup>23</sup> Ibid

Miettinen<sup>24</sup> raises the issue of intercultural (more broadly, international) competence of music teachers. This contributes not only to the expansion of the information volume of educational programmes (including the major Piano), but also to the exchange of experience in teaching methods, including those focused on individuality<sup>25</sup>.

Westerlund, Kallio and Karlsen<sup>26</sup> focus on the problem of adapting music education to the changes occurring in a society. In particular, they are concerned about a number of key components of the system of training musicians: supporting the intensity of self-education of teachers of performance subjects; constructive social policy of modern states regarding the development of academic culture; preservation and promotion of high moral values. Their realization in the context of an individual approach to learning contributes to the creation of a progressive universal model of music education<sup>27</sup>.

Pavlenko<sup>28</sup> deals with the issues of developing the students' skills of performing jazz compositions. The author shares practical recommendations on the skills of interpreting accompaniment during solo and collective music playing. This information contains a huge potential for implementing an individual approach to teaching children and youth the basics of performing techniques and developing their creative attitude to art<sup>29</sup>.

Christophersen<sup>30</sup> emphasises the importance of integrating popular music into the modern education system. The researcher notes that the development of this direction takes on a significant role in the process of training future teachers of musical art. It serves as a foundation for the formation of an individual approach to communication with students, which enhances their learning motivation<sup>31</sup>.

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<sup>24</sup> Miettinen, Laura. "Towards relational music teacher professionalism: Exploring intercultural competence through the experiences of two music teacher educators in Finland and Israel." In *Research Studies in Music Education*, vol. 43, no. 2, 2020. <https://doi.org/10.1177/1321103X20936399>

<sup>25</sup> Ibid

<sup>26</sup> Westerlund, Heidi; Kallio, Alexis Anja; and Karlsen, Sidsel. "Interrogating intercultural competence through a "pedagogy of interruption": A metasynthesis of intercultural outreach projects in music teacher education." In *Research Studies in Music Education*, vol. 44, no. 2, 2021. <https://doi.org/10.1177/1321103X211026007>

<sup>27</sup> Ibid

<sup>28</sup> Pavlenko, A. M. "Development of jazz accompaniment skills of future music teacher in process of piano training." In *Musical Art in Educational Discourse*, vol. 2, 2017, pp. 118-122. <https://doi.org/10.28925/2518-766X.20172.118122>

<sup>29</sup> Ibid

<sup>30</sup> Christophersen, Catharina. "Challenging music teacher education in Norway: Popular music and music teacher education." *Norges musikkhøgskole*, 2017. pp. 105-114. [https://nmh.brage.unit.no/nmh-xmlui/bitstream/handle/11250/2475253/Catharina\\_Christophersen\\_Festskrift.pdf?sequence=1](https://nmh.brage.unit.no/nmh-xmlui/bitstream/handle/11250/2475253/Catharina_Christophersen_Festskrift.pdf?sequence=1) (accessed 19.02.2023)

<sup>31</sup> Ibid



Mykhaskova<sup>32</sup> advances the concept of an interactive system of modern music teaching methods, based on the practice of performing individual educational research tasks for students. Such mini-projects contribute to the development of students' sense of self, creative self-identification, recognition of the nature of their unique talent.

Zhou<sup>33</sup> sees the progress of modern music pedagogy in the preservation, popularization and in-depth understanding of the spiritual and moral values of culture, as well as in the intellectual education of future pianists. Having mastered the mentioned aspects of social life, teachers will be able to find the most productive approaches to the individual education of students<sup>34</sup>.

Yang and Jung<sup>35</sup> share the idea of modernizing modern music education through the active use of multimedia resources by teachers and students during classes and performances. According to the researchers, this has a favourable effect on the development of the unique capabilities of each student and becomes the basis for implementing an individual approach to mastering the instrumental subject<sup>36</sup>.

Marisi<sup>37</sup> emphasizes the importance of independent critical thinking and self-learning strategies of students in the process of building their professional performance skills. This opens up opportunities for students to find and implement the optimal method of learning the piano for them. This is the way to develop the creative personality, which is facilitated by the teacher's tactics, who encourages the students' initiative<sup>38</sup>.

Bandyopadhyay et al.<sup>39</sup> consider the educational process in general and access to it for all those who want it as a platform for discovering in people

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<sup>32</sup> Mykhaskova, Maryna. "Application of interactive methods of teaching in individual-research educational tasks in training of the future music art teachers." In *Research Notes of Mykola Gogol Nizhyn State University*, vol. 1, 2018, pp. 109-113. <https://doi.org/10.31654/2663-4902-2018-PP-1-109-113>

<sup>33</sup> Zhou, Min. "Spiritual and aesthetic education of future music and pedagogical employees." In *Spiritual and Intellectual Upbringing and Teaching of Youth in the XXI Century*, vol. 3, 2021, pp. 78-80. <https://doi.org/10.34142/2708-4809.SIUTY.2021.15>

<sup>34</sup> Ibid

<sup>35</sup> Yang, Jing; and Jung, Young Gook. "College piano teaching based on multimedia technology." In *International Journal of Web-Based Learning and Teaching Technologies*, vol. 18, no. 2, 2023. pp. 1-10. <https://doi.org/10.4018/IJWLTT.330677>

<sup>36</sup> Ibid

<sup>37</sup> Marisi, Rossella. "Developing the students' thinking and learning skills in the instrumental lesson." In *Research Anthology on Vocational Education and Preparing Future Workers*. Hershey, Pennsylvania, USA: IGI Global. Publishing tomorrow's research today, 2022. pp. 517-541. <https://doi.org/10.4018/978-1-6684-5696-5.ch030>

<sup>38</sup> Ibid

<sup>39</sup> Bandyopadhyay, Somprakash; Bardhan, Arina; Dey, Priyadarshini; and Bhattacharyya, Sneha. "Education divide: Concepts and dimensions." In *Bridging the Education Divide Using Social Technologies: Explorations in Rural India*. Singapore: Springer Nature Singapore Private Limited, 2021, pp. 15-42, [https://doi.org/10.1007/978-981-33-6738-8\\_2](https://doi.org/10.1007/978-981-33-6738-8_2)

almost unlimited opportunities for learning, comprehensive realization of creative abilities embedded in them since birth.

Bernays and Traube<sup>40</sup> see the pianist's individuality in his relation to such elements of interpretation as: articulation; system of dynamic shades; using a pedal and playing timbres. The uniqueness of musicians of different ages, national schools and stylistic directions is most vividly revealed in all the listed performance components<sup>41</sup>.

Wang et al.<sup>42</sup> study in depth the patterns of the anatomy and activity of the performance apparatus of pianists. Knowledge of the features and mechanisms of coordination of its elements in the process of movement (interpretation of passages of different complexity and speed) also helps teachers to find an individual approach to the formation of a wide range of techniques by students<sup>43</sup>.

However, the issue of the influence of an individual approach on the development of the performance skills of a pianist in HEIs requires a comprehensive study as a complex integrated system.

## **Materials and methods**

### ***Research design***

The results of the practical activities of the authors of the proposed publication became the research materials of the impact of an individual approach to the training of pianists in HEIs. They are based on a system of observations of the process of realizing the unique creative potential of young pianists during 2022-2023. This system contains several stages of implementation of the individual training plan. The initial stage is based on the mechanisms of the teacher-student interaction during training under the educational programme. The second is based on observing the activities of graduates in the field of piano performance. The third was focused on the significance of their performances for the modern audience and pedagogical activity.

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<sup>40</sup> Bernays, Michel; and Traube, Caroline. "Investigating pianists' individuality in the performance of five timbral nuances through patterns of articulation, touch, dynamics, and pedaling." In *Frontiers in Psychology*, vol. 5, 2014. <https://doi.org/10.3389/fpsyg.2014.00157>

<sup>41</sup> Ibid

<sup>42</sup> Wang, Huijiang; Nonaka, Tetsushi; Abdulali, Arsen; and Iida, Fumiya. "Coordinating upper limbs for octave playing on the piano via neuro-musculoskeletal modeling." In *Bioinspiration & Biomimetics*, vol. 18, no. 6, 2023. <https://doi.org/10.1088/1748-3190/acfa51>

<sup>43</sup> Ibid

### ***Practical research methods***

The basics methods of the study were monitoring the quality of students' knowledge of subjects during the study period; the nature of their practical approach to self-realization as professional pianists, and questionnaire survey. The list of questions for future specialists is given in **Appendix A**. They are divided into several groups, which deal with: the psychological and pedagogical aspect of the implementation of an individual approach to learning; characteristic features of concert practical activity; ways to modernize the process of learning performance subjects. Indicators of reliability and validity of the questionnaire are confirmed by references to the studies that reflect the experience of in-depth research into the effects of an individual approach to the training of professional pianists.

### ***Sample***

The study involved 150 students and graduates of various of higher musical education institutions, who were learning piano performance. These were future professional pianists in the fourth year of study, and performers who received a specialist diploma in 2022. This choice is determined by the possibility of obtaining information based on the independent, objective opinion of young pianists and their practical experience of acquiring piano playing skills in the process of professional training.

### ***Research instruments***

An individual training programme for professional pianists was tested during the period of work on the project. It is based on a number of methods designed for a particular student, the nature of his/her musical abilities, and the area of creative interests. The arithmetic mean of indicators (in percentages) of students' attitude to various aspects of the specified programme was also used to reveal their opinions about it and the needs for its use.

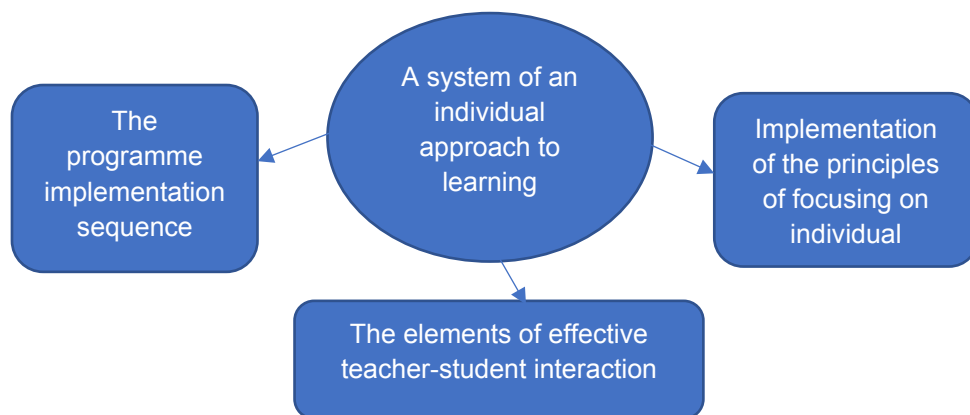
### ***Ethical criteria***

The research complies with the principle of privacy of the personal data of the young pianists who took part in this project. The experiment was conducted on a voluntary basis, both by teachers and students.

## Results

The current practice of teaching students testifies to the effectiveness of the teacher's application of an individual approach to a particular person. It is based on several blocks that create a modern music pedagogical system illustrated in Figure 1.

**Figure 1**



### **Blocks of the music pedagogical system of an individual approach**

The programme sequence includes several stages that contribute to its successful implementation. This is a diagnosis of abilities; determination of the main area of creative interests; the atmosphere of an art laboratory (in an educational institution and at home); expansion and enrichment of the student's executive capabilities in the context of the specifics of his/her talent. Table 1 provides the characteristics of the stages of the implementation of the person-oriented pedagogical principles listed above in the process of training professionals, and the data on the effectiveness of their use (as a percentage).

**Table 1**

<i>The name of the stage of the person-oriented training programme</i>	<i>The significance of the stages of an individual approach</i>	<i>The effectiveness of applying the stages of an individual approach</i>
Diagnosics of the student's abilities	Determining the depth of perception by the student of various aspects of world music culture, its manifestations in many stylistic directions, national schools, genres and structures. It has an effect on the assimilation of certain Konavian manners and mastering composition form; on the transfer of the author's ideas and images.	85%
Determining the main sphere of student's creative interests	The teacher determines the level of student's motivation regarding the coverage of a certain artistic content and technical tools in relation to the cultural environment close to him/her. Contributes to the process of improving performance skills accompanied by a positive attitude to the material being learned and awareness of its specifics.	80%
The atmosphere of an art laboratory (in the educational institution and at home)	Giving the student the opportunity to fully and comprehensively express his/her own creative perception of the work being studied; share the options of its individual interpretation and the vision of the system of artistic means aimed at the comprehensive disclosure of the content of the composition. Contributes to the development of critical, independent, creative thinking, which ensures the success of the creative realization of the future pianist in general.	95%
Expanding and enriching the student's performance capabilities in the context of the specifics of his/her talent	Selection of a stylistic palette of works in which the student's potential is deeply and extraordinarily realized. It opens up the possibility of mastering complex genres and structures belonging to the vast panorama of modern musical art (from the heritage of the baroque, classicism, romanticism, modernism to jazz and performance in real time).	90%

**Content, significance and effectiveness of the stages of an individual approach to building instrumental and performance skills of future pianists**

All the listed stages of implementation of the individual approach to the learning programme, as evidenced by the results of experiments in HEIs, are necessary for its effective functioning. They are closely related and serve as the foundation for realizing the unique creative potential of each student.

In the context of studying the problem of searching for the most effective model of modern music education (including one based on an individual approach), a system of elements that are of key importance for its existence was established. They are: training programme (personally oriented interpretation of the basics of the subject); repertoire (the breadth of the genre panorama of studied works); principles of presentation of educational material (forms that motivate students to in-depth and high-quality mastery of performance subjects). Table 2 provides a description of the components of the modernized education system, where one of the key values is an individual approach to learning, and an indicator of their importance in the process of preparing future professionals.

**Table 2**

<i>The names of the components of an individual approach to learning</i>	<i>The content and role of the components of an individual approach to learning a subject</i>	<i>Effectiveness of components</i>
Training programme (personally oriented interpretation of the basics of the subject)	The complex of theoretical materials finds a format that is optimal for their learning by the student in the conditions that determine his/her activity and state, as well as the goals and ways of their implementation.	90%
Repertoire (the breadth of the genre panorama of the studied works)	The student is given the opportunity to test his-her interests, artistic inclinations, the constitution of the performing apparatus in the context of various stylistic trends, folklore areas, compositional techniques in order to make it easier for him/her to feel, realize and choose the direction of his further development as a pianist.	85%
Ways of presenting educational material (forms that motivate students to in-depth and high-quality mastery of the performance subjects)	Diversity of the structure of classes, based on the alternation of exciting types of passives (discussion, brainstorming, designing) and active (performance, live dialogue with the listener) practice of mastering performance subjects.	80%

**Characteristics and effectiveness of the main components of individual learning of performance subjects**

The success of implementing and promoting the tactics of an individual approach to mastering educational programmes in the major Piano is also based on a number of principles used in the process of its practical application. Table 3 provides a list, essence and effectiveness of similar principles is given.

**Table 3**

<i>The name of the principles of implementation of an individual approach to learning</i>	<i>Characteristics of the principles of individual learning</i>	<i>Effectiveness of principles</i>
Cooperation	The teacher and the student perform as a single team, a musical ensemble. So, the nature of the student's talent, its features are noticed by an experienced mentor, receive a positive assessment. The student, in turn, begins to feel himself/herself the creator of the interpretation, feels motivated to reveal his/her own artistic uniqueness.	80%
The multi-vector nature of performance activity	Giving the student the opportunity to participate in various cultural events and projects. The distinctive specifics of their contexts contribute to the awareness of the role and significance of the activity of a learner as a part of modern global musical art, and also help to determine its most promising direction.	80%
Openness to artistic experiments	Practice in the context of which elements of improvisation are used (during classes and when performing independent work at home) acts as one of the universal approaches to the enhancement of students' motivation aimed at mastering the technique of playing the piano.	95%
Encouraging the manifestations of independent artistic thought (ideas, concepts, visions and plans for revealing the content of musical works)	Under such conditions, the teacher expands the sphere of his/her own professional comfort. He comprehends the system of students' unpredictable, independent creative thinking, and also becomes their researcher and mentor, who opens up new unexplored ways of artistic realization of their talents for the future generation of pianists.	85%

**Principles of implementing an individual approach to learning**

Formation of bright creative personalities is the result of the consistent implementation of the stages of an individual approach to learning and the flexible use of its main elements. Their performance activity is based on a combination of a unique artistic position regarding the reading and interpretation of the author's text, as well as a wide range of technical capabilities, which contributes to the interpretation of the most complex works. So, an individual approach to student education finds its effective application in HEIs.

## Discussion

Several studies covered the issue of the impact of an individual approach to student learning on the quality of education of professionals in the field of piano playing.

Molchanova<sup>44</sup> emphasizes the significance of building future professional pianists' special competencies in the areas of their performance. In particular, the researcher reveals the way of the emergence and development of concertmaster skill in the context of the subject Chamber Ensemble<sup>45</sup>. An individual approach to learning plays a key role here, as it considers the nature of students' talent, the spectrum of their artistic interests. Kattenbeck<sup>46</sup> sees the special importance of ethnic culture in the process of training piano performers. The tendency to use its pieces in the students' repertoire can protect against stereotypes in the system of higher music education<sup>47</sup>. This concept resonates with the authors' position, according to which the components (repertoire) and principles (providing the opportunity to understand different national styles in music) of an individual approach to learning contribute to its effectiveness.

Furuya et al.<sup>48</sup> found the effectiveness of an artificial intelligence model (robot-exoskeleton) that reproduces the pianists' hands. It helps to

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<sup>44</sup> Molchanova, Tetiana. "Departments of chamber ensemble and concert mastering in terms of historical and cultural processes, professional intersections and repertoire policy." In *Collection of scientific works "Notes on Art Criticism"*, vol. 43, 2023, pp. 97-103. <https://doi.org/10.32461/2226-2180.43.2023.286842>

<sup>45</sup> Ibid

<sup>46</sup> Kattenbeck, Chris. (2023). "Beatmakers Don't Have the Luxury of Also Being Musicians.' On the Need to Provincialize Western Art Music in Music-Teacher Training." In *44th Yearbook of the German Association for Research in Music Education*, Göllner, M., Honnens, J., Krupp, V., Oravec, L., Schmid, S. (Eds.). Köln: AMPF, 2023, pp. 347-363. <https://doi.org/10.31244/9783830997641.20>

<sup>47</sup> Ibid

<sup>48</sup> Furuya, Shinichi; Tanibuchi, Ryuya; Nishioka, Hayato; Kimoto, Yudai; Hirano, Masato; and Oku, Takanori. "Passive somatosensory training enhances piano skill in adolescent and adult pianists: A preliminary study." In *Annals of the New York Academy of Sciences*, vol. 1519, no. 1, 2022. pp. 167-172. <https://doi.org/10.1111/nyas.14939>



reveal the features of the performance apparatus and outline the prospects of an individual approach to learning piano playing considering its unique constitution. The importance of somatosensory and motor training in the process of teaching future professionals is emphasized<sup>49</sup>. Rumyantseva<sup>50</sup> focuses on the uniqueness of the performance style. According to the researcher, it consists of the following components: the semantic load of the details of the differentiated and transparent manner of performance; energization of sound production; comparison of historically established types of articulation; dynamics; agogics. They manifested themselves particularly bright in the activities of the modern French pianist Lucas Debargue<sup>51</sup>. The authors of this study agree with the specialist's position. The system of an individual approach to training is designed to form future performers' subtle feeling and mastery of involving the listed elements of rendering the compositions on stage.

Prodou<sup>52</sup> used the example of the work of the outstanding Argentine pianist Martha Argerich and concluded about the effectiveness of an individual approach to professional performance activity. It is manifested in the musician's concentration on a certain area of piano culture, in particular, the choice of a narrow specialization of a concert pianist; imitation of the romantic traditions of musical culture; turning to the chamber repertoire and appropriate forms of music-making, which create a special atmosphere of direct communication. According to the authors of this article, this can be successfully implemented in the context of student education<sup>53</sup>. Shwan and Drăgulin<sup>54</sup> reveal an aspect of individual performance style by exploring the interpretations of masterpieces of academic music (J. Brahms) by three well-known pianists (Radu Lupu, Martha Argerich, and Murray Perahia). The study confirms the need to apply the practice of student's individual learning, as it contributes to revealing the uniqueness of his/her creative potential.

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<sup>49</sup> Ibid

<sup>50</sup> Rumyantseva, A. Yu. "Lucas Debargue's performing interpretation as a new horizon for understanding the artistic space of N. Medtner's Sonata f-moll, op. 5." In *Culture of Ukraine*, vol. 75, 2022. <https://doi.org/10.31516/2410-5325.075.13>

<sup>51</sup> Ibid

<sup>52</sup> Prodou, Yevheniia. "Style dominants of Martha Argerich's musical creativity." In *Aspects of Historical Musicology*, vol. 28, 2022. pp. 64-83. <https://doi.org/10.34064/khnum2-28.05>

<sup>53</sup> Ibid

<sup>54</sup> Shwan, Sebastian; and Drăgulin, Stela. "The 'Wild Beauty' of Brahms's Rhapsodies, Op. 79. Structural Analysis and Comparative Analysis of Performances." In *Studia Universitatis Babeş-Bolyai. Studia Musica*, vol. 66, no. 2, 2021, pp. 309-332. <https://doi.org/10.24193/subbmusica.2021.2.22>

Zeller<sup>55</sup> worked on the use of a certain set of musical techniques within a particular style, as well as the processes of their transformation in the context of the development and modernization of performance practice. This idea contributes not only to a deep comprehensive understanding of expressiveness in musical performance, but also serves as an incentive for its individual application in higher music educational institutions. Chueke<sup>56</sup> puts forward a progressive concept of interpretation enrichment by embodying an original vision and reading the composer's text by a pianist. According to the experts, musical notation is a guide for rendering a sound image, an individual artistic interpretation adds the spirituality. This reflects the authors' position: the need to implement individual-centered learning approaches.

Li et al.<sup>57</sup> focused on the psychological state of a musician during performance as an aspect of piano performing practice. Using and processing large data volumes related to this issue, experts concluded that it is necessary to create prerequisites for a favorable internal emotional mood of the pianist in the process of interpretation and energy exchange with the audience<sup>58</sup>. According to the authors of this study, an individual approach to learning during the professional training of students of HEIs is one of such prerequisites.

All the above studies are of great practical importance in the context of music pedagogy of HEIs and concert performance. However, the problem of implementing an individual approach to teaching musical performance subjects and, in particular, pianism, requires its study as a complex system consisting of several key elements. It is a model of a modern expanded and modernized field of teaching, focused on the formation of a unique creative personality who can contribute to the world musical culture. This study attempted to reveal it, as well as to identify and characterize the elements that form the basis of this system. It is shown here as a complex phenomenon of musical pedagogical and performance practice, the elements of which are inextricably linked with each other in close interaction.

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<sup>55</sup> Zeller, Paul. "Chasing expression: Tracing notated and performative devices that create a *bel canto* style at the piano." A doctoral document. University of Nebraska, Lincoln, Nebraska, 2021. <https://www.researchgate.net/publication/351256228>

<sup>56</sup> Chueke, Zelia. "Reading music: a listening process, breaking the barriers of notation." In *Per Musi (Scholarly Music Journal)*, vol. 11, 2006, pp. 106-112.

<sup>57</sup> Li, Rui; Kirliauskienė, Rasa; Sun, Yixin; Dong, Shixue; and Zhang, Li. "Psychological quality of piano players based on big data algorithm." In *Wireless Communications and Mobile Computing*, vol. 8, 2022, article 7237099. <https://doi.org/10.1155/2022/7237099>

<sup>58</sup> Ibid

## Conclusions

This study established that the problem of individual training of pianists in HEIs is a complex system. It is formed by several large-scale blocks. This is the sequence of mastering the program, which is focused on the student's unique qualities and creative abilities; components of mastering musical performance; principles of formation of a professional pianist. Each of the specified blocks of the system of an individual approach to learning consists of elements that are of key importance for their effective implementation in musical pedagogical practice.

The stages of learning the programme by the students majoring in Piano includes such components as the diagnostics of the student's abilities (it provides 85% of learning efficiency); determining the main sphere of the student's creative interests (80%); the atmosphere of an art laboratory (95%); expansion and enrichment of the student's performance capabilities in the context of the specifics of his/her talent (90%).

The components of an individual approach to the study of musical performance are: a training programme (interpretation of the basics of the subjects focused on an individual), which ensures 90% of the success of training; repertoire (the breadth of the genre panorama of the works being learned), which gives 85% of the effectiveness of the professional training of pianists; ways of presenting educational material (forms that motivate students to in-depth and high-quality mastery of the performance subjects), which give student the opportunity for individual creative development by 80%.

The principles of preparing a professional pianist are based on: cooperation (80% of the effectiveness of training); multi-vector performance activity (80%); openness to artistic experiments (95%); encouraging the manifestations of independent artistic thought (ideas, concepts, visions and plans for revealing the content of musical works), which ensures the realization of the unique talent of each student by 85%.

This study found that all these elements are inseparably united with each other. Their presence in the musical pedagogical practice of HEIs contributes to the modernization of the education system through the expansion of its boundaries, opportunities aimed at recognizing the student's unique abilities and comprehensive realization of his/her creative potential. The academic novelty of the study is that the problem of an individual approach to the training of professional pianists is considered as a complex integrated system that includes interrelated elements of different scale, content, and functional significance. The practical significance of the study is determined by its relevance in the context of modern individuality-centred music pedagogy of HEIs. The prospect of further research in this area is a large number and variety of types of artistic thinking of contemporary performers and the need to provide ample opportunities for their comprehensive realization.

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## Appendix A

The list of questionnaire questions addressed to students is divided into several groups. The first deals with the psychological and pedagogical aspect of the implementation of an individual approach to learning<sup>59</sup>, the second covers the characteristic features of concert practical activity<sup>60</sup>, the third serves as a review of the path to the modernization of the process of mastering performance subjects<sup>61</sup>.

### *Psychological and pedagogical principles of an individual approach*

- 1) What is the importance of the teacher's attention to the student's individual abilities?
- 2) How important is the teacher's enhancement of the student's interests?
- 3) What role does the possibility of mastering works of a style that is closest to the nature of his talent play in building student's professional performance skills?

### *Concert practical activity*

- 4) What is the significance for the student of his active participation in concert activities and cultural projects?
- 5) Are the success of the student's performances and the individual method of his training related to each other?
- 6) Is the reception of a creative experiment a platform for revealing and realizing the student's unique capabilities?
- 7) How effective can the performance ensemble of a teacher and a student be?

### *Modernization of the process of assimilation of performance subjects*

- 8) How effective is the selection of the repertoire in which the student is interested in motivating the student?
- 9) What is the role of an individual approach to students' mastery of a wide technical arsenal characteristic of professional pianists?
- 10) Does the fact of the teacher's respectful attitude towards the student's independent creative ideas and thoughts matter?

References to the sources with which this questionnaire was compiled in the above list.

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<sup>59</sup> Svyrydova, H. *Program of educational discipline «Methodology of learning to play an instrument and analysis of pedagogical repertoire»*. Loziv Vocational Higher College of Arts, Ukraine, 2020.

<sup>60</sup> Wang, Boyuan. "Organizational and pedagogical principles of training pianists-performers in artistic institutions of higher education in China and Ukraine." PhD abstract. Sumy State Pedagogical University named after A.S. Makarenko, Ukraine, 2021. [https://sspu.edu.ua/images/2021/docs/dis/anotaciya\\_van\\_boyuan\\_4bceb.pdf](https://sspu.edu.ua/images/2021/docs/dis/anotaciya_van_boyuan_4bceb.pdf) (accessed 19.02.2023)

<sup>61</sup> Ibid; Classicalgeek. "European and American methods of piano teaching (Pedagogy)." In *HubPages*, 2020. <https://discover.hubpages.com/education/european-and-american-methods-of-piano-teaching> (accessed 19.02.2023)

## THE INFLUENCE OF AN INDIVIDUAL TEACHING METHOD ON THE DEVELOPMENT OF PERFORMING SKILLS OF MUSICIANS- INSTRUMENTALISTS

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**SUMMARY.** The originality of instrumental musical interpretation is a distinctive feature of each musician, influencing and reflecting their artistic style and worldview ideas. The study aims to determine the peculiarities of the influence of an individual teaching method on the development of instrumental musicians' performance skills. General theoretical analysis, comparison and observation techniques were used to achieve this goal. The final results were also based on the skill level coefficient, quality coefficient, and Mann-Whitney test calculations. The research process provided for developing individualized training for future instrumental musicians, focusing on developing interpretive and technical skills, artistic interpretation and improvisation. The practical significance of the work lies in the possibility of using the developed individual approaches to teaching musicians-instrumentalists, taking into

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account their capabilities. Prospects for further research can be to compare the effectiveness of an individual approach to teaching musicians-instrumentalists of primary school age and students.

**Keywords:** students' capabilities; interpretive and technical skills; musicians' skills; piano improvisation; artistic expression; musical form

## Introduction

The performing skills of musicians-instrumentalists depend on the developed technical skills and the reflection of an individual playing style. The achievement of high skill can be realised by ensuring the correct teaching approach, which also contributes to the development of creative potential, forming a unique style of instrumental playing<sup>6</sup>. Therefore, determining the peculiarities of the impact of an individual approach to teaching instrumental musicians is a relevant topic that contributes to the search for mechanisms for musicians to achieve a professional level.

An individual approach to teaching involves finding methods and ways to develop students' cognitive activity by focusing on their capabilities. An individual approach to education should also consider the pace of mastering students' theoretical and practical knowledge, which aims to achieve a high level of ability<sup>7</sup>. In the training process, an instrumental musician should master the skills of revealing the artistic image of a musical text, which is reflected in performance skills. Individual training of musicians should be aimed at forming the mechanisms of students' self-expression by focusing on different ways of realising their creative potential. Achieving a high level of professional skills also requires the active involvement of students in the learning process, which is associated with their initiative and commitment<sup>8</sup>. Fluency in a musical instrument should be aimed at achieving purity of sound, intonation and emotional comprehension of a musical composition. Ensuring a more expressive performance of musical compositions is possible due to focusing on a diverse repertoire, which contributes to expanding methods of

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<sup>6</sup> Ellerbe, Amanda E. Teaching Citizenship Through Music Education: A Case Study of a Community Youth Orchestra Program. *Bulletin of the Council for Research in Music Education*, 236, 2023, pp. 43–57. <https://doi.org/10.5406/21627223.236.03>

<sup>7</sup> van Vreden Mignon. Creating a musical for pre-schoolers in South Africa as pedagogical praxis for a tertiary music education module. *British Journal of Music Education*, 40, No. 1, 2023, pp. 109–123. <https://doi.org/10.1017/S0265051722000079>

<sup>8</sup> Muramatsu, Kaito, Oku, Takanori, Furuya, Shinichi. The plyometric activity as a conditioning to enhance strength and precision of the finger movements in pianists. *Scientific Reports*, 12, No. 1, 2022, 22267. <https://doi.org/10.1038/s41598-022-26025-0>

interpreting melodies<sup>9</sup>. This approach allows you to develop musical thinking skills, contributing to a virtuoso and vivid sound. Individual training helps to ensure the formation of a musician's characteristic style due to focusing on individual details of a musical composition. The development of artistic and imaginative representation provides an emotional interpretation of the musical text, contributing to the audience's interest<sup>10</sup>.

The piano is one of the musical instruments that helps to provide an interpretation of various musical genres. The piano facilitates understanding traditional, classical and contemporary music, relying on developed performance skills and musical ear. The piano can convey the musician's artistic ideas, interconnected with the skills developed<sup>11</sup>. Different interpretations of the same melody can be achieved due to developing playing skills on various musical instruments. For this purpose, the teacher should ensure that individual teaching approaches are sought during the training to help motivate students to deepen their musical knowledge. The gradualness of the learning process will ensure better retention of information and the formation of their style of instrumental playing<sup>12</sup>.

The focus on using an individual approach to teaching musicians-instrumentalists has made it possible to identify the advantages of such training. However, the methods for implementing the individual training system are poorly studied, manifested in the depth of research. The study aims to determine the influence of an individual approach to teaching on the development of musicians' performance skills.

The objectives of the study were as follows:

- to develop individual approaches to teaching instrumental students, focusing on the development of technical, artistic and improvisational skills;
- to determine the level of formation of the criteria of future pianists' skills using the calculations of the skill level coefficient;
- to determine the level of performance of traditional, modern, and classical piano compositions by students, taking into account individuality while ensuring the technique and artistry of interpretation;

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<sup>9</sup> Suzuki, Akiho, Pitts, Stephanie. Toward effective performance psychology interventions in tertiary music education: An exploration of students' experiences, attitudes, and preferences. *Psychology of Music*, 2023. <https://doi.org/10.1177/03057356231204859>

<sup>10</sup> Shu, Ying. Influence of piano playing on logical thinking formation of future musicians. *Thinking Skills and Creativity*, 42, 2023, 100961. <https://doi.org/10.1016/j.tsc.2021.100961>

<sup>11</sup> Hirano, Masato, Furuya, Shinichi. Active perceptual learning involves motor exploration and adaptation of predictive sensory integration. *iScience*, 27, No. 1, 2024, 108604. <https://doi.org/10.1016/j.isci.2023.108604>

<sup>12</sup> Istvanek, Matej, Miklanek, Stepan, Spurny, Lubomir. Classification of Interpretation Differences in String Quartets Based on the Origin of Performers. *Applied Sciences (Switzerland)*, 13, No. 6, 2023, 3603. <https://doi.org/10.3390/app13063603>

- To determine the level of individuality formed by students' piano playing, focus on comparing results before and after the study.

### Literature review

To ensure an individual approach to playing wind instruments and learning the principles of conducting, it was envisaged to provide a compulsory study of the theoretical aspects of playing. Acquiring theoretical skills allows a better understanding of pedagogical teaching methods, reflected in creative and performing expressiveness. The peculiarities of musical strokes that contribute to musical expressiveness and the complexity of the sound palette were also studied<sup>13</sup>. An individual's musical skills can be developed through vocal and instrumental training. This approach ensures the development of technical skills and musical ear. The effectiveness of the training also influenced the quality of support for concert performances and participation in music competitions. The combination of vocal and instrumental training allows for understanding artistic interpretation techniques that reflect musical aesthetics<sup>14</sup>. It is possible to achieve a high level of instrumental playing due to developing motor technique, especially when studying Western classical music. Providing repeated practice during the game allows you to form the correct movements, which further contributes to the automation of playing. With the formation of a specific professional level, it is possible to ensure the implementation of abstract musical ideas, which contributes to achieving not only a technical level but also an artistic one<sup>15</sup>.

Receiving feedback in the learning process ensures individualisation of learning, which helps to identify positive changes and gaps in the assimilation of educational information. Feedback ensures the transfer of knowledge and skills and affects student motivation. Such learning is manifested in a personalised approach<sup>16</sup>. The development of individual instrumental skills can be ensured by following the sequence of sounds during playing, which contributes to a better understanding of musical melodies. Focusing on rhythm

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<sup>13</sup> Buchma-Bernatska, Olga, Chystiakova, Natalia, Bazylchuk, Leonid, Putiatytska, Olha, Zakharova, Oksana. (2023). Psychological and pedagogical aspects of teaching students in the field of music. *Youth Voice Journal*, 1(Specialissue), 2023, pp. 9–19.

<sup>14</sup> Liu, Bo, Ye, Fang. The problem-based approach in online music education: how to teach students to control singing with piano accompaniment? *Interactive Learning Environments*, 2022. <https://doi.org/10.1080/10494820.2022.2160471>

<sup>15</sup> Han, Jungmin Grace. The Somaesthetics of Musicians: Rethinking the Body in Musical Practice. *Journal of Somaesthetics*, 5, No. 2, 2019, pp. 41–51.

<sup>16</sup> de Bruin, Leon R. Instrumental music teachers' development of feedback across the lifespan: A qualitative study. *International Journal of Music Education*, 42, No. 1, 2024, pp. 32–46. <https://doi.org/10.1177/02557614231151445>

allows you to achieve the peculiarity of sound pitch formation, which affects the sense of performance functions. The development of rhythm variability skills is reflected in the acquisition of skills when playing the drums, focusing on the aesthetic value of music<sup>17</sup>. The process of teaching beginner instrumentalists should be based on providing mechanical approaches to playing a musical instrument. It is also possible to provide an additional focus on developing vocal skills, contributing to additional musical development for understanding sounds during instrumental playing. The choice of vocal repertoire should be based on consonance with the musical instrument, which affects the individuality of the instrumental performance<sup>18</sup>.

The development of individual musical skills of future music teachers can be achieved through a comprehensive approach. The training should include the development of emotionality, active listening, vocal expression, and work with a piece of music. These skills are necessary for the development of pedagogical competence and social interaction. The development of active listening skills helps to form communication skills, which contributes to ensuring a harmonious and emotional perception of the material<sup>19</sup>. Information technology helps to ensure an individual approach to learning for each student. They contribute to the systematisation of musical knowledge and broaden musical views. Music education allows for a critical reflection of diverse cultural aspects and various musical genres. Modern technologies help to ensure the purposefulness of learning and the active involvement of future musicians in the learning process<sup>20</sup>. Mixed reality technologies allow for developing new opportunities for instrumental playing due to the availability of a detailed description of learning approaches. It has been established that learning in this way contributes to the development of interpretation skills and the formation of subjective experience. Visualisation modes contribute to a better perception of information<sup>21</sup>.

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<sup>17</sup> Zhang, Hang, Wang, Ting, Feng, Xiaohui, Wei, Yiping, Zhang, Jijia. Effect of bronze drum training on rhythm perception and executive function of Zhuang drummers. *Acta Psychologica Sinica*, 55, No. 11, 2023, pp. 1762–1779.  
<https://doi.org/10.3724/SP.J.1041.2023.01762>

<sup>18</sup> Weimer, Kristina, Rutkowski, Joanne. Playing Musically: Developing Healthy and Expressive Singing Instrumentalists. *Music Educators Journal*, 109, No. 4, 2023, pp. 42–50.  
<https://doi.org/10.1177/00274321231178446>

<sup>19</sup> de la O Cortón-Heras, María, Monreal-Guerrero, Inés-María, Parejo, José Luis (2023). Mediation of music in the development of interpersonal skills in initial teacher education. *Artseduca*, 35, 2023, pp. 67–84. <https://doi.org/10.17583/qre.10748>

<sup>20</sup> Vargas-Gil, Esther, Gétrudix-Barrio, Felipe, Gétrudix-Barrio, Manuel. Diverse cultural thought in the european context through music collaboration networks. *Journal of Science and Technology of the Arts*, 13, No. 2, 2021, pp. 75–98.

<sup>21</sup> Banquero, Mariano, Valdeolivas, Gracia, Trincado, Sergio, Garcia, Natasha, Juan, M.-Carmen. Passthrough Mixed Reality With Oculus Quest 2: A Case Study on Learning Piano. *IEEE Multimedia*, 30, No. 2, 2023, pp. 60–69. <https://doi.org/10.1109/mmul.2022.3232892>

The literature review revealed that comprehensive training of musicians-instrumentalists contributes to developing professional skills. However, the research papers consider the positive results of group and individual training, which does not contribute to identifying specific advantages of individual training.

## **Methodology**

### ***The research procedure***

The first stage of the study was aimed at developing approaches to individual training of musicians-instrumentalists, namely, the training of future pianists. The learning process focused on the formation of sound purity and the achievement of its intonational expressiveness. It was also intended to ensure the development of students' creative individuality. The training lasted 6 months in an optional mode. The second stage of the study was related to the definition of criteria that reflected the professional level of future musicians' piano playing. The criteria were determined after the training. The third level of the study involved determining the quality of students' piano playing based on the selected repertoire, which involved providing an individual interpretation of melodies. It also determined the students' general understanding of piano playing techniques, focusing on possibly providing their approach to performing melodies.

### ***Sample selection***

The authors planned to involve 171 3rd year students-future pianists in the study. Restrictions in the selection of respondents are related to the need for them to understand the general piano playing techniques, which do not require learning music or reading scores. An entrance exam was held among the students to determine the necessary skills for the study, which included practical tasks. The tasks involved the interpretation of musical fragments in the original and with changes to these fragments. This approach allowed us to exclude 32 people from the study. To test the skills acquired by the students, 19 teachers were involved, who were training future pianists aged 10 to 14. The teachers were selected to use modern technologies in teaching pianists, which contributed to expanding practical opportunities.

### ***Methods***

The development of individual approaches to teaching was associated with the use of general theoretical methods of analysis and comparison.

These methods are related to the study of different approaches to developing instrumental playing skills<sup>22 23 24 25</sup>. After that, it was established which teaching approaches are more effective for group learning and which are more effective for individual learning. The timeframe required for developing piano skills was also established by analysing existing methods. During the training, the digital applications Real Piano and RD4 Groovebox were planned to be used, which considered the level of students' existing knowledge.

Determining the level of skills of future musicians previously involved using the observation method to compare the acquired skills. During the training, it was planned to identify the ability of students to independently perform learning tasks, focusing on their formation during training. After determining the level of professional skills formed by future musicians, the authors calculated the coefficient of mastery. The results were presented after 2, 4 and 6 months of training, based on the average performance of all students:

$$l_{scil} = \sum_i (p_{sc} + p + o_{exp} + o_{sc}) \quad (1)$$

$p_{sc}$  – a grade for the expression of a particular level of skill among students;  
 $p$  – a grade for achieving purity of piano playing by students as a result of applying a separate skill criterion;

$o_{exp}$  – a score for the overall expressiveness of the composition's sound by students using a separate skill criterion;

$o_{sc}$  – overall score for confidence in performing piano compositions.

Determining the quality of instrumental playing by future musicians involved a primary search for piano compositions. The choice of compositions for interpretation was determined randomly from 300 compositions. However, it was envisaged to provide a choice of traditional ("Viburnum"), modern ("By the Poplar"), and classical (Etude in C major, Op. 10, 1 by Chopin) compositions for interpretation. The students had to ensure the technical purity of the

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<sup>22</sup> Katušić, Ana, Burić, Ksenija. Music therapy in educating children with developmental disabilities. Croatian Journal of Education, 23, No. 1, 2021, pp. 63–79. <https://doi.org/10.15516/cje.v23i1.3915>

<sup>23</sup> Revenko, Vira. Education and Music Culture in the Context of Web 2.0. International Journal of Emerging Technologies in Learning, 16, No. 10, 2021, pp. 96–107. <https://doi.org/10.3991/ijet.v16i10.19693>

<sup>24</sup> Frytsiuk, Valentina, Brylin, Boris, Zanalnyuk, Anatoly, Frytsiuk, Vasyl, Mykhaylyshen, Alexander. Implementation of Information Technology into the Education of Music Teachers. Journal of Higher Education Theory and Practice, 22, No. 6, 2022, pp. 35–43. <https://doi.org/10.33423/jhetp.v22i6.5226>

<sup>25</sup> Howard, Keith. Musical instruments as tangible cultural heritage and as/for intangible cultural heritage. International Journal of Cultural Property, 29, No. 1, 2022, pp. 23–44. <https://doi.org/10.1017/S0940739121000436>

sound and the overall artistry of the musical text, providing the possibility of making individual adjustments. The calculations for determining the quality of instrumental playing were carried out using the quality coefficient developed by the authors of the article:

$$f_q = \frac{l_{ms} + i + a_{a/t}}{q_h} \quad (2)$$

$l_{ms}$  – the level of playback of the main melody style;

$i$  – the level of individuality in the piano interpretation of the composition;

$a_{a/t}$  – a score for the technique/artistry of the composition;

$q_h$  – the highest score for the ability to perform piano melodies with high quality.

The study determined the level of individuality of future pianists during piano playing by observing their approaches to performing melodies. The study revealed the students' ability to transform melodies using the tasks set by teachers and their approach. This took into account the maintenance of harmony during the piano interpretation. The results were presented as percentages, reflecting the values before and after the study.

### **Data analysis**

The statistical analysis was carried out using the Mann-Whitney test<sup>26</sup>. The calculation of the criterion is based on ranked values, which allows us to determine the difference between two indicators, focusing on initially equal or different conditions. The Mann-Whitney criterion was used to compare the requirements that reflect the level of musicians' skills, comparing data from 2 and 6 months of training. The criterion was also used to compare musicians' individuality during piano playing.

$$U = n_1 \times n_2 + \frac{n_x \times (n_x + 1)}{2} - T_x, \quad (3)$$

$n_1$  and  $n_2$  – critical values of the calculated indicators;

$n_x$  – number of indicators for calculation;

$T_x$  – reliability of indicators based on the table values.

To correlate the possible data, it is necessary to ensure that the calculated values are smaller than the table values.

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<sup>26</sup> Sungurtekin, Sehnaz. Classroom and music teachers' perceptions about the development of imagination and creativity in primary music education. *Journal of Pedagogical Research*, 5, No. 3, 2021, pp. 164–186. <https://doi.org/10.33902/JPR.2021371364>

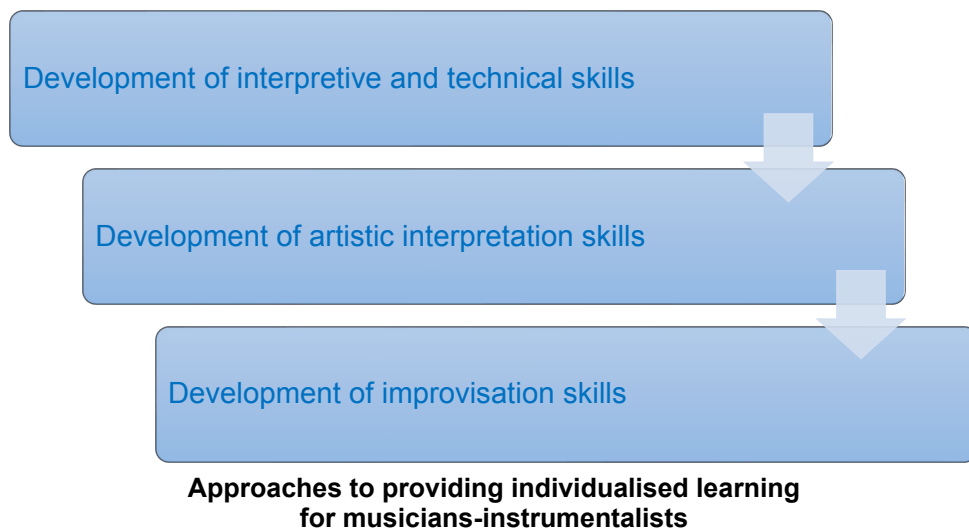
### ***Ethical criteria***

Ethical standards were achieved by following the provisions of The Norwegian National Committee for Research Ethics in Science and Technology<sup>27</sup>. By ethical standards, the use of already published materials that could affect the falsity of the results was excluded. The authors also exclude any possible conflicts of interest that may have arisen during the preparation of the research paper.

### **Results**

It was possible to study the impact of individualised teaching of musicians-instrumentalists by developing appropriate teaching approaches. The results were aimed at training future pianists (E.g. 1).

**E.g. 1**



The first approach to teaching aimed at developing interpretive and technical skills in forming piano skills. Developing technical skills involved ensuring the accuracy of interpreting sounds and musical pieces due to each student's perception of melodies by ear. Developing technical skills became possible due to preliminary analysis of musical scores with further perception

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<sup>27</sup> The Norwegian National Committee for Research Ethics in Science and Technology. Guidelines for Research Ethics in Science and Technology, 2016. <https://www.forskningsetikk.no/en/guidelines/science-and-technology/guidelines-for-research-ethics-in-science-and-technology/>



of melodies by ear. In this way, the ear for music was developed, which allowed for a meaningful perception of sounds by each musician. During the training, various genres' musical compositions were ensured, forming universal skills in playing a musical instrument. Individualisation of the learning process was ensured through the digital application Real Piano. The app helped consider the level of knowledge and capabilities of the future musician, which was manifested in selecting the appropriate repertoire, focusing on its complexity. The app also allows you to adjust the tempo and volume of playing and provide repetition of theoretical material to develop professional skills. The musician's confidence was improved by changing the tempo. Adjustment of playing took place due to slow interpretation, which contributed to the student's understanding of the used playing movements. The gradual complication of musical fragments was aimed at ensuring smooth piano playing.

Developing skills in the artistic interpretation of piano compositions by future musicians involved their analysis due to perception by ear. The analysis of musical compositions was aimed at studying the sounds and analysing the composition in terms of expressiveness and range of sound. It was also intended to study the musical elements that contribute to the artistic expressiveness of the composition. Based on the established aspects of expressiveness, students had to provide modelling of interpretation techniques that could be used to form their playing style. It was also essential to ensure that the primary mood of the composition was conveyed through the playing techniques – the development of artistic skills aimed to preserve the melodic line, which protects musical chords and intervals. The individual approach to teaching involves the student's emotional presentation of a piece of music, considering their feelings and capabilities. After that, the correctness of the selection of artistic elements and the technical accuracy of their performance were checked. The aim was to ensure an understanding of the primary and secondary parts. During the interpretation of a piece of music, every detail that formed the artistic feature of the work was considered. It was also ensured that the regularities contributing to transmitting the vividness of musical images were identified.

The development of improvisation skills was entirely focused on the individual capabilities of the musicians. This was achieved by the teacher setting a separate task that required student adjustment. The teaching approach contributed to the development of associative thinking by finding the most successful approaches to ensuring figurativeness. The process of piano improvisation involved the creation of a preliminary schematisation, which was analysed with the teacher for the correctness of the combination of musical elements. During the development of improvisation skills, the melody was planned to be transformed by one variant. Additional changes were made to the transformed melody using rhythmic features, dynamics, keys, etc. Musical

improvisations were made possible using the RD4 Groovebox application. Students focused on expressiveness, logic, and genre definition when creating improvisations.

After the training, the criteria reflecting the level of musicians' skills were identified among the students (Table 1).

**Table 1**

<b>Criteria</b>	<b>Two months</b>	<b>4 months</b>	<b>6 months</b>	<b>Mann-Whitney test (comparison between 2 and 6 months)</b>	<b><math>\alpha</math></b>
Skills of piano interpretation of compositions perceived by ear	14,4	17,5	18,3	1,357	0,05
Skills of creative independence (improvisation)	14,3	17,9	18,1	1,526	0,05
Skills of artistic and aesthetic performance	14,9	16,8	17,5	1,351	0,05
Use of unique piano techniques	14,7	16,9	14,3	1,296	0,05

#### **The skill level of musicians-instrumentalists depending on the criteria**

It has been established that an individual approach to the formation of piano interpretation skills positively impacted students, which was reflected in the formation of various skills. First, students formed the piano interpretation skills of compositions perceived by ear. This meant not using musical scores to perform individual fragments associated with a conscious perception of musical compositions. Artistry and technical accuracy were ensured during the interpretation of the compositions, which also contributed to the reproduction of specific musical techniques.

In the second place, the skills of creative independence were developed, which was associated with the search for the most appropriate approaches to the expressive sound of the composition. In developing creative autonomy, students could use approaches to maintaining a harmonious musical structure, considering

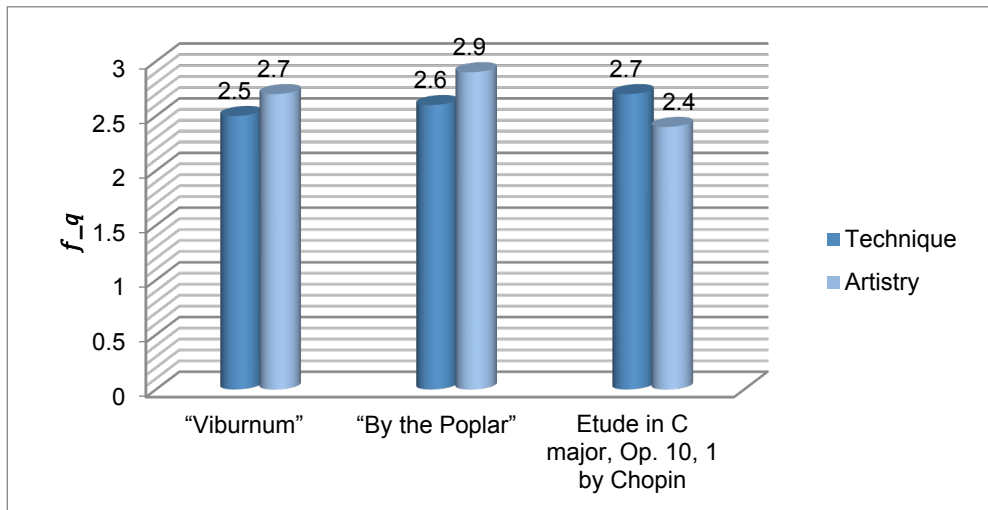
specific elements (additional musical decorations, fundamental changes, etc.). Students could convey their own experiences, which contributed to the individual performance of melodies.

The artistic and aesthetic performance skills are related to understanding approaches that ensure the expressiveness of compositions. Students were able to vary imaginative associations, which contributed to the creation of musical connections. Aesthetics was achieved through understanding the principles of timbre and dynamic change, as well as the selection of the most melodic sounds. Developing these skills is associated with a conscious and deep perception of the content of the compositions, focusing on its combination with artistic images. The artistic and aesthetic performance was related to transmitting the author's intention.

Using unique piano techniques was associated with a higher level of students' skills. These techniques involved achieving a high level of grace and mannerisms and creating contrasting elements. They are also involved in working with the complexity of intonation and achieving sound balance. The techniques involved selecting an upbeat solid, contributing to the sound's richness and expressiveness.

The research process involved identifying the quality of instrumental playing by future musicians based on the performance of different repertoire (E.g. 2).

**E.g. 2**



**Students' piano playing level based on existing musical compositions**

It has been established that the instrumental performance of the song “Viburnum” is characterised by a higher level of artistry than the purity of the performance technique. The artistry was created to ensure the harmony of the melodic line, which is associated with paying attention to each tonality. The new tonality implied that it would be played a bar faster. The composition “Viburnum” performance technique reflects the performance of dissonant consonances. However, gaps were observed during melodic splits, which involved minor mistakes. Future musicians could achieve individual approaches by combining the traditional melody with the peculiarity of the composer’s technique, which influenced the complexity of the melody. This was realised through polytone chord combinations (E.g. 3).

**E.g. 3**



**The score of the composition “Viburnum”**

The piano performance of the song “By the Poplar” showed the advantage of emotional performance, which is associated with artistry. The lyricism of the melody was achieved using emotional chords. The performance technique was characterised by purity, but the combination of cultural diversity did not reflect harmony. However, the students could convey the dramatic nature of the melody, which was created with the help of melodic tones. This was reflected in the emotional, energetic sound. The intonation and melodic enrichment were aimed not only at the expressiveness of the sound but also at the complexity of musical forms (E.g. 4).

Arranged by Clavier

ENEJ

The image shows a musical score for a piece titled "By the Poplar." It is arranged for Clavier. The score is written in C major and 4/4 time, with a tempo marking of J = 65. The piece is in a 2/4 time signature. The score is divided into four systems, each with a measure number (1, 4, 8, 11) at the beginning. The first system starts with a mezzo-piano (mp) dynamic. The second system includes a first ending bracket and a piano (p) dynamic marking. The third system features a second ending bracket. The fourth system concludes the piece. The score is written for both the right and left hands on a grand staff.

A score of the contemporary composition “By the Poplar.”

The study's results showed that the performance of the Etude in C major Op. 10, 1 contributed to the achievement of high results in the playing technique, which provided for the preservation of the basic style of the etude. This involved following the bel canto technique, which consists of the use of a large number of musical ornaments. The technical component was also ensured by maintaining endurance, which required compliance with the necessary intonation. The artistic component also involved adherence to a high level, but there were gaps in the dynamics, which contributed to the transmission of musical images. At the same time, preserving the musical completeness technique influenced the etude's overall expressiveness (E.g. 5).

E.g. 5



Score of “Etude in C major, Op. 10, 1” by Chopin

The study determined the level of individuality of future musicians during piano playing (Table 2).

Table 2

Skill level	Before the study began	After completing the training	Mann-Whitney criterion
High	15%	83%	1,583
Intermediate	64%	17%	1,264
Low	21%	-	-

The level of formed skills of the individuality of piano playing among students

The results confirm that the students have achieved a high level of individuality during the training due to the gradual development of complex playing skills. An individual style of piano playing was achieved due to variations in modality and tonality. Students were able to achieve their approach to the interpretation of individual compositions. This was manifested in the change of sounds and intervals. Also, the uniqueness of the piano playing was achieved as a result of the use of spontaneity techniques, which influenced the new sound. In addition, during the piano interpretation of the compositions, a more artistic sound was achieved by adding melismas. Individuality in the performance of piano melodies was also achieved by providing a variety of pedalling, which influenced the subtlety of the sound. These approaches changed the flavour sound, reflected in the piano tones and aural expression.

## Discussion

The use of mentoring techniques in the training of future musicians allows for structured learning. Mentoring facilitates the exchange of experience, the search for new teaching strategies, the correct assessment of students and the development of their activity. In this way, instrumental musicians are given more opportunities to realise their creative ideas based on practical skills<sup>28</sup>. Feedback in the learning process positively impacts students' performance, motivation, and self-regulation and helps eliminate discrepancies between theory and practice. Such an approach should be purposeful and structured, aiming to develop new capabilities of students<sup>29</sup>. The development of instrumental music skills is possible due to focusing on the appropriate repertoire. Much attention should be paid to compositions of the 20th and 21st centuries, incorporating elements of different musical genres. Appropriate repertoire selection will also help motivate students to develop professional skills in playing a musical instrument<sup>30</sup>. In the presented works, attention is paid to selecting appropriate repertoire and providing feedback in teaching. In our article, emphasis was placed on using different repertoires, which allowed us to understand the approaches to their interpretation, focusing on the acquired knowledge.

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<sup>28</sup> Weimer, Kristina, Albert, Daniel. A Mentoring Network for Novice and Experienced Music Teachers: Concept, Design, Outcomes, and Recommendations. *Journal of Music Teacher Education*, 2022, 31, No. 2, 2022, pp. 92–106.  
<https://doi.org/10.1177/10570837211054096>

<sup>29</sup> de Bruin, Leon. Feedback in the instrumental music lesson: A qualitative study. *Psychology of Music*, 2023, 51, No. 4, 2023, pp. 1259–1274.  
<https://doi.org/10.1177/03057356221135668>

<sup>30</sup> Torán, Andrea García, Monreal-Guerrero, Inés María, Carabias-Galindo, David, Berron Ruiz, Elena. The work with contemporary music in the professional and higher conservatories of music of Spain. *Resonancias*, 27, No. 52, 2023, pp. 203–233.

Forming an individual musical style is possible due to focusing on famous composers' works. This approach is possible based on the analysis of existing approaches to music performance. Artificial intelligence can be used to identify the characteristic features of composers' instrumental playing and ensure their independent performance. The MemoVision application is aimed at searching for musical information and conducting a parallel analysis of different versions of the interpretation of one piece of music. It also allows us to compare the correctness of the musicians' understanding of the composition with the original interpretation<sup>31</sup>. The development of movements for instrumental playing is made possible using multimodal sensor technology. Correcting piano playing using sensory signals is possible, which contributes to the consistency of training. Interactive learning allows you to develop the speed and complexity of piano movements, contributing to forming professional skills<sup>32</sup>. Self-regulated practice techniques are the most effective for the professional development of musicians, as they promote a thoughtful approach to learning. To ensure that this learning approach is practical, it is necessary to set a clear goal that students want to achieve. One of the approaches to self-regulated learning can be studying scores and analysing your instrumental playing. Self-regulation of practical skills allows you to assess and correct your developed skills if necessary<sup>33</sup>. In our article, unlike those presented above, we do not focus on students' independence in learning. The teaching approaches involved teachers and digital technologies, which allow individualising the learning process to acquire higher professional skills.

Developing motor skills in playing musical instruments is a prerequisite for beginners, and this should be considered when playing modern and traditional musical instruments. For example, the development of drumming skills should be based on the development of percussive rhythm and forearm movements. Digital technologies can provide visual and vibration feedback. Using this training approach helps to reduce the length of the beats, which affects the expressiveness of the sound, providing greater rhythmicity.<sup>34</sup>

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<sup>31</sup> Spurný, Lubomír, Ištváněk, Matěj, Jiraský, Jan. Memory of sound (Smetana–Dvořák–Janáček). To the method of processing audio recordings using the MemoVision tool. *Hudebni Veda*, 60, No. 4, 2023, pp. 501–533.

<sup>32</sup> Furuya, Shinichi, Tanibuchi, Ryuya, Nishioka, Hayato, Kimoto, Yudai, Hirano, Masato, Oku, Takanori. Passive somatosensory training enhances piano skill in adolescent and adult pianists: A preliminary study. *Annals of the New York Academy of Sciences*, 1519, No. 1, 2023, pp. 167–172. <https://doi.org/10.1111/nyas.14939>

<sup>33</sup> Suzuki, Akiho, Mitchell, Helen. What makes practice perfect? How tertiary piano students self-regulate play and non-play strategies for performance success. *Psychology of Music*, 50, No. 2, 2022, pp. 611–630. <https://doi.org/10.1177/03057356211010927>

<sup>34</sup> Shibata, Takeshi, Tanaka, Misa. Development of a forearm motion learning-assist system for playing the Japanese shamisen instrument. *Entertainment Computing*, 46, 2023, 100564. <https://doi.org/10.1016/j.entcom.2023.100564>



Mental training is the basis for developing musicians' professional skills due to the awareness of the technical and creative processes of playing. The learning process should include alternating approaches to perceiving sound and reproducing it. It is also necessary to ensure the reproduction of melodic compositional play, focusing on motor and auditory images. The perception of sound should be based on its further reproduction, which ensures the development of the intonation range<sup>35</sup>.

The analysis of scientific articles revealed that to develop individual skills in playing a musical instrument, attention should first be paid to developing technical skills. In our article, the emphasis was placed on the search for teaching approaches that contribute to developing interpretive and technical skills, artistic interpretation and improvisation skills. It was also established what criteria of pianists' professional skills were formed during the educational process. The level of instrumental playing and individuality achievement were determined based on the established skills.

### ***Restrictions***

The work's limitations are related to the use of different genres of music material during training aimed at ensuring the diversity of instrumental playing. However, the influence of educational approaches on the development of instrumental performance within one genre of music has not been considered. The presented limitations are insignificant since the study determined students' level of formation of individual piano interpretation skills depending on classical, traditional, and contemporary repertoire.

### ***Recommendations***

Providing a well-thought-out teaching approach that considers students' capabilities makes instrumental playing skills development possible. Focusing on an individual approach to teaching allows us to consider students' skills to ensure better learning and develop an appropriate level of playing a musical instrument. This approach helps to create interest in learning among future musicians.

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<sup>35</sup> Vilnite, Fiona Mary, Marnauza, Mara. Thinking ahead: the use of mental training in young violinists' skill development. *Music Education Research*, 25, No. 5, 2023, pp. 545–561. <https://doi.org/10.1080/14613808.2023.2272166>

## Conclusions

The development of individual teaching approaches for the development of piano skills allowed us to achieve the aim of the study. During the training, interpretive and technical skills were planned to be developed by perceiving melodies by ear and then interpreting them. Using the Real Piano application made it possible to focus on students' capabilities, contributing to the formation of skills in the reference sound of compositions. The development of artistic interpretation skills involved modelling interpretation techniques aimed at preserving the melody and overall expressiveness of the compositions. The development of improvisation skills involved using the RD4 Groovebox application, which facilitated the transformation of melodies based on the preservation of genre expression and style.

Comparing the level of musicians' skills during training, it is possible to show significant improvements after 6 months of study and ensure that an individual approach to learning is reflected in developing skills in piano interpretation of aural compositions (18.3) and creative independence (18.1). These criteria helped to provide for the accuracy of the perception of musical compositions and the creation of their piano interpretations. The skills of artistic and aesthetic performance (17.5) and the use of unique piano techniques (14.3) were related to ensuring the individuality of musicians to achieve sound balance.

It has been established that students' piano performance of compositions of different genres was achieved at an intermediate and high level. During the performance of the traditional composition "Viburnum" (2.7) and the modern "By the Poplar" (2.9), a high level of artistic performance was achieved. The performance of Chopin's Etude in C major, Op. 10, 1 showed high technical skills (2.6). It has been found that future musicians have formed a high level of individuality while playing the piano, which is associated with the understanding of interpretation techniques formed in the learning process.

The work's practical significance involves the possibility of incorporating the developed individual approaches to teaching musicians-instrumentalists into university programmes, which will allow students' capabilities to be considered. Prospects for further research are related to the study of the effectiveness of individual and group approaches to teaching future pianists of classical and contemporary music.





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## LANDSCAPE IN THE TWENTIETH CENTURY COMPOSING IN THE ASPECT OF PERFORMING INTERPRETATION

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**SUMMARY.** The aim of the study is to cover the topic of landscape in the composer's practice of the 20th century from the perspective of performing interpretation, as a complex artistic phenomenon consisting of a number of elements. The following research methods were chosen: monitoring the processes of performance of works; systematization of video sources; audio analysis; comparison and synthesis. The conclusions of the study were theses that emphasize the importance of: a deep sense of style, which includes works dedicated to the landscape; perfect performance technique; a creative approach to the pace and nature of the interpretation; the ability of musicians to create a special atmosphere of natural pictures in the sound fabric. The academic novelty of the article is researching the landscape in academic music of the 20th century from the perspective of performance

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interpretation as a single complex multi-component system. Its practical significance is emphasized by the understanding of the key components of the process of performing such works.

**Keywords:** miniature, components of interpretation, timbre, choral style, dynamic shades

## Introduction

The relevance of studying the theme of landscape in the twentieth-century composer's work from the perspective of performance practice is determined, on the one hand, by a significant number of works illustrating images of nature in various styles, genres, national traditions. On the other hand, it is determined by a wide panorama of expressive means of their embodiment. This area opens up significant prospects for musicians to realize their individual potential as interpreters and contributes to the introduction of various performance techniques into musical practice. Modern specialists study this topic actively. Mattison Lee explores the peculiarities of the artistic interpretation of C. Debussy's compositions<sup>6</sup>. The specialist emphasizes the importance of solo episodes in the context of the French composer's orchestral works, which are, among other things, a symbol of landscape sketches.

Hart investigates the unique spectrum of means of musical expressiveness that C. Debussy used when creating *Ibéri*<sup>7</sup>. The components of its musical fabric (chords of modal modes; rhythmic pattern; castanets, imitation of a guitar by the instruments of a symphony orchestra) determined the need for a certain approach to the performance of the work. Ramage explores the concept of transcendental oscillation in the music of C. Debussy, in which several chords (outside the traditional tonal system) alternate with each other<sup>8</sup>. The produced effect reflects the unique creative style characteristic of the French impressionist composer, the author of landscape sketches.

Li states that nature and, in particular, its various manifestations in the form of unique landscapes are the core of C. Debussy's creative aesthetics

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<sup>6</sup> Mattison Lee, Kaitlin. Debussy's Lasting Impact on Flute Composition. *Journal of Student Research*, 2018. <http://dx.doi.org/10.47611/jsr.vi.458>

<sup>7</sup> Hart, Brian. Debussy's 'Ibéria' (review). *Notes*, 61, No. 2, 2004, pp. 419–421. <http://dx.doi.org/10.1353/not.2004.0137>

<sup>8</sup> Ramage, Maxwell. Repetitive Variety and Other Balancing Acts: Debussy's Transcendental Oscillations. *Music Theory and Analysis (MTA)*, 7, No. 2, 2020, pp. 287–320. <http://dx.doi.org/10.11116/MTA.7.2.1>

and philosophy<sup>9</sup>. This prompts the performers to interpret the principles of the presentation of thoughts and images, as well as the processes of their development, based on the composer's notes (for example, the verb animez (translated from French as "animate", "inspire")), which contain a reflection of the dynamic changing mood of natural phenomena.

Haselboeck examines aspects of timbre dramaturgy in the works of C. Debussy (Nocturnes)<sup>10</sup>. It is formed through the composer's unique sense of the symbolism of the sound of the instruments of the symphony orchestra. This causes him to turn to combinations of timbres that convey the subtle shades of landscapes and solo performance of musical material in certain instruments, which is a means of rendering C. Debussy's individual vision of nature in its various manifestations.

Simeone notes the great importance C. Debussy attached to the instructions concerning the emotional component of his works, which contribute to the expressiveness of the performance of individual elements (individual sounds, phrases), and even the entire text of the works in general<sup>11</sup>. Zank deals with the special role of the folklore of non-European cultures in the M. Ravel's music, in particular, melodies and rhythms originating from the Middle East<sup>12</sup>. Such material contributed to the creation of musical illustrations that convey exotic images and plots. This led to the uniqueness of his author's style and the need for an individual approach to reading and interpreting works.

Tool studies the problem of neo-mythologism in the works of composers of the Baltic countries<sup>13</sup>. It serves as the foundation for the creation of various landscape sketches, as nature in all its various manifestations reflects the relationship between man and his native land. The specialist pays special attention to the fact of visualizing the music of A. Pyart, V. Tormis, and B. Kutavičius in the form of theatrical productions and videos. Lawrence explored

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<sup>9</sup> Li, Peifan. An analysis of the musical philosophy of modernity in Debussy's Pastoral Afternoon. *European Journal for Philosophy of Religion*, 15, No. 1, 2022. <http://dx.doi.org/10.24204/ejpr.2021.3844>

<sup>10</sup> Haselboeck, Lukas. *Timbre and Form in Debussy's Nuages*, 2019. <https://www.researchgate.net/publication/331009942>

<sup>11</sup> Simeone, Nigel. Debussy and expression. In: Trezise, Simon (Ed.), *The Cambridge Companion to Debussy*. Cambridge: Cambridge University Press, 2003, pp.101-116. <http://dx.doi.org/10.1017/CCOL9780521652438.008>

<sup>12</sup> Zank, Stephen. Chapter Five - Plundered Sound: Ravel and the Exotic. In: *Irony and Sound: The Music of Maurice Ravel*. New York: Boydell & Brewer, pp. 183–222, 2023. <http://dx.doi.org/10.1017/9781580467254.006>

<sup>13</sup> Tool, Aare. Neo-Mythologism in the Music of Arvo Pärt, Veljo Tormis, and Bronius Kutavičius [Principles of Music Composing/Muzikos komponavimo principai XXI: Phenomenon of Creativity, 2021], 2023. <https://www.researchgate.net/publication/373926387>



the choral work of the Estonian composer Veljo Tormis<sup>14</sup>. As the specialist notes, the foundation of this area of the composer's creativity is the traditional Estonian folk song *Regilaul*, which contains rich material for creating musical pieces illustrating the nature of his native land. Begić et al. emphasize the importance of the theme of depicting images of nature, in particular, its landscapes, in composer's music for a number of centuries<sup>15</sup>. In their opinion, it contributes to the formation in students of a broad artistic and aesthetic outlook, as well as a comprehensive arsenal of performance techniques.

However, the studied reviewed above mainly covered one of the facets of the phenomenon of interpretation of the twentieth-century works dedicated to the landscape. The topic of performance practice in the field of displaying pictures of nature as a whole complex system still remains unexplored. This fact determined the focus of this publication. The aim of the research is to study the theme of landscape in the composer's practice of the 20th century from the perspective of interpretation, as a complex artistic phenomenon consisting of a number of elements. The aim determined the fulfilment of the following research objectives:

- Identify the leading elements of performance in the field of music that conveys images of nature (landscape);
- Analyse each element of interpretation;
- Determine the role and significance of elements in the context of performance practice;
- Reveal the principles of interaction of elements of interpretation;
- Showing a complete multifaceted panorama of performing arts in the field of musical landscape.

## Literature review

Different researchers studied the phenomenon of nature sketches (in particular, landscape) in the field of academic music of the 20th century. Martišiūtė-Linartienė reveals the uniqueness of the thinking of Mikalojus Čiurlionis, who united two large-scale areas of art: music and painting in his legacy<sup>16</sup>.

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<sup>14</sup> Lawrence, Mark. Ancient Song Re-employed: The Use of *Regilaul* in the Music of Veljo Tormis. *Studia Musicologica Academiae Scientiarum Hungaricae*, 56, No. 4, 2015, pp. 343–353. <http://dx.doi.org/10.1556/6.2015.56.4.4>

<sup>15</sup> Begić, Jasna, Pušić, Ivana, Begić, Amir. Nature in music. Conference: Festival znanosti, 2023. <https://www.researchgate.net/publication/370360905>

<sup>16</sup> Martišiūtė-Linartienė, Aušra. The Image of the Sea in Mikalojus Konstantinas Čiurlionis's and Vydūnas's Artistic Program of the Creation of the World. *Colloquia*, 46, 2021, pp. 61–85. <http://dx.doi.org/10.51554/Coll.21.46.04>

In particular, he showed the sea as a symbol of the greatest mystery of the manifestations of the Divine in man. Zubai emphasizes the uniqueness of the performance style of Ukrainian pianists, who are often composers at the same time<sup>17</sup>. In particular, the researcher notes in their practice the synthesis of national and world traditions of musical art, as well as the translation of spiritual and moral values to the listener; establishing a deep artistic dialogue with the audience; dreaminess and hyperbole. These qualities are projected in the performance of works that present landscape sketches.

Dovzhynets et al. investigate the process of integration of the unique musical art of Ukraine in the context of modern world culture with the help of active performing activities of national musicians<sup>18</sup>. This trend applies to music embodying images of nature. Fekete highlights the compositional style of the Hungarian composer Kodály Zoltán<sup>19</sup>. It is also reflected in the orchestral composition (Summer Evening, 1906), which conveys images of nature. Grauzdiņa makes a discovery in the field of involving an extensive range of means of musical expressiveness and the timbre nature of a certain instrument (organ) for the most expressive embodiment of landscapes<sup>20</sup>. She conveys the feeling of the infinity of time; immeasurable space; the breadth of dynamic waves; the variety of shades of sound).

Williams et al. study the problem of performing and creating music that embodies a landscape by means of modernized software (a creative conveyor for creating images that accompany a musical work)<sup>21</sup>. Herget and Machulla study the effectiveness of the influence of music, in particular, works of the academic tradition, which depict pictures of nature, on modern people's perception of information about climate preservation, and at the same time, the quality of life in society<sup>22</sup>. Coroiu analyses the compositional

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<sup>17</sup> Zubai, Yurii. The phenomenon of pianist-composer in Ukrainian musical culture. *Culture of Ukraine*, 76, 2022, p. 111–119. <http://dx.doi.org/10.31516/2410-5325.076.12>

<sup>18</sup> Dovzhynets, Inna, Govorukhina, Nataliya, Kopeliuk, Oleh, Ovchar, Oleksandr, Drach Iryna. Musical projects in Ukraine of the XXI century as trends in contemporary art. *Revista Amazonia Investiga*, 11, No. 54, 2022, pp. 256–263. <http://dx.doi.org/10.34069/AI/2022.54.06.24>

<sup>19</sup> Fekete, M. Kodály and Impressionism. The Influence of Debussy. *Studia UBB Musica*, LXVIII, No. 1, 2023, pp. 67–88. <http://dx.doi.org/10.24193/subbmusica.2023.1.05>

<sup>20</sup> Grauzdiņa, Ilma. The image of sea in the organ music of Romualds Jermaks. *Res Humanitariae*, 18, No. 2, 2016. <http://dx.doi.org/10.15181/rh.v18i0.1231>

<sup>21</sup> Williams, Alexander, Lattner, Stefan, Barthet, Mathieu. Sound-and-Image-informed Music Artwork Generation Using Text-to-Image Models. Conference: Music Recommender Systems Workshop at the 17th ACM Conference on Recommender Systems. Singapore, 2023. <https://www.researchgate.net/publication/374263758>

<sup>22</sup> Herget, Ann-Kristin, Machulla, Miguel Johann. Music, Images, and Preconceptions - Factors Influencing the Effects of "Green" Documentary Shorts. Conference: Music and Climate Change. Artistic Action in Times of Crisis. Essen, Germany, 2023. <https://www.researchgate.net/publication/374388896>

principles of authors who address the theme of landscape sketches (especially the sea) in music<sup>23</sup>. The researcher notes the transience and frequent changes of sound images characteristic of this type of works.

Perchard et al. investigate the issues of sound design and background support of visual images in movies, online broadcasts, and computer games<sup>24</sup>. The significance of the technologies of synthesis of artistic primary sources — works of academic music embodying the landscape — and the modern sound quality of music, which has undergone modernization thanks to the use of the latest sound engineering equipment, is manifested. Fan et al. note the perspective of such a field as musical art and, in particular, works illustrating pictures of nature for the modern tourism industry<sup>25</sup>.

However, the theme of landscape in the works of twentieth-century composers from the perspective of interpretation still needs a deep comprehensive study as a complex multi-component system. The purpose of the article is to cover the issue of performing music dedicated to natural sketches and to study all the key components that are included in its scope.

## **Methods**

### ***Research design***

The main elements of the practice, which included works dedicated to images of nature, in particular, the landscape, were studied in the process of research. The first stage of the research provided for collecting sources, which became the basis for covering the topic. The second stage involved their analysis and comparative characteristics. The third stage provided for the selection of the specified materials in accordance with their content. The fourth, final stage, involved summarizing the obtained results by showing them in the context of a single complex system, which is the performance of pianists who translate landscape sketches in their art.

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<sup>23</sup> Coroiu, Petruta-Maria. Music Inspired by the Sea: A Musical Parallel between “The Sea” by C. Debussy and “A Sea symphony” by R. V. Williams. *Bulletin of the Transilvania University of Braşov Series VIII Performing Arts*, 15, No. 64, 2023, pp. 37–42.

<http://dx.doi.org/10.31926/but.pa.2022.15.64.2.4>

<sup>24</sup> Perchard, Tom, Graham, Stephen, Rutherford-Johnson, Tim, Rogers, Holly. *Music and the Moving Image*. Cambridge: Cambridge University Press, 2022.

<http://dx.doi.org/10.1017/9781108680899.013>

<sup>25</sup> Fan, Yulan, Wong, IpKin Anthony, Lin, Zhiwei (CJ). How folk music induces destination image: A synthesis between sensory marketing and cognitive balance theory. *Tourism Management Perspectives*, 47, No. 6, 2023, 101123.

<http://dx.doi.org/10.1016/j.tmp.2023.101123>

## **Sampling**

Video recordings of the performance of musicians (soloists, conductors and orchestras, choirs) were chosen as the basis of the research, which render the compositions conveying images of nature (landscapes). In this article, the researchers focused on the following examples of artistic interpretation of the works of the specified direction:

- C. Debussy's (Clair de Lune) Moonlight performed by the outstanding contemporary pianist L. Lan;
- M. Ravel's Jeux d'Eau (Water Games) interpreted by the world-famous Argentinian pianist M. Argerich;
- I. Shamo's Winter included in the repertoire of the Kharkiv Philharmonic Chamber Choir conducted by V. Palkin;
- T. Kravtsov's Choral Watercolors performed by the Kharkiv Philharmonic Chamber Choir (artistic director A. Syrotenko);
- V. Williams' Sea Symphony presented by the London Philharmonic Orchestra, the London Philharmonic Choir and soloists;
- Reve ta stohne Dnibr Shyrokyi (The Mighty Dnieper) in the interpretation of various groups (including the Veryovka Ukrainian Folk Choir);
- V. Tormis' Evening Sky (the work is included in the repertoire of the Zhaivoronok Choir, Ukraine);
- F. Badalbeyli's The Sea performed by the author — composer and pianist F. Badalbeyli accompanied by the British Royal Philharmonic Orchestra.

## **Methods**

The research employed the following methods: monitoring of the processes of performance of works of the chosen subject; systematization of relevant video sources; audio analysis of interpretation principles; their comparison and synthesis.

With the help of the first of these methods, a panorama of the key elements of the interpretation of the works, which reproduce images of nature (landscape), was outlined. The second method served to clearly distinguish them from each other and establish the functional significance of each of them. The third of the selected methods became the foundation for revealing the interpretation of works devoted to landscape sketches as a single system of a complex phenomenon.

The study also involved calculations of the indicators (in percentages) regarding aspects of music performance.

## Results

The research established that the theme of landscape in the music of the twentieth-century composers from the perspective of interpretation is a three-dimensional integral system consisting of many components. Aspects of the interpretation of images of nature were revealed based on the analysis of a number of works of academic music of the 20th century belonging to composers of different countries, national cultures, schools, and styles. Features of works devoted to pictures of nature are based on such directions as: integration into modern world culture; synthesis of national and world traditions; updating the range of original means of interpretation; combination of different forms of consciousness (music and philosophy, ethics, spiritual principles); embodiment of various styles (neoclassicism; neo-romanticism; neo-folklorism; post-impressionism).

The dynamics and style (*Moonlight* by C. Debussy) act as key aspects of the performance of music that conveys landscape sketches. The pianists strive to demonstrate the sonority of “p” (piano) penetratingly, in many variants and shades in order to show images of the night sky, silence, and peace, which complement such a picture. This effect is achieved by lightly touching the keys of the instrument and using the pedal, which is a means of coherent exposition of the melody, being duplicated by chords in some cases. Debussy realizes the transition from one shade to another by changing the density of the musical fabric: a transparent texture is replaced by a sound sphere saturated with colourful verticals (parallel sixth chords often play their role). So, in the process of interpretation, the pianist needs to show the skill of presenting the musical material in a quiet sound using different shades of “piano” dynamics, as well as in the form of a rich style, the colourful consonances of which rapidly change each other.

Dramaturgy of dynamic waves is used in the interpretation of the second part of *Sea Symphony* by V. Williams. This performance component is reflected both in the part of the orchestra and soloists (soprano, baritone), and choir. The choir sometimes echoes the theme of the soloist (an echo effect occurs), but also acts as an independent key carrier of the musical material. The dynamic frame of the form is revealed during the performance of the third part (*Waves*) with even greater force and expressiveness. The interpreters must show a deep understanding of the ideas and intention of the author of the *Sea Symphony* in order to clearly demonstrate the sonority of the “forte” and its various shades.

In F. Badalbeyli’s fantasy for piano and symphony orchestra *The Sea*, the performers apply the principle of dynamic variety in some episodes: the pianist adheres to a quiet sound, while the orchestra (with a reduced texture)

sounds brighter in terms of volume. In the same composition, the pianist acts as a translator of two sea worlds at the same time: virtuoso arpeggio passages of small durations sound in the right hand, while the left hand plays a leisurely melody-painting, reflecting the watery depths, which symbolize the eternity of nature and its elements. Here, the specifics of the interpretation is the touch; mastery of a light touch on the keys and at the same time expressive delivery of the sounds of the solo instrument (piano) in the middle and high registers.

The principle of transcendence expressed in a whole series of rapid passages of arpeggios, glissandos imitating natural elements is reflected in the performance of M. Ravel's music (*Water Games*). Here, the mastery of the interpreters' presentation of sound in various shades of "piano" dynamics is translated at the same time. The extended sound technique used by V. Tormis in the choral miniature *Evening Sky*, arises due to the use of the "chain breathing" technique by the interpreter (choral group). Performers are required to have the skill of expressively showing their parts, which merge into a diatonic consonance of a non-third structure. Chorus artists first show each of its tones separately, thereby creating the effect of a melody within a wide range. This technique is used to create an echo effect. At the end of the miniature, each timbre group lingers on the last sound of its melodic line, continuing it and turning it into a part of a complex colourful choral vertical, which is formed by the final tones in the parts of other performers.

Shamo's choral miniature *Winter* based on I. Frank's poem is a vivid example of the combination of several aspects of the sound embodiment of the landscape, which become the foundation for creative decisions regarding interpretation. These include: flexibility and variety of texture types (pedal, imitation – interchange of choir groups of different tessitura); a wide panorama of dynamic shades; special timbre (achieved in the form of singing with the mouth closed). In the extreme sections — the first and third parts of the composition — the author uses the movement of parallel quarter-sixth chords with elements of the chromatic scale in the soprano, alto, tenor parts and the tonic organ point in the basses. The elements of imitation (new intonation and rhythmic material is performed alternately by bass, alto, soprano, tenor) are used in the middle (the second) part, which contribute to the dynamism of the development of the image. This is where the culmination of the entire work sounds (in the words: "To the deepest roots", *fortissimo*). At the end, a group of tenors stands out: against the background of the chorus pedal (the first and third degrees of the tonic triad in sopranos, altos, and basses), they ender the thematic core of the composition (the intonation of the minor second, which fluctuates on the words "Falling, falling, falling snow").

So, musicians operate the world of sound intonation in the process of translating ideas, plots, and images of those works that reflect nature in its various manifestations (Table 1).

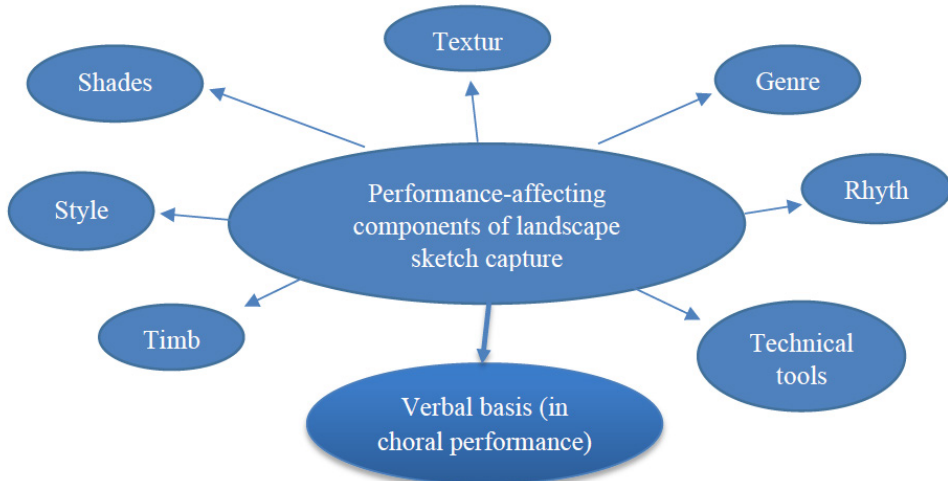
**Table 1**

The name of the components of the performance practice of the choirmaster and the choir led by him	The indicator of the frequency of its use
Intonation (in a broad sense)	90%
Diction	75%
Articulation	80%
Width of dynamic shades	85%
Timbre	80%
Chorus pedal	50%

**The level of significance of the key components of the interpretation of compositions dedicated to the landscape**

Figure 1 provides a list of components that are of key importance for conveying images of nature, landscape sketches in the process of performing music.

**Figure 1**

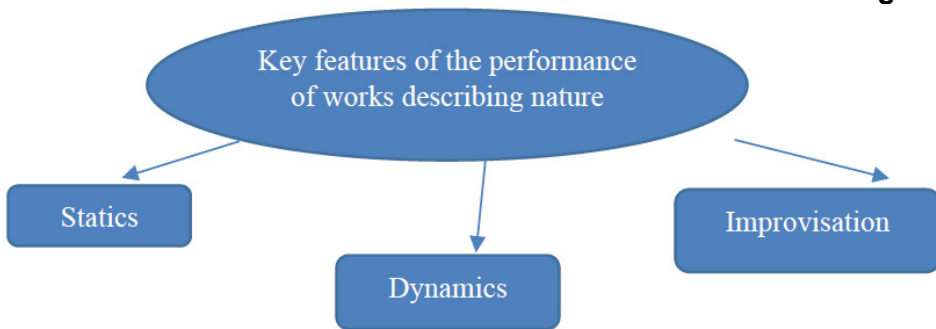


**Key components that determine the performance of landscape sketches in music**

The analysis of the performing concepts of the above-mentioned works shows what moods are conveyed by the performers in the process of interpreting the works illustrating the pictures of nature. The following ones are of key importance: statics (contemplativeness, reflection, understanding the depth of phenomena) and dynamism (an unbridled, turbulent manifestation of an emotional attitude towards the surrounding world, the manifestation of oneself in it as an integral part of the universe). The art of the masters of interpretation of works, whose programme design is a landscape, is characterized by a desire for a certain share of performance freedom, a tendency to improvisation, which reflects the effect of spontaneity as a manifestation of the essence of nature in general.

Figure 2 demonstrates the characteristic features of the interpretation of works dedicated to nature paintings.

**Figure 2**



**Key features of works dedicated to the landscape**

In the music of the twentieth-century composers dedicated to images of nature, the texture finds the meaning of a descriptive element (reflects water, fire, air elements with the help of different types of presentation of material and figuration). In particular, the principle of relieving the instrumental fabric and expanding the distance between the voices of the texture is used to make one clearly imagine the picture of infinite space, the atmosphere of the endless and immeasurable sky. The light-and-shade play translated by music of this content is reproduced by chordal pedals, chains of sonorous sequences, which sometimes act as an organ point. The most famous methods of performing works about nature include: the use of mutes and flageolets, as well as characteristic strokes (pizzicato) and division of strings (divisi) in the high register; leisure pace; the principle of variant development, improvisation. The phonic qualities of the musical material acquire the main



importance, the traditional tonality and functional relationships of chords formed in its bowels are levelled. Dynamics, in the classical sense, seem to freeze and open space for sonorous transformations of the image depicted in the theme of the work.

Choral music also reflects a wide range of means of conveying pictures of nature, its mood, manifestations of the elements. The cycle of miniatures *Choir Watercolors* for various compositions of the choirs, which illustrates the seasons, belongs to T. Kravtsov. The item that opens it (Prelude "I love when the waves are crowded") illustrates the characteristic features of the images embedded in it, thanks to the principle of extended singing (chain breathing technique in the introduction and code). In the miniature *Clouds like Smoke*, an important role in reflecting the content is played by the system of strokes (certain principles of articulation). They include the simultaneous combination of staccato (conveys lightness of sound) and legato (is the basis of the stroke palette) is of particular importance. The item called *Green Wind in the Garden* renders a playful alternation of tempos. Acceleration of movement vividly conveys the image of this landscape.

The play *Fades of Violets* focuses on a wide range of shades that are characteristic of women's voices. However, not only the timbre colours, but also the nature of the texture has a special significance in the process of sounding the work: the main thematic material is transferred to different parts, which helps to reveal its different sides. The item *I Love Scorching Summer so Much* is distinguished by such aspects of sound as the play of chord colours, the volume of the general range (it reaches three octaves), and the effect of mirroring a complex vertical in the choir by means of instrumental timbre (a piano pedal with an open lid, when the choir already stops singing).

The active play of timbres is tracked in a miniature that resembles a classical dance: "In the silence of the alleys, the wind waltzes." There is a canon dialogue between parties of female and male voices.

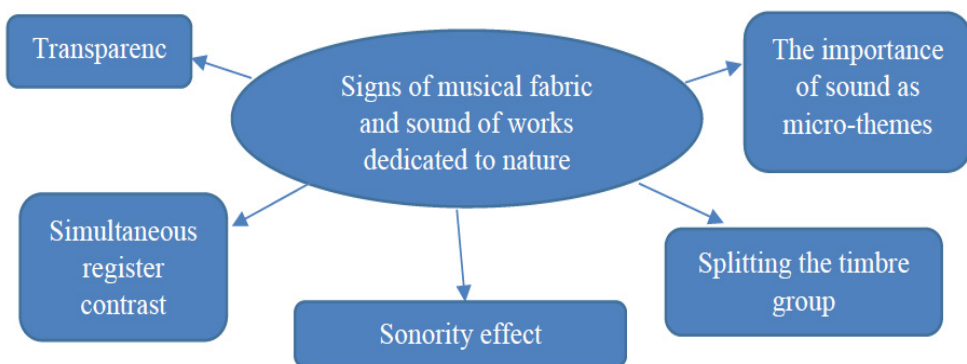
The poetic picture of winter is reflected in the item *Chestnuts Dressed in Silver*. Its characteristic feature is the transparency of the sound, while the texture represents different types of presentation of musical material (melodic-chord and polyphonic). Another version is illustrated by the miniature *The Fields Fell Asleep with a Blue Dream*, where the choral composition is dominant. Legato plays a special role among the principles of articulation, but rubato contributes to a clear display of the significance of individual words and consonances. The item called *Snowflakes* combined such aspects of interpretation as tempo (*Vivace*), one of the bright elements of the stroke system (staccato) and timbre colours (female choir). The composer pays attention to the deep, saturated sound of low female (alto) and male (bass) voices in the Postlude *Winter has Frozen Tender Flowers*. Here, the principle

of vertical echo is also used in the performance of the choir by means of instrumental timbre (piano pedal). The intergenre synthesis is traced in this cycle due to a deep focus on the world of the human soul, its thoughts, dreams, emotional state, some choral miniatures (Clouds like Smoke, Fades of Violets, I Love Scorching Summer so Much, Tender Winter Covered Flowers) convey the features characteristic of romance.

In the interpretation of the song based on T.H. Shevchenko's poem *Reve ta stohne Dnibr Shyrokyi* (The Mighty Dnipro), such aspects as tempo, dynamic shades, and phrasing play a key role. The flexible change of loudness to quietness conveys a wide range of shades of the landscape, which translates the mood of the mighty river. The effect of slowing down the movement of the musical thought until the end of the phrases illustrating its majesty also contributes to the creation of this picture. The use of noticeable caesuras gives the chorus a special expressiveness, which focuses the listeners' attention on one of the key words of the song. The stormy waves and restlessness of the Dnipro river are also reflected by means of the orchestra. In particular, the timbre of the piccolo flute, which lays out a rapid melodic figuration, symbolizes the howling of the wind and the waves of the river rising high. A group of brass wind instruments conveys a picture of the power and indomitability of the witness of the thousand-year history of Ukraine — the Dnipro river.

Figure 3 illustrates the types of texture that landscape composers turn to.

**Figure 3**



**Extending and updating of the system of music education in the modern global space**

The functional role of music, where composers fixed the landscape, is spreading today. On the one hand, it is translated as a concert piece; sound symbol of a natural phenomenon; allegory; part of a dramatic performance. On the other hand, it becomes an effective means of audio-visual communication (music for movies; video art; online culture; computer games); a foundation for improving the image of the tourism industry; sound accompaniment of significant news.

So, the landscape in the music of the twentieth-century composers from the perspective of performance practice gains its popularity and is realized in a whole spectrum of spheres: the academic concert performance environment; theatre art; management; social policy. Its importance is revealed through such aspects as: updating the intonation system - 90%; enrichment of artistic style - 80%; creation of an innovative vertical (consonances and their complexes, sequences) - 95%; realization of unique author's texture types (choral and orchestral) - 98%; formation of an individual type of performance - 98%; involvement of music in various spheres of social life - 100%. This confirms the role of the works of the academic tradition of the 20th century devoted to natural sketches as one of the bright phenomena of art and the life of society in general.

## Discussion

The researchers from different countries deal with the problem of performing works of the twentieth-century academic music, in particular, those that translate pictures of nature and its phenomena. Chibalashvili et al. conclude that the plot, directly related to natural sketches, contributed to the expansion and enrichment of the means of musical expressiveness and methods of interpretation, which caused the complication of the sound fabric of musical works and the enrichment of their concept<sup>26</sup>. Zhu and He explore the range of characteristic features of C. Debussy's style using the example of *Moonlight*<sup>27</sup>. The play of light and shadow characteristic of the composer's style is noted, which is manifested in the sound of chords, as well as the flexibility of the rhythm and speed of music performance, the asymmetry of the melody. Attention is also focused on the methods of performance, which combined the lightness and sophistication of the French piano school with a

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<sup>26</sup> Chibalashvili, Asmati, Kharchenko, Polina, Savchuk, Igor, Sydorenko, Victor, Bezuhla, Ruslana. Practices of Visual Arts in the Music of the Twentieth and Early Twenty-First Centuries. *Studia Universitatis Babeş-Bolyai Musica*, 67, Special Issue 1, 2022, pp. 79–101. <http://dx.doi.org/10.24193/subbmusica.2022.spiss1.06>

<sup>27</sup> Zhu, Linxia, & He, Shangfeng. Impressionistic Thinking—A Study on the Compositional Style and Performance Interpretation of Debussy's *Moonlight*. *Open Access Library Journal*, 09, No. 05, 2022, pp. 1–9. <http://dx.doi.org/10.4236/oalib.1108692>

unique set of principles of interpretation characteristic of Debussy. In particular, this is the use of a pedal, which causes the effect of deafened (muted) sound in some episodes in accordance with the programme plan.

Skliarenko reveals the main features of impressionism as an artistic, cultural and stylistic direction in general, which were embodied in the art of Ukraine (individualization of artistic vision, subjectivity of perception, expressiveness of colours)<sup>28</sup>. In turn, similar components encourage performers to update and expand the means of interpretation. Kudiņš examines the process of realization of modernism based on Latvian music<sup>29</sup>. According to the researcher, it is characterized by moderation and attention to deep ethnic sources of musical art (V. Tormis Evening Sky).

Savchenko explores Debussy's orchestral style as a platform for a renewed display of ideas, images (in particular, the landscape: Sea)<sup>30</sup>. This encourages performers (conductors and orchestra artists) to master the means of interpretation able to convey barely perceptible transitions of timbre colours into a new quality. Yang studies the musical impressionism of Spain. According to the researcher, he embodies the effects of the novelty of chords and their combinations; structure formalism, and thematic transformations<sup>31</sup>. Kerimova reveals several unique means of musical expression and performance used by composers for landscape sketches<sup>32</sup>. These components are: the improvisational principle characteristic of the genre of professional music of the oral tradition (mugam); combination of melodic techniques (solo timbres in some episodes) with symphonic development; variational and variational development; national regimes. Demyanenko analyses the creative aspects that are common between the Lithuanian composer M. Čiurlionis and the Ukrainian writer M. Kotsyubynsky<sup>33</sup>.

<sup>28</sup> Skliarenko, Halyna. Interpretation Peculiarities of the Impressionistic Trends in Ukrainian Art. *Folk Art and Ethnology*, 1, No. 393, 2022, pp. 30–45. <http://dx.doi.org/10.15407/nte2022.01.030>

<sup>29</sup> Kudiņš, Jānis. Fragmentary and moderate modernism in Latvian music history. *Culture Crossroads*, 19, 2022, pp. 111–125. <http://dx.doi.org/10.55877/cc.vol19.31>

<sup>30</sup> Savchenko, Hanna. Manifestations of the “non-classical” in the orchestral manner of C. Debussy. *Culture of Ukraine*, 72, 2021, pp. 136–143. <http://dx.doi.org/10.31516/2410-5325.072.19>

<sup>31</sup> Yang, H. The Emergence of Spanish Impressionism and its Interaction with French Impressionism in Music at the Turn of the Twentieth Century: selections from the solo and collaborative piano repertoire. Doctoral thesis, 2016. <http://dx.doi.org/10.13016/M2N47K>

<sup>32</sup> Kerimova, Rovshana. Soltan Hajibeyov's “Caravan” Symphonic Poem. *Bulletin of Kyiv National University of Culture and Arts Series in Musical Art*, 4, No. 1, 2021, pp. 116–129. <http://dx.doi.org/10.31866/2616-7581.4.1.2021.233343>

<sup>33</sup> Demianenko, Luydmyla. Impressionism in music, painting and literature (Kotsyubynskyi and Čiurlionis). *Scientific Bulletin of Uzhhorod University*, 26, 2011, pp. 41–45. <https://dspace.uzhnu.edu.ua/jspui/bitstream/lib/3939/1> [in Ukrainian].

According to the researcher, they are the innovative principles of writing works, the poeticization of nature and the desire for a sonographic representation of its phenomena, as well as the polyphonization of the artistic thoughts, which is characteristic of the art of impressionism. Lunina covers a wide range of stylistic aspects of Ye Stankovych's work<sup>34</sup>. It concentrates the uniqueness of the author's style, which strives to organically combine traditional (in particular, related to the artistic heritage of the Ukrainian ethnic group) and innovative ways of self-expression in art. Mykhailova investigates the artistic direction of F. Poulenc's thinking from the perspective of the principles of fixation (through the prism of musical embodiment) of various illustrations by the French composer, as well as unusual images using the example of the cycle *Le Bestiaire ou Cortège d'Orphée* (The Bestiary, or Procession of Orpheus)<sup>35</sup>. The specialist notes the author's stylistic techniques and their refraction in several trends of modernism of the late 19th and early 20th centuries<sup>36</sup>.

Serediuk uses the example of clavier piano music of the end of the 16th - beginning of the 17th and the end of the 19th - beginning of the 20th centuries<sup>37</sup>. He studies the methods of semantic plans of drawing portraits belonging to composers of different times, styles, and national traditions. In particular, the researcher finds such aspects as: citation and self-citation; distinctive features of the authors' individual style and semantic field; personalized semantics; reflection of the cultural context, and historical and stylistic traditions within which the opuses of J. Bull, F. Couperin, G. Muffat (16th-17th centuries) and H. Villa-Lobos, G. Dandelot, and A. Casella were created. Shket defines such a concept as "musical picture". It appears to the researcher as a complex multifaceted phenomenon, which is characterized by a panorama of genre features and stylistic varieties<sup>38</sup>. Shulika explores the creative parallels that arise in the process of understanding the works of

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<sup>34</sup> Lunina, Anna. The camera format of Yevhen Stankovych's work: At the crossroads of picture-landscape visuality, film imagery and new simplicity. *Actual problems of artistic practice and art science*, 5, 2013, pp. 141–147. [http://nbuv.gov.ua/UJRN/apmpmn\\_2013\\_5\\_25](http://nbuv.gov.ua/UJRN/apmpmn_2013_5_25) [in Ukrainian].

<sup>35</sup> Mykhailova, Olga. Interaction of cultural traditions in the "Bestiary" of F. Poulenc - H. Apollinaire. *Art and education today: Problems of the interaction of art, pedagogy and the theory and practice of education*, 18, 2002, pp. 257–269 [in Ukrainian].

<sup>36</sup> Mykhailova, Olga. Musical painting by F. Pulenco. *Scientific Bulletin of the P. I. Chaikovskiy National Music Academy of Ukraine*, 73, 2008, pp. 153–161 [in Ukrainian].

<sup>37</sup> Serediuk, Iryna. *Semantics of the musical portrait in the clavier-piano creativity of the 17th-20th centuries*. Doctoral dissertation. A. V. Nezhdanova Odesa National Academy of Music, Odesa, Ukraine, 2021 [in Ukrainian].

<sup>38</sup> Shket, Anastasiia. *Musical picture in the piano work of Ukrainian composers*. Master thesis, 2020. <https://repository.sspu.edu.ua/handle/123456789/9780> [in Ukrainian].

C. Debussy and C. Monet dedicated to the seascape<sup>39</sup>. The picture of the storm that broke out (Dialogue between Wind and Wave) from the 3rd part of the symphonic suite *The Sea* by C. Debussy is associated with the shimmering of the sun's reflections on the water surface and mountain slopes depicted by C. Monet on his canvases. Anfilova and Mykhailova study the perception and reflection of the colourful landscapes of Naples, the colourful language, cheerfulness and generous emotionality of its inhabitants in F. Poulenc's music<sup>40</sup>. In his instrumental sketches from the piano suite *Naples*, the composer focuses on the external aspects of life in the south of Italy.

Pertsova and Dubinchenko analyse the choral work of I. Shamo, which mirrors the paintings of nature<sup>41</sup>. The researchers emphasize the importance of several components of his composer's style: a rich palette of folklore images; programming; a unique intonation structure, which is based on archaic inflections (including chants, whispers, exclamations) and bright melodism due to the use of modern techniques of musical writing. Parkhomenko covers the problem of the genre in the context of choral music of Ukraine<sup>42</sup>. It is considered as a complex, integral system that synthesizes traditions and innovation (the search for individual concepts, images), represents a response to the needs of modern society and representatives of the cultural sphere. The author pays attention to such a direction as choral landscape. Gao stated that choral genres in the work of landscape composer I. Shamo are combined into an artistic and stylistic system, the components of which are: choral song; a cappella choir cycle; choral suite; cantata; a cappella choral opera (*Yatran Games*); oratorio (*Skomoroshyny*)<sup>43</sup>. The master combines different structures and styles and compositional techniques (polyrhythmicity, sonoristics, aleatorics) in his music. A characteristic feature of thematism in his works is the intonation fund of Ukrainian folklore. Dontsova-Pushenko emphasizes the peculiarities of the embodiment of the genre aspects of the idyll in the choral works of V. Kireiko (*Ah, the Fields*)<sup>44</sup>. According to the researcher, the

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<sup>39</sup> Shuliika, Olena. The picturesqueness of K. Debussy's music and the musicality of K. Monet's painting. *Kyiv musicology*, 56, 2017, pp. 163–173 [in Ukrainian].

<sup>40</sup> Anfilova, Svitlana, Mykhailova, Olga. *Naples As Seen by Musicians: Intus Et Extra Cultura*. *Journal of History Culture and Art Research*, 9, No. 1, pp. 236–248.

<sup>41</sup> Pertsova, Nataliia, Dubinchenko, Yevgeniia. Choir's Works by Igor Shamo and Their Methodological Potential. Theory and methodology of professional education, 18, No. 2, 2019, pp. 63–66. <https://doi.org/10.32843/2663-6085-2019-18-2-13> [in Ukrainian].

<sup>42</sup> Parkhomenko, Luydmyla. *Ukrainian choral play: typology, thematics, composition*. Kyiv: Naukova dumka, 1979 [in Ukrainian].

<sup>43</sup> Gao, Chiling. Genre context of Ihor Shamo's choral creativity. *Culture of Ukraine*, 75, 2022, pp. 109–114. <https://doi.org/10.31516/2410-5325.075.14> [in Ukrainian].

<sup>44</sup> Dontsova-Pushenko, Krystyna. The Embodiment of the Genre Foundation of Idyll in the Choir Miniature by V. Kyreiko "Ah, the Fields" on the Text Written by H. Skovoroda. *Current issues of humanitarian sciences*, 37, No. 1, 2021, pp. 69–73. <https://doi.org/10.24919/2308-4863/37-1-11> [in Ukrainian].

following are of particular importance: tonality, tempo, size, syllabic-melismatic type of expression. Bielik-Zolotariova studies the issue of the conductor's concept using the example of the above-mentioned choral composition (Ah, the Fields by V. Kireiko)<sup>45</sup>. It emphasizes the significance of choral colours; "pastel" dynamics, which becomes powerful, reaching a climax in the finale; texture transparency (mainly melodic and harmonic). Savelieva reveals various aspects of the processes of creating and performing the cycle of miniatures Chorus Watercolors by T.S. Kravtsov<sup>46</sup>. The musicologist emphasizes the brightness, originality, and uniqueness of the composer's musical language, which not only preserves the achievements of Ukrainian choral art, but also opens up new facets of intonation-rhythmic, timbre, textural, dynamic, and articulatory layers.

However, the issue of landscape in the music of twentieth-century composers from the perspective of its interpretation as a complex integrated system remains unexplored. This article attempted to cover it and define the key elements forming the basis of this system.

## Conclusions

A number of works dedicated to the landscape, which belong to various genres of academic music and have a certain instrumental or vocal composition were analysed in the research. They include a piece for solo piano (including from a suite or cycle) – 2; choral suite – 1; choral miniature – 2; fantasy for soloist - instrumentalist and orchestra - 1; choral song – 1; symphony with choir - 1. The study established the indicators of the importance of individual components of the performance practice of the choirmaster and the choir led by him were: intonation (in a broad sense) - 90%; diction - 75%; articulation - 80%; width of dynamic shades - 85%; timbre - 80%; chorus pedal - 50%.

The conclusion of the study was information about the impact of the landscape in the music of the twentieth-century composers on world academic art and society in general. Its functions were implemented in such directions as: updating the intonation fund - 90%; enrichment of artistic style - 80%; creation of an innovative vertical (consonances and their complexes, sequences) - 95%; implementation of unique author's texture types (choral, orchestral and piano) - 98%; formation of an unprecedented type of performance - 98%; the

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<sup>45</sup> Bielik-Zolotarova, Nataliya. "Two choruses on H. Skovoroda's poems" by Vitalii Kyreiko: conductor's concept. *Culture of Ukraine*, 78, 2022, pp. 79–86. <https://doi.org/10.31516/2410-5325.078.10> [in Ukrainian].

<sup>46</sup> Savelieva, Hanna. Kravtsov's «Choral watercolor» in the repertoire of Chamber Choir of Kharkiv Regional Philharmonic. *Problems of interaction of art, pedagogy, theory and practice of education*, 39, 2014, pp. 21–31. [http://nbuv.gov.ua/UJRN/Pvmp\\_2014\\_39\\_5](http://nbuv.gov.ua/UJRN/Pvmp_2014_39_5) [in Ukrainian].

share of music devoted to pictures of nature in various spheres of social life - 100%. The academic novelty of the article is the landscape in academic music of the 20th century studied from the perspective of interpretation as a single complex, multi-component system. Its practical significance is emphasized by the consciousness regarding the key components of the practice of performing similar works, in particular their content and role. The research prospects on the issue consists in the creation of new samples of academic music dedicated and related to the landscape, the possibility of new discoveries in the field of musicology.

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## DONIZETTI – *INEDITI PER TENORE*

LIVIU IFTENE<sup>1</sup> 

**SUMMARY.** Gaetano Donizetti is one of the most prominent figures in Italian opera, especially of the period known as the “belcanto era”. This article aims to present less known biographical data to readers, related to the life of the great Bergamo composer, carefully treating his years of study, a defining period in the formation of his character and personality. Donizetti composed countless arias for the tenor voice, either in the belcanto or romantic style. The discovery and promotion of lesser-known arias is for me one of the most important pragmatic aspects of the act of scientific research. The role of this article is to spark students’ interest in listening and start studying lesser-sung pieces from the Donizettian repertoire.

**Keywords:** Gaetano Donizetti, belcanto, tenor, arias.

### Introduction

Gaetano Donizetti is one of the world’s consecrated opera composers. Although his music is still present worldwide on the lyric stage, quantity-wise, the tendency of the repertoire that is presented lies within the repetition of the same three or four of his defining works, to the detriment of the others. Therefore, the main objective of this article is to spark the interest of the readers in a more complex audition of Donizetti creation. Due to objective reasons, the study is dedicated to enthusiasts and practitioners of the tenor repertoire, where master Donizetti had an important say over the modeling of this vocal timbre. Unfortunately, many of the opera arias for tenor voice are obscure and poorly advertised, hence why I decided to lobby his uncommon, lesser-known work. In this regard, I propose the translation and understanding of the Italian term “*inediti*”, which is used in the title of this

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work – novelty, new – and not with the meaning of unpublished, unedited. The secondary objective of this article is that of sharing the knowledge accumulated in the course of research on the young composer's education and training, while focusing on his relationship with his own singing voice, as well as other elements which I found interesting for the analysis of a personality that had also been involved with the vocal modeling of the most important opera singers of the 19th century.

### **Donizetti – education and professional development**

Domenico Gaetano Maria Donizetti was born into a modest family of weavers (tailors) on November 29, 1797, being the fifth child of the six of Andrea Donizetti and Domenica Olivia Nava. "My birth was secret because I was born underground in Borgio Canale. The rays of light that were coming down the cellar staircase were not penetrating to the end"<sup>2</sup>, Gaetano himself looks back on weighted. His hometown, Bergamo, is in northern Italy in the Lombardy Region, "the cradle of the *Commedia dell'arte*, where Harlequin and Colombina danced the grotesque peasant dance called the *bergamasca* in the moonlight"<sup>3</sup>.

He received his initial music education from a prestigious ecclesiastical institution in northern Italy, Capella musicale di Santa Maria Maggiore, institution that unpretentiously prepared chorister materials for the Church of Santa Maria Maggiore in Bergamo. Simone Mayr is the one who revived the old music school in Bergamo, known as *Lezioni caritatevoli di musica*<sup>4</sup>.

Browsing the catalogs of books from the Bucharest National University of Music, I made an interesting discovery, namely the work of the Italian poet, writer, and journalist Giuliano Donati-Petténi entitled *The Gaetano Donizetti Musical Institute. The Musical Chapel of Santa Maria Maggiore – The Donizetti Museum*, printed by the Istituto Italiano d'Arti Grafiche in Bergamo in 1928. The paper is actually a catalog of reports and letters from the teachers and directors of the institute where the young Gaetano Donizetti received his first music lessons. The documents collected by this ledger are true historical sources that include sensational and exciting stories about the initiation of the young Bergamo man in the secrets of composition, much of the information being unknown to me until that moment.

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<sup>2</sup> Donati-Petténi, Giuliano. *L'Istituto Musicale Gaetano Donizetti. La Capella Musicale di Santa Maria Maggiore – Il Museo Donizettiano (The Gaetano Donizetti Musical Institute. The Musical Chapel of Santa Maria Maggiore – The Donizetti Museum)*. Istituto Italiano d'Arti Grafiche, Bergamo, 1928, p. 210.

<sup>3</sup> Marek, Dan H. *Giovanni Battista Rubini and the Bel Canto Tenors – History and Technique*. The Scarecrow Press, Lanham, 2013, p. 61.

<sup>4</sup> *Ibidem*, p. 62.

Gaetano at the tender age of nine, after pre-examination, is described by the commission of the institute of Santa Maria Maggiore as follows: “he has a good ear for music, the voice is not special, and can be accepted for the three-month trial period”<sup>5</sup>. The report drawn up by Simone Mayr dated 13 September 1806 mentions that the young Gaetano was admitted to the music school on the 6th of May in 1806 and that he would take singing and harpsichord classes. This report also mentions the students’ evolution in the first months of study. Donizetti is described in positive terms such as: diligent, attentive, calm, in progress in the studied scores and in the study of the harpsichord. In what concerns the study of the sung voice it seems that the young Gaetano encounters several problems. The report states that he was producing the sounds in a defective way: “la voce è difettosa di gola” (the voice is defective from throat). The second year of study (1808) found Gaetano in rapid progress in music theory, counterpoint, the art of singing, declamation and harpsichord study, but with the same vocal problems: “*ma non fu possibile di correggere coll’arte il suo difetto organico*”<sup>6</sup> (it was not possible to correct his organic defect with singing lesson). Based on these problems, quite serious for a student who wanted to be trained to become an ecclesiastical singer, Gaetano Donizetti is on the verge of expulsion. He is saved by the intervention of the composer, teacher and mentor Simone Mayr, who had added violin and harpsichord classes especially for the boys who could no longer play due to the change of voice.

At the age of nineteen, Gaetano is admitted to Accademia di Belle Arti din Bologna, where he attends the conservatory of piano, organ, flute, double bass, but also expands his general knowledge of arithmetic’s, geography, history, Italian and Latin. The late vocal maturity (“his voice is not fully developed yet” – Simone Mayr, 1814), combined with the singing lessons, build in the young Gaetano “*una sufficiente voce di basso*”, voice that allows him to get a degree in music with a supporting role, on the stage of Teatro della Società from Bergamo. Simone Mayr, along with Gaetano’s father, will insist that the young musician take counterpoint courses at the Bologna School of Music, under the guidance of Father Stanislao Mattei. The letter of recommendation signed by Simone Mayr, addressed to “Alla Congregazione di Carità”, dated October 28, 1815, describes the young Gaetano in laudatory terms: “although not favored by the natural change of voice with a distinct timbre, he is nevertheless endowed with inclination, talent and genius for composition”<sup>7</sup>.

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<sup>5</sup> Donati-Petténi, Giuliano. *Op. cit.*, p. 35.

<sup>6</sup> *Ibidem*, p. 37.

<sup>7</sup> *Ibidem*, p. 46

Palermo, Rome, Naples, Milan will be the main Italian cities where Donizetti will work as a composer until 1839. In Rome he strengthens his relations with the Vasselli family, a member of elite Roman society. Antonio Vasselli, his friend, became his brother-in-law in 1828 when Donizetti married Virginia Vasselli. In 1829, the first child born prematurely dies, opening the series of family suffering that will culminate in the death of his wife at only twenty-nine years old, during the birth of the third child. "Without my father, without my mother, without wife and the three kids... Why work now? Why...?" he writes bitterly to his brother-in-law and good friend Antonio Vasselli after the sudden death of his family.

He will arrive in Naples due to the intelligence and cleverness of the impresario Domenico Barbaja and will know the eager demand of the four Neapolitan theaters (Teatro San Carlo, Teatro del Fondo, Teatro Nuovo and Teatro Penelope) to enrich their repertoire. High market demand is one of the reasons for the large number of Donizetti creations. In the spirit of those mentioned above, the young Donizetti was forced to sign in 1822 on a contract that obliged him to compose twelve works within three years. He will remain in Naples for about sixteen years, a period over the course of which he will hold the position of musical director of the royal theaters. During this time, he has the opportunity to manage the flow of new musical creations himself, composing thirty-one works in just twelve years. It is noticed by the impresario Domenico Barbaja for his "ability to please an audience, his amazing gift of rapid composition, mastery of the mechanics of operatic production, and ability to withstand the pressure of meeting deadlines on time"<sup>8</sup>.

If he entered Naples with the help of an impresario, the conquest of Paris is due to the composer Gioachino Rossini. After 1839, he left Italy to assert himself internationally, managing to win the sympathy of the French and the adoration of the Viennese. Donizetti's genius was recognized at the highest level, as evidenced by the many distinctions and titles received throughout his life: the title of Knight of the Pontifical Order of Pope Saint Sylvester; The Order of Glory (Turkish: *Nichan-Iftikhar*); member of the Viennese Society Musikfreunde; Kapellmeister and composer of the court of Vienna (functions also held by Mozart); foreign correspondent member of Académie des Beaux-Arts of France.

In 1844 he suffered a paralytic attack that shook his health. The disappearance of loved ones, the nomadic life that involved countless long and tiring journeys are just some of the factors that favored the loss of mental faculties in the case of the composer. Around 1847, some of Donizetti's personal letters reveal his precarious health, following contact with an STI,

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<sup>8</sup> Marek, Dan H. *Op. cit.*, p. 151.

most likely syphilis<sup>9</sup>. After a period of hospitalization at an asylum near Paris, he returned to Bergamo, housed in the palace of the Basoni family, close to the cathedral of Santa Maria Maggiore, the place of his childhood and first music lessons. One of Donizetti's friends, who took care of him in the last period of his life, tells how the famous tenor Rubini, who came to visit, proposes to him to sing the duet *Verranno a te sull'aure* from *Lucia* to see what effect it had on Gaetano, who was paralyzed in bed at the time. "Donizetti was very attentive but made no move"<sup>10</sup>. On April 8, 1848, he died at the age of 50, after living immobilized in bed for a period, due to general paralysis. In 1875 his bones were moved to the Cathedral of Santa Maria Maggiore in Bergamo.

Important biographical data about Gaetano's life, personality, studies, and composer activity are transmitted to us thanks to the biographies made by musicologists Gabriele Rosa, Marco Bonesi, Teodoro Ghezzi, Francesco Regli, Federico Alborghetti, Michelangelo Galli, Giuliano Donati-Petténi, William Ashbrook, Grigore Constantinescu, but also because of the huge number of letters that Donizetti wrote during his lifetime. Museo Donizettiano of Bergamo, located near the Church of Santa Maria Maggiore, houses together most of the personal objects, scores, letters, autographs and paintings of the composer.

### ***Inediti per tenore***

Lost pieces of music, some unfinished, others readapted to meet the demands of the best opera singers, make it difficult to establish an exact number of works composed by Gaetano Donizetti in his twenty-seven years of creation. The minimum total number of works from which the calculation starts is sixty-six pieces of opera<sup>11</sup>. The dictionary entitled *Opera: Composers, Works, Performers* mentions over seventy works in the genre, of which two thirds belong to that of series or semi-series<sup>12</sup>. The complexity of Donizetti's creation is not limited to opera. Gaetano composed music for several instrumental genres (string quartet, trios or sonatas), vocal-chamber music (about 300 lied, some grouped in collections) and vocal-instrumental (over a hundred sacred pieces: motets, requiems, mises, cantatas).

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<sup>9</sup> Cosma, Mihai. *Celelalte 13 (The other 13)*. Ed. National University of Music from Bucharest, 2009, p. 58.

<sup>10</sup> Donati-Petténi, Giuliano. *Op. cit.*, p. 204.

<sup>11</sup> Cosma, Mihai. *Op. cit.*, p. 57.

<sup>12</sup> Batta, András and Neef, Sigrid. *Opera: Composers, Works, Performers*. Ed. Könnemann, Köln, 2000, p. 119.



Donizetti was a composer who loved and constantly encouraged high male voices, composing for them a whole collection of arias, some of which became hits. Although Donizetti is a fairly well-sung composer, his created genre remains largely unexplored and underexploited. In this sense, during my scientific research I set out to discover as many unique Donizetti scores for the tenor voice as possible.

The first discovery I made is represented by the aria of the character Lord Riccardo Percy: *Vivi tu, te ne scongiuro*, from the opera *Anna Bolena*, aria sung for the very first time by the tenor Giovanni Battista Rubini in 1830.

## Picture 1

<u>PERSONAGGI.</u>	<u>INDICE</u>
ENRICO VIII, Re d'Inghilterra, <i>Sig.<sup>r</sup> GALLI FILIPPO.</i>	SINFONIA . . . . . Pag. <sup>a</sup> 1.
ANNA BOLENA, sua moglie, <i>Sig.<sup>na</sup> PASTA GIUDITTA</i> <i>Prima Cantatrice di S.M.I.R.A. etc.</i>	INTRODUZIONE dell'Atto 1 <sup>mo</sup> . . . . . 10.
GIOVANNA SEYMOUR, damigella di Anna, <i>Sig.<sup>na</sup> ORLANDI ELISA.</i>	SCENA, ROMANZA e CAV <sup>na</sup> <i>Comè, innocente giovane</i> . . . . . 16.
LORD ROCHEFORT, fratello di Anna, <i>Sig.<sup>r</sup> BIONDI LORENZO.</i>	SCENA e DUETTO <i>Fama! Si, l'orete</i> . . . . . 32.
LORD RICARDO PERCY, <i>Sig.<sup>r</sup> RUBINI GIO. BATTISTA</i> <i>Cantante di Camera di S.M.I.R.A.</i>	SCENA e CAVATINA <i>Da quel dì che lei perduta</i> . . . . . 52.
SMETON, paggio e musico della Regina, <i>Sig.<sup>na</sup> LAROCHE ENRICHETTA.</i>	SCENA e QUINTETTO <i>Voi, Regina!</i> . . . . . 65.
SIR HERVEY, Ufficiale del Re, <i>Sig.<sup>r</sup> CRIPPA ANTONIO.</i>	SCENA e CAVATINA <i>Ahi pareo che per incanto</i> . . . . . 88.
Cori e Comparsa	SCENA e DUETTO <i>S'ei l'abborreo, l'amo ancora</i> . . . . . 106.
Cortigiani—Uffiziali—Lordi—Cacciatori—Soldati .	FINALE dell'Atto 1 <sup>mo</sup> . . . . . 117.
L'azione è in Inghilterra: Il 1 <sup>mo</sup> Atto a Windsor, il 2 <sup>do</sup> a Londra.	INTRODUZIONE dell'Atto 2 <sup>do</sup> . . . . . 151.
L'epoca è del 1556.	SCENA e DUETTO <i>Sul suo capo aggravi un Dio</i> . . . . . 159.
<i>Le Scene sono nuove, d'invenzione e d'esecuzione del Sig.<sup>r</sup> Aless.<sup>o</sup> Sanguirico</i>	CORO <i>Ebben? dinanzi ai giudici</i> . . . . . 177.
<i>Esse trovandì vendibili nel Negozio dell'Editore Gio. Ricordi.</i>	SCENA e TERZETTO <i>Ambo morrete, o perfidi</i> . . . . . 185.
	SCENA, CORO ed ARIA <i>Per questa fiamma indomita</i> . . . . . 212.
	SCENA ed ARIA <i>Vivi tu, te ne scongiuro</i> . . . . . 250.
	CORO <i>Chi può vederla a ciglio asciutto</i> . . . . . 240.
	SCENA ed ARIA FINALE <i>Al dolce guidami</i> . . . . . 245.

### **Anna Bolena original vocal score. List of characters. Original cast**

With the musical writing of the role of Lord Riccardo Percy, Donizetti initiates the trend of robust male timbres, that of the heroic bel canto tenor. The metamorphosis of the tenor voice, encouraged by Gaetano, does nothing more than pave the way for Verdi's vocality, a path that will culminate in the four-act opera *Otello* (1887).

Donizetti uses in *Vivi tu, te ne scongiuro* the fixed formula of the double aria, specific to the Italian opera of the 19th century, in two parts: *cavatina* and *cabaletta*. Whilst for the first part of the aria the composer uses the expressiveness of the *cantabile* melody in which the legato expression of the musical phrases predominates, for the *cabaletta* part, he resorts to a moderato tempo, combined with staccato or accented passages of notes, creating a dynamic character which is preserved until the very end. The contrast between the two parts of the double aria, used equally by Vincenzo Bellini and eventually taken over by Giuseppe Verdi, reminds us of the confrontation between the two stylistic borderline musical periods: bel canto and romanticism, each present on the battlefield with their own tastes, patterns and musical means.

Faithful to the key of G major and the measure of four fourths, Donizetti manages to create a musical world that is simple to decipher, submissive and pleading in the cantilena, but full of intrepidity and heroism in the *cabaletta*, like the courage of one who chooses death over living a life full of guilt. Imprisoned in the Tower of London, awaiting his execution, Lord Percy finds out about the royal clemency granted to him and to Anne Boleyn's brother Lord Rochefort. Accused of adultery, Anna does not receive the royal mercy and Lord Percy decides to follow her fate. In the aria proposed for audition, Percy begs Anne's brother not to follow his example and instead live in search of a less sad place where he can mourn in secret the sacrifice of the two heroes who loved each other in their youth, a long time ago, when the royal marriage took place.

The virtuosic vocal line intensifies at the end of the *cabaletta*, a part often cut in modern operatic production due to the vocal difficulty imposed by the vocal line up to C5, followed by a descent agility scale, a pattern repeated in combination with octave jumps in the high register.

The image shows a musical score for a vocal passage from Gaetano Donizetti's opera *Anna Bolena*. It consists of two systems of music. The first system shows the vocal line and piano accompaniment. The vocal line has lyrics: "- sir, chè nes-sun quaggiù la-scia-mo nè ti-mo-re, nè de-". The piano accompaniment features a bass line with a strong rhythmic pattern and a treble line with chords and moving lines. The second system continues the vocal line with lyrics: "- sir, nè..... ti-mo-re, nè ti-mo-re, nè de-sir, chè nes-". A box containing the number "180" is placed above the vocal line in the second system, indicating a specific measure. The piano accompaniment continues with similar textures and dynamics.

**Gaetano Donizetti, *Anna Bolena*, musical passage from *cabaletta*  
*Nel veder la tua costanza***

Among the recordings provided by Youtube, I highly recommend listening to the aria performed by tenors Gregory Kunde, Chris Merritt or Rockwell Blake. Sung in bel canto style, their stylistic interpretation proposes the introduction of the high-note note on the dominant  $D5$ , performed in *falsesttone* technique, at the end of the aria. This technique implies the amplification of *falsestto* sounds using the same mechanisms used in the normal emission register by exerting an additional force in the union of the intermembrane portions of the vocal cords<sup>13</sup>. The exciting but also bizarre high sound evokes in the listener's ears and imagination a phonetical image of other times, those of the closure of the bel canto era, when most generations of tenors were still influenced by the style of *i castrati*.

<sup>13</sup> Iftene, Liviu. *Despre tenori și virtuozitate în epoca belcanto (About tenors and virtuosity in the bel canto era)*. Ed. Muzicală, Bucharest, 2020, p. 46.

mo - re, nè de - sir, nè ti - mo - re,

(partono fra Soldati)

nè..... de - sir.

200

**Gaetano Donizetti, *Anna Bolena*, musical passage from *cabaletta*  
*Nel veder la tua costanza* with added high D5**

Virtuosity and hedonism made a good home for the needs of baroque society so that it is normal to find traces of these elements from time to time until early romanticism. Giuseppe Verdi, for example, raises the high register to *F5* in Jacopo's *cabaletta* from the opera *I due Foscari*, as we can see from the following musical example, challenging the tenor Giovanni Matteo Mario de Candia's *falsette* register.



role of Fernando in the opera *Marino Faliero*. He was an artist with remarkable acting abilities, since the Italian biographer Francesco Regli states that whoever saw him play “must have proclaimed him a supreme actor and no less an incomparable singer. The Spaniards called him the tenor of the beautiful deaths (*il tenore della bella morte*)”<sup>15</sup>. Vocally, from the descriptions attributed to his voice, we deduce a pattern of the voice of a tenore lirico-spinto. Able to produce lyrical sounds, sweet and bright, his vocal technique allows him to impress with dramatic accents of force when the dramatic construction of the score requires it.

I also point out: Alamiro’s aria from the second act of the opera *Belisario*, entitled *Trema Bisanzio!*, aria that anticipates the Verdi patriotic style, by using the same type of accompaniment used by Giuseppe Verdi in *stretta Di quella pira (Il Trovatore)*, the aria of Ghino, *Non può dirti la parola* from the opera *Pia de’ Tolomei*, aria *Ed ancor la tremanda porta... Io ti diro’* from the opera *Roberto Devereux*, specially designed for the voice of Neapolitan tenor Giovanni Basadonna, Poliuto’s aria from the opera of the same name, entitled *Veleno è l’aura... Sfolgorò divino raggio* or the aria *Oui, j’irai dans le temple* from the third act of the French adaptation *Les martyrs*, Marcello’s romance, *Angelo casto e bel*, from the opera *Le Duc d’Albe*, and, last but not least, scena di follia for the tenor voice, composed for the character Don Ruiz from the opera *Maria Padilla*, entitled *Quale, dopo tant’anni*.

### Instead of conclusion

If I were to associate Donizetti with one of the hundreds of characters outlined by his own music, Dulcamara would remain the main choice. The name of this charming charlatan *medico ambulante*, is inspired by the name of a poisonous plant, *Solanum dulcamara*, plant which has a bitter taste at first, and then it becomes sweet. The essence of this game of diametrically opposite states is found best prefaced in the sounds of hit aria *Una furtiva lagrima* from *L’elisir d’amore*. Although the whole opera reputation is due to this romanza, as Donizetti himself defines it as a true European success in the incipient phase, the librettist Felice Romani believed this solo moment should be omitted because it tends to interrupt the stage action<sup>16</sup>. The

<sup>15</sup> Regli, Francesco. *Dizionario biografico dei più celebri poeti ed artisti melodrammatici, tragici e comici, maestri, concertisti, coreografi, mimi, ballerini, scenografi, giornalisti, impresarii, Ecc. ecc. che fiorirono in Italia dal 1800 al 1860. (Biographical dictionary of the most famous melodramatic, tragic and comic poets and artists, masters, concert performers, choreographers, mimes, dancers, set designers, journalists, impresarios, etc. etc. who flourished in Italy from 1800 to 1860)*. Coi Tipi di Enrico Dalmazzo, Torino, 1860, p. 349.

<sup>16</sup> Constantinescu, Grigore. *Op.cit.*, p. 80.

process of the bittersweet game is resumed cyclically in Donizetti's opera *buffa*. Nevertheless, we can find it, more discreetly, in the series opera too. In my opinion, this is the great imprint of Donizetti's music stenciled in the hearts of those who listen to it. Unlike the dozens of miraculous liquors for the body of the merchant Dulcamara, Gaetano, the true heart doctor, left us dozens of musical elixirs for the soul, many of them dedicated to the fascinating tenor voice. I believe I have piqued your interest to discover as many of them as possible.

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## THE EVOLUTION OF THE FRENCH CHANSON DURING THE RENAISSANCE: FROM THE *PARISIAN CHANSON* TO THE *PLÉIADE* CHANSONS, AND THE *AIR DU COUR*

NOÉMI KARÁCSONY<sup>1</sup>, MĂDĂLINA DANA RUCSANDA<sup>2</sup>

**SUMMARY.** The present article traces the evolution and development of the French chanson, focusing on the Parisian chanson and the changes underwent by the genre under the influence of the group *La Pléiade*. One of the most important contributions France has made to the music of the Renaissance, the *chanson* embodies the endeavors that guided French artists of the Renaissance to prove that the French language possessed all the necessary qualities for becoming a poetic language. Relinquishing the sobriety of the Franco-Flemish school, Renaissance composers turned to a simpler, more melodious expression in their works, striving to place the text at the forefront. The 1520's witnessed the emergence of a new type of chanson, generally known as the *Parisian chanson*, with its lyrical and narrative versions, exemplified by the works of such composers as Claudin de Sermisy or Clément Janequin. From the complex polyphonic works, composers turned to more transparent textures, characterized by homorhythm and homophony. The chanson was also influenced by the ideals proposed by the *Pléiade* group, which placed poetry at the forefront, the music following the metric and rhythmic patterns of the declamation – a practice that became known as *musique mesurée* and was represented by the works of Claude Le Jeune. Finally, the end of the 16<sup>th</sup> century brought about the gradual replacement of the genre with the *air du cour*, which would gain popularity in the 17<sup>th</sup> century. Nonetheless, the particularities of the *musique mesurée* would have a great influence on declamation and the importance of the accents in song – concepts that lies at the core of French vocal music of the following centuries. The analysis proposed by the authors presents pieces that are representative for the evolution of the genre, striving to reveal the particularities of each period in the development of the chanson.

**Keywords:** chanson, French, Renaissance, La Pléiade, musique mesurée

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## Introduction – The French Renaissance

French Renaissance is traditionally associated with the period between the reigns of Charles VIII (1483–1498) and Henri IV (1589–1610), nonetheless the high point of this artistic epoch could be considered the timeframe encompassing the reign of François I (1515–1547) and that of his son, Henri II (1547–1559). During this era, the French court enjoyed an unprecedented brilliance. Enthusiastic patron of the arts, king François I supported the blossoming of French Renaissance, inviting numerous Italian artists to his court (among these was also Leonardo da Vinci). Although certain innovations and ideas commonly associated with the Renaissance (artistic, literary, or technological innovations) had arrived in France earlier than this period, Paris reached its peak as one of the great centers of art and philosophy during the reign of François I. France will experience important cultural, political, or religious transformations, such as the diffusion of Renaissance Humanism, the Protestant Religion, or the commencement of the voyages to the New World (which opened the pathway for the future French Colonial Empire).

In addition to his role as patron of the arts, François I supported the development of the French language and encouraged its use as official language. Thus, in 1539 he signed the *Ordinance of Villers-Cotterêts*, an extensive legislative edict, the Article 111 of which stated that the French language should be used in all legal matters: *CXI. De prononcer & expedier tous actes en langage francoys*. Because of his contribution to the French language, the king became known as *le Père et Restaurateur des Lettres*.<sup>3</sup>

Following the reign of François I, French artists continued their endeavors which aimed to prove that the French language possessed all the required qualities for becoming a poetic language. Their activities had a great influence on the relationship between music and poetry, as well as on the evolution of this connection, as far as the 17<sup>th</sup> century.

## The French *chanson* in the Early and Mid-Renaissance

One of the most important contributions France has made to the music of the Renaissance is the *chanson*, a polyphonic secular song, of varied character, usually composed for three or four voices, without instrumental accompaniment. The chansons of the late Medieval and early Renaissance period belonged to one of the *formes fixes* (*ballade*, *rondeau*, *bergerette* or *virelai*), but after 1500, according to Lütteken beginning with the chansons of

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<sup>3</sup> Knecht, R.J. *Francis I*. Cambridge University Press, 1984, p. 1–2.

Josquin des Pres, the forms gradually became unconfined, and the chansons were written for five and six voices.<sup>4</sup>

The *forms fixes* consisted of strophes and refrain, two musically different parts that repeated according to certain patterns. Even though the form of the chanson would gradually relinquish these fixed forms, to reflect the meaning of the poetic text, nonetheless chansons that retained the strophe and refrain structure would still be composed even during the time of the *Pléiade*. In certain instances, the voices could be accompanied by instruments.

The relationship between form, music, and poetic message gradually led to the transgression of boundaries between various genres, leading to a differentiation of musical language that previously did not exist.<sup>5</sup> The first decades of the 15<sup>th</sup> century already offer examples for this overlapping of genres, which will be clearly visible regarding the chanson as well.

The Franco-Flemish (or Burgundian) School of composition had an important impact on the evolution of European music, Haar emphasizing the contribution of this school to the Italian Quattrocento<sup>6</sup>. The style of composition and techniques employed by the Franco-Flemish musicians dominated European music during the 15<sup>th</sup> century and the beginning of the 16<sup>th</sup> century, permanently undergoing transformations and evolving in the works of composers associated with this School: Guillaume Du Fay and Gilles Binchois (First generation, 1420–1450), Johannes Ockeghem (Second generation, 1450–1485), Jean Mouton and Josquin des Prez (Third generation, 1480–1520). Franco-Flemish composers Guillaume Du Fay and Gilles Binchois wrote *Burgundian chansons*, simpler in style, usually for three voices: an upper voice (discantus) and lower voices (tenor and altus). The chansons of Johannes Ockeghem and Josquin des Prez were no longer restricted to the limitations of the *form's fixes*, instead the composers choosing to employ *imitation*.

The use of certain musical modes and harmonic progressions within the chansons served to emphasize the meaning of the text, elevating the possibilities of expression. At the end of the 16<sup>th</sup> century, Thomas Morley observed that certain emotions must be expressed using precise means: "...when you would express a lamentable passion, then you must use motions proceeding by half notes, flat thirds and flat sixths, which of their nature are sweet..."<sup>7</sup>.

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<sup>4</sup> Lütteken, Laurenz. *Music of the Renaissance - Imagination and Reality of a Cultural Practice*. California: University of California Press, 2019, p. 192.

<sup>5</sup> Idem, p. 99-101.

<sup>6</sup> Haar, James. *The Concept of the Renaissance in Medieval and Renaissance Music 5 – European Music 1520–1640*, edited by James Haar. The Boydell Press, Woodbridge, 2006, p. 22-23.

<sup>7</sup> Morley, Thomas. *Plaine and Easy Introduction (1597)*, edited by Alec Harman, London 1952, p. 290.

In a study regarding the use of the *mode e* in 16<sup>th</sup> century French chansons, Ouvrard observes that Josquin des Prez employed the *e modes* (with a final on *e* or *a*) when setting melancholy texts to music, in such chansons as *Regrets sans fin*, *Douleur me bat*, or the famous „déploration sur la mort d'Ockeghem” *Nympe des bois*.<sup>8</sup>

*Nympe des bois* is scored for five voices: superius, altus, quintus, tenor, and bass. The chanson can be divided into two parts. The first part is inspired by the introit of the Gregorian Mass for the Dead and the polyphonic texture suggests the influence of Ockeghem – as a tribute to the older composer. Elders affirms that the first four measures of the superius evoke the head-motif of Ockeghem’s *Missa Cuiusvis toni*.<sup>9</sup>

**E.g. 1**

The image shows a musical score excerpt for five voices: Superius, Altus, Quintus, Tenor, and Bass. The lyrics are in French and are distributed across the staves. The Superius part has the lyrics "Nym - phes des bois, dé - es - ses des fon - tai -". The Altus part has "Nym - phes des bois, \_\_\_\_\_ dé -". The Quintus part has "Nym - phes des bois, \_\_\_\_\_". The Tenor part has "Re - - - - qui - em ae - - - -". The Bass part has "Nym - phes des bois, \_\_\_\_\_". The music is written in a style characteristic of the 16th century, with a focus on the opening of the chanson.

**Josquin des Prez: *Nympe des bois*  
(Excerpt – the opening of the chanson)**

The second section of the chanson (*Accoutrez vous d’habitz de deuil*) has a rather chordal texture, which contributes to a better understanding of the text.

<sup>8</sup> Ouvrard, Jean-Pierre. *Modality and text expression in 16th-century French chansons: remarks concerning the e mode in Basler Jahrbuch für historische Musikpraxis: eine Veröffentlichung der Schola Cantorum Basiliensis, Lehr- und Forschungsinstitut für Alte Musik an der Musik – Akademie der Stadt Basel, Amadeus Verlag, 16 (1992), (pp.89-116), p. 96.*

<sup>9</sup> Elders, Willem. *Josquin des Prez and His Musical Legacy. An Introductory Guide.* Leuven University Press, Belgium, 2013, p. 210.

**E.g. 2**

111

A - - cou - trez vous \_\_\_\_\_ d'a - bitz \_\_\_\_\_ de deuil: Jos - -

A - - cou - trez vous \_\_\_\_\_ d'a - bitz de deuil: \_\_\_\_\_

A - - cou - trez vous d'a - - bitz \_\_\_\_\_ de deuil: Jos -

A - - cou - trez vous \_\_\_\_\_ d'a - bitz \_\_\_\_\_ de deuil: \_\_\_\_\_

**Josquin des Prez: *Nympe des bois*  
(Excerpt – the opening of the second section)**

**E.g. 3**

151

a - - - men. \_\_\_\_\_

A - - - - men. \_\_\_\_\_

- - - men. \_\_\_\_\_

- - - - - men. \_\_\_\_\_

men, a - - - - - men. \_\_\_\_\_

**Josquin des Prez: *Nympe des bois* (Excerpt – the concluding bars: the final on e and the falling third that is characteristic for the composer's style)**

In certain chansons, such as *Cueurs désolés*, half-step intervals are employed as rhetorical means for emphasizing the idea of sadness and lament (E.g.4). *Cueurs désolés* is attributed to Josquin des Prez, as mentioned in Attaignant's *Trente sixiesme livre* published in 1549, however certain researchers doubt the authorship of Josquin des Prez, owing to the fact that the harmonic rhythm is more alert than the composer would have employed in his laments, and the two top parts have a similar range, which is another aspect that makes Des Prez's authorship doubtful.<sup>10</sup> Nonetheless, the work reflects the practice of employing certain rhetoric figures in order to emphasize the meaning of the poetic text.

## E.g. 4

***Cueurs désolés* (Excerpt)**

In the example above, one may observe the half-step interval employed on the words *peine* (in the superius – the descending f-e interval) and *lamentation* (in the contra tenor), or the descending tetrachord in the bass (again on the word *lamentation*).

In measure 51 of the following example from the same chanson (E.g. 5), in the contra tenor the composer employs a descending tetrachord followed by an ascending sixth. The final (on a in the present transcription), again suggests and reinforces the melancholy nature of the text. The use of the Aeolian Mode is suitable for expressing such emotions as those mentioned in the text: desolation, pain, lament. Regarding the form of the chanson, it may be observed that the composer relinquishes the fixed forms, preferring an imitative treatment of the voices.

<sup>10</sup> Elders, Willem. *Op. Cit.*, 2013, p. 60.

**E.g. 5**

50

suis en tri-bu-la-ti-on, mais tous-jours suis, mais tous-jours suis, la-ti-on, mais tous-jours suis en tri-bu-la-ti-on, mais re-po-ser, Mais tous-jours suis, Mais tous-jours on, mais tous-jours suis, mais tous-jours suis en tri-bu-la-ti-on, en tri-bu-la-ti-on. en tri-bu-la-ti-on. suis en tri-bu-la-ti-on, en tri-bu-la-ti-on, en tri-bu-la-ti-on.

55 60

***Cœurs désolés* (Excerpt)**

During the mid- and late Renaissance, composers gradually relinquished the sobriety of the Franco-Flemish school, preferring a more simple, melodious, and elegant expression in their works.

**The French Chanson during the reign of François I**

François I ascended the throne in 1515, when Renaissance was already in bloom in France. Franco-Flemish and Italian art influenced the artistic and musical works of the French Renaissance. During the reign of François I, visual arts were influenced by a new style, that was present in European art in the years of the Italian High Renaissance: Mannerism. Mannerism emerged in Italian art around 1520, gradually spreading all over Europe, and lasted until the end of the 16<sup>th</sup> century, opening the way for the Baroque style. Encompassing various artistic perspectives, Mannerism exaggerates the

Renaissance emphasis on proportion and balance, producing works that are asymmetrical and filled with tension, the artists relying on visual rhetoric when devising their depictions (Mannerism can be recognized in the works of Michelangelo or Parmigianino, or in the works of artists belonging to the School of Fontainebleau, for example). The influence of Mannerism in music resulted in a highly florid style of composition.

Beginning in the 1520's a new type of *chanson* emerged: the *Parisian chanson*. These were homophonic compositions, simpler in style, which also renounced the fixed forms. The chansons of Claudin de Sermisy, Clément Janequin, or Pierre Verdelot are known as Parisian chansons, a denomination that nonetheless fails to encompass the stylistic diversity of the chansons composed in this period. Van Orden considers that the appellation *Parisian chanson* may serve as means "to distinguish the lighter and more homophonic chansons printed in France, from the more imitative "Netherlandish" chansons written by contemporary composers (...) such as Clemens non Papa (c.1510/15–1555/6), Nicholas Gombert (c.1495–c.1560), and Thomas Crecquillon (before 1500–1557?)".<sup>11</sup> Parisian chansons often evoked certain images, such as scenes from the war, nature, the marketplace, the urban or rural life. A great number of these works were published by Pierre Attaignant. The transmission of chansons through manuscripts was gradually replaced by their collection in *chansonniers* (song books) and in printed editions (individual chansons or collections), such as those published by Attaignant.

In his study regarding the origin of the Parisian chanson, Bernstein observes the traditional division of the genre into the Parisian and Franco-Flemish repertory.<sup>12</sup> Certain theories assert that the Parisian chanson was strongly influenced by Italian music (the frottola of the late 15<sup>th</sup> and early 16<sup>th</sup> centuries), while others believe that the genre was influenced by the music that was played at the French court during that period.

A common practice of the period was the fitting of new poetry to known dance tunes or popular melodies, which produced a genre rooted in urban minstrelsy and related to the Italian villanella: the *voix de ville*.<sup>13</sup> If the 15<sup>th</sup> century witnessed the circulation of French chansons throughout Europe, during the 16<sup>th</sup> century their presence was predominant mostly in French regions.

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<sup>11</sup> Van Orden, Kate. *Chanson and Air in Studies in Medieval and Renaissance Music 5 – European Music 1520–1640*, edited by James Haar. The Boydell Press, Woodbridge, 2006, p. 205.

<sup>12</sup> Bernstein, Lawrence F. *Notes on the Origin of the Parisian Chanson in The Journal of Musicology*, Vol. 1, No. 3 (Jul. 1982, pp. 275-326), p. 275.

<sup>13</sup> Van Orden, Kate. *Op. Cit.* 2006, p. 205.

Referring to the studies of Howard Mayer Brown on the Parisian chanson, Bernstein mentions the division of the genre into the following categories: *lyrical* and *narrative* chansons<sup>14</sup>. The lyrical chanson often has a homophonic or homorhythmic texture, with phrases that are long and arched, and (often) a dactylic opening. In the medial section the rhythmic dimension is more dominant, followed by a cadence. Regarding the voices, the *superius* seems to detach as dominant voice, bearing the important melody, followed by the *tenor*, while the *bass* represents the harmonic support, and the *alto* enriches the harmonic construction created by the voices.

The Attaignant collections of chansons were organized according to the order of the eight ecclesiastical modes. Thus, certain collections were distinguished by the absence of the *e mode*, more appropriate for solemn themes, while volumes such as *Tresiesme livre contenant xix. chansons nouvelles a quatre parties* (1543), for example, contained rather narrative chansons in a light and lively tone.<sup>15</sup>

Several traits of the lyrical Parisian chanson may be observed in Claudin de Sermisy's (ca.1490–1562) chanson *Tant que vivray*, on the verses of Clément Marot (1496–1544), published in Paris around 1528 by Pierre Attaignant in the collection *Trente et sept chansons musicales a quatre parties*. The chanson is written for four parts: superius, contratenor, tenor, and bass.

*Tant que vivray* has a dactylic opening, that introduces long phrases and broad rhythm. The phrases are decasyllabic in this section of the chanson (the first two tercets of the poem): the first two phrases end on inner cadences on C, while the third phrase ends on a strong cadence on F (**E.g. 6**). The musical structure follows the poem, the cadences emphasizing the poetic and formal division:

*Tant que vivray en aage florissant,  
Je serviray d'Amour le roy puissant,  
En fait, et dictz, en chansons, et accords.*

The same structure is repeated on the following stanzas (second tercet) of the poem:

*Par plusieurs fois m'a tenu languissant,  
E puis apres m'a fait resjouyssant,  
Car j'ay l'amour de la belle au gent corps.*

<sup>14</sup> Bernstein, Lawrence F. *Op. Cit.*, 1982, p. 278.

<sup>15</sup> Ouvrard, Jean-Pierre. *Op. Cit.*, 1992, p. 91-92.



E.g. 6

1. Tant que vi - vray en â - ge flo - ris - sant, Je ser - vi - ray d'a - mours le dieu puis -  
 2. Quand je la veulx ser - vir et ho - no - rer, Quand par es - cripts veulx son nom dé - co -

1. Tant que vi - vray en â - ge flo - ris - sant, Je ser - vi - ray d'a - mours le dieu puis -  
 2. Quand je la veulx ser - vir et ho - no - rer, Quand par es - cripts veulx son nom dé - co -

1. Tant que vi - vray en â - ge flo - ris - sant, Je ser - vi - ray d'a - mours le dieu puis -  
 2. Quand je la veulx ser - vir et ho - no - rer, Quand par es - cripts veulx son nom dé - co -

1. Tant que vi - vray en â - ge flo - ris - sant, Je ser - vi - ray d'a - mours le dieu puis -  
 2. Quand je la veulx ser - vir et ho - no - rer, Quand par es - cripts veulx son nom dé - co -

8  
 C. sant, En faictz, en ditz, \_\_\_\_\_ en chan - sons et ac - cords. Par plu - sieurs fois m'a  
 rer, Quand je la veoy \_\_\_\_\_ et vi - si - te sou - vent, Les en - vi - eux n'en

A. sant, En faictz, en ditz, \_\_\_\_\_ en chan - sons et ac - cords. Par plu - sieurs fois m'a  
 rer, Quand je la veoy \_\_\_\_\_ et vi - si - te sou - vent, Les en - vi - eux n'en

T. sant, En faictz, en ditz, \_\_\_\_\_ en chan - sons et ac - cords. Par plu - sieurs fois m'a  
 rer, Quand je la veoy \_\_\_\_\_ et vi - si - te sou - vent, Les en - vi - eux n'en

B. sant, En faictz, en ditz, \_\_\_\_\_ en chan - sons et ac - cords. Par plu - sieurs fois m'a  
 rer, Quand je la veoy \_\_\_\_\_ et vi - si - te sou - vent, Les en - vi - eux n'en

**Claudin de Sermisy: *Tant que vivray*  
 First tercet of the poem (m. 1-12 of the example)**

The second half of the chanson is based on two stanzas, that have the same musical construction, apart from the closure of the second one. The first two lines of each of these stanzas have a five-syllable structure, while the two lines that finish the stanza have four syllables. These short lines are marked by the superiority of the rhythm on the other components of the musical discourse, the overall effects suggesting the idea of declamation (E.g. 7):

*Son alliance  
 C'est ma fiance:  
 Son cueur est mien,  
 Le mien est sien:*

*Fy de tristesse,  
 Vive l'yesse,  
 Puis qu'en Amours  
 a tant de biens.*

E.g. 7

21

C. Car j'ay l'a - mour de la belle au gent corps. Son al - li - an - ce, Mal - gré en - vi - e,

A. Au - tant ou plus en em - por - te le vent. Son al - li - an - ce, Mal - gré en - vi - e,

T. Car j'ay l'a - mour de la belle au gent corps. Son al - li - an - ce, Mal - gré en - vi - e,

B. Au - tant ou plus en em - por - te le vent. Son al - li - an - ce, Mal - gré en - vi - e,

26

C. C'est ma fi - an - ce, Son cœur est mien, Le mien est sien, Fi de tris - tes - se, Vi - ve li - es - se, Tou - te ma vi - e, Je l'ai - me - ray, Et chan - te - ray, C'est la pre - miè - re, C'est la der - miè - re,

A. Son cœur est mien, Fi de tris - tes - se, C'est la pre - miè - re,

T. C'est ma fi - an - ce, Le mien est sien, Vi - ve li - es - se, Tou - te ma vi - e, Et chan - te - ray, C'est la der - miè - re,

B. C'est ma fi - an - ce, Son cœur est mien, Le mien est sien, Fi de tris - tes - se, Vi - ve li - es - se, Tou - te ma vi - e, Je l'ai - me - ray, Et chan - te - ray, C'est la pre - miè - re, C'est la der - miè - re,

**Claudin de Sermisy: *Tant que vivray*  
(The second half of the chanson, beginning with m. 25)**

This section of the chanson slightly alludes to the *narrative type* of Parisian chanson,<sup>16</sup> due to its animated character and light imitative devices employed by the composer (between the countertenor – or alto in this version of the score – and tenor voices, in m. 26-30 for example).

Regarding the melodic dimension, it may be observed that the chanson opens with all the voices singing together in homophonic script, with a descending third (in the superius and alto), respectively an ascending third (tenor and bass). The descending third is a motif that will be transposed down in the second phrase, and inverted in the third, where the composer chooses to employ an ascending third (E.g. 6). In the second part of the chanson (E.g. 7),

<sup>16</sup> Bernstein, Lawrence F. *Op. Cit.*, 1982, p. 281-282.

the ascending and descending thirds are repeated in quick successions. Cadence defines every musical phrase. According to Brown, the resemblance of the superius to a monophonic melody in the conclusion indicates that Sermisy's chanson was also influenced by the *chanson rustique*.<sup>17</sup>

Typical traits of the lyrical Parisian chanson, that are discernible in Claudin de Sermisy's chanson are the placement of the melody in the superius voice, with the bass providing the harmonic pillars, the dacylic beginning of each section, the parallel imperfect consonance that occurs between the superios and tenor, and homorhythm.

The *narrative chanson*, on the other hand relies more on animated rhythms and imitative devices, as well as homorhythm<sup>18</sup> - these features mirror the fact that in this instance the poem that is set to music is not of lyrical character but is rather narrative or descriptive. Even though he was not Parisian and only moved to Paris later, numerous songs of Clement Janequin represent this type of Parisian chanson. With their imitative constructions and animated rhythms, such onomatopoeic songs as the famous *La Guerre* or the *Chant des oyseaux* can be considered descriptive or narrative chansons.

### ***Psalms and chansons spirituelles***

The religious tensions between 1560-1598 (when the Edict of Nantes was issued) involved composers as well and contributed to the evolution of such genres as the motet or mass, as well as the genesis of new ones, such as the *psalms* and the *chansons spirituelles*.

The most widespread French translation of the Psalms belongs to Clement Marot and Theodore de Beze, enjoyed by Protestants and Catholics alike and sung by courtiers to popular tunes during the 1540's. The translations were finished in Geneva and were often associated with melodies from Genevan publications. After numerous versions, in 1562 the *Geneva Psalter* was published. After 1560, the Psalms were preferred by Protestant composers, while Catholic composers chose other texts for their music. Claude Goudimel composed two settings of the complete psalms, in a style that differed from the Genevan versions.

Other genres inspired by religious themes are the *airs* and *chansons spirituelles*, that closely resemble the secular *airs* and *chansons*: often religious poems or devotional words were adapted to existing secular chansons of other composers, or new texts (French translations or paraphrases of Latin religious texts) were set to music.

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<sup>17</sup> Brown, Howard M. *The Chanson Rustique: Popular Elements in the 15th- 16th Century Chanson* in *Journal of the American Musicological Society* 12 (1959), p. 16-26.

<sup>18</sup> Bernstein, Lawrence F. *Op. Cit.*, 1982, p. 281-282.

The psalms and the chansons spirituelle alike were mainly intended for household or private performances, unlike the mass and motet, that were used during religious and state ceremonies.

### ***La Pléiade***

The French artistic and literary atmosphere of the mid-16<sup>th</sup> century was marked by the dispute between the ancient and modern, that also impacted the evolution of arts in other regions of Europe. In the France of the 1550's two groups confronted each other: the first, represented by Thomas Sébillet, supported the older artistic views and traditions, while the other, represented by a group of French poets bearing the name *La Pléiade*, encouraged the revitalization and development of the French language. Among the members of this group were Pierre Ronsard, Joachim Du Bellay, and Jean-Antoine de Baïf.

As response to the work *Art poétique*, published by Sébillet in 1548, the members of the group *La Pléiade* elaborated a literary theory text entitled *Défense et illustration de la langue française*, which announced the dawn of a new phase in the evolution of French literature. Their aim was to prove that French was an elegant language, that could express poetic ideas. At the same time, with this text, published ten years after the *Ordinance of Villers-Cotterêts*, the group desired to express their gratitude to François I, whose legislative edict imposed the French language as official language in legal matters.

*La Pléiade* drew a clear distinction between two genres favored by the musicians of the epoch: the *chanson* and the *epigram*. Du Bellay condemned *the popular chansons* of the period, considering these were vulgar, and instead urged the poets and musicians to imitate the style of the classical odes, thus contributing to the reinvention of the *chanson*. When Ronsard began writing *chansons*, composers became more interested in the type of poetry proposed by the *Pléiade*. The language of these poems was easy, resembling the poetry of Clement Marot, while the strophic texts appealed to the composers due to their form.

A collection that contained numerous chansons of Ronsard was Nicolas de La Grotte's *Chansons de Pierre de Ronsard*, published in 1569 in Paris. The collection contains many chansons in triple meter, resembling galliards.

Du Bellay also proposed epigrams to be replaced with the sonnet, a poetic form made up of fourteen lines, with a strict structure (two quatrains and two tercets) and rhyme scheme. Ronsard published his first sonnet cycle, *Les Amours*, in 1552. His sonnets were set to music in the style of earlier chansons by composers such as Clément Janequin or Claude Goudimel: the pieces were written for four voices, blending homophony with contrapuntal

writing. According to Van Orden these are typical chansons, not madrigals: “The settings follow the rhyme scheme of the poetry, repeating the music of the first quatrain for the second (AA) and providing new music for the tercets that is either repeated or through-composed to produce the overall forms AABB or AABC.”<sup>19</sup>

The desire of composers, poets, and artists to revive ancient art, led to the establishing of the *Académie de poésie et de musique* (with its roots in the activity of the *Pléiade*), founded in 1571 by the poet Jean-Antoine de Baïf and the composer Joachim Thibault de Courville, under the patronage of Charles IX of France. The institution attracted numerous composers, among them Claude Le Jeune (1528/1530–1600) or Jacques Mauduit (1557-1627). Aiming to revive Classical Greek and Latin poetry and music, the Académie also intended to revitalize French poetry by imposing the meters of classical poetry on French poems (*vers mesuré à l’antique*).

Greek and Latin patterns served as models for Baïf, according to which the poet devised precise rules that could help in the classification of long and short syllables and their combination. This gave birth to the *vers mesuré à l’antique*. Furthermore, the goal was to set this poetry to music in such a manner as to reflect the poetry’s metric pattern, which eventually gave birth to the *musique mesurée*. When set to music, the long syllables of these poems would receive twice the duration of the short ones, thus producing groups of asymmetric rhythmic formulae, recognized as the hallmark of *musique mesurée*.<sup>20</sup>

The *chansons* composed under the influence of the ideals proposed by the *Pléiade*, place poetry at the forefront, music carefully following the metric and rhythmic patterns of the declamation, *musique mesurée* evoking the *recitar cantando* and the principles which guided the Italian Camerata de’ Bardi: *prima le parole, dopo la musica*.

The *Académie* became less active after the death of King Charles IX (1574), shifting its attention from the revival of Antique poetry and music to oratory and debate. After 1574 works that strive to attain the ideal of *musique mesurée* were published, such as Mauduit’s *Chansonnettes mesurees de Jan-Antoine de Baïf* (Paris, 1586) and Le Jeune’s *Le Printans* (1601), a collection of *musique mesurée* (airs and chansons), all to the poems of Baïf. Most of these were works for four voices, their transparent texture owing much to the homophonic constructions employed by the composers in their aim to emphasize the accents and cadence of the words through music.

<sup>19</sup> Van Orden, Kate. *Op. Cit.* 2006, p. 208.

<sup>20</sup> Brooks, Jeanice. *France, ii: 1560–1600* in *Studies in Medieval and Renaissance Music 5 – European Music 1520–1640*, edited by James Haar. The Boydell Press, Woodbridge, 2006, p. 179-180.

The composers pay special attention to the syllables, pairing long notes to the long syllables, and short notes to the short syllables, which produces an interesting effect: despite the fact that the accents of the words are clearly discernible and the music seems measured, bar lines cannot be applied and the music seems to have changing meters, as exemplified in Claude Le Jeune's *Voicy le verd et beau May* (E.g. 8).

E.g. 8

*Dessus*  
Voi - cy le verd et beau May

*Cinquiesme (Second Dessus)*  
Voi - cy le verd et beau May

*Haute-Contre*  
Voi - cy le verd et beau May

*Sixieme (Taille)*  
Voi - cy le verd et beau May

Claude Le Jeune: *Voicy le verd et beau May* (excerpt)

The rhythmic pattern of the poem (E.g. 9) is reflected by the music (rhythm and note values).

E.g. 9

Rhythmic pattern of the strophes of the poem written by Jean-Antoine de Baïf. *Voicy le verd et beau Mai/ conviant à tout soulas/ tout est riant, tout est gai/ roses et lis vont fleurir.*

The strophe is followed by a refrain, referred to as *rechant*, to which a similar pattern is attached. This structure is repeated three times more.

In another well-known Claude Le Jeune composition, *Revoicy venir du printans* (E.g. 10), the composer subordinates' poetry and music to the rhythm of the galliard:

E.g. 10

*RECHANT à 5*

Re-ve-cy ve-nir du Prin-tans L'a-mourez' et bel-le sai-zon.

Re-ve-cy ve-nir du Prin-tans L'a-mourez' et bel-le sai-zon.

Re-ve-cy ve-nir du Prin-tans L'a-mourez' et bel-le sai-zon.

Re-ve-cy ve-nir du Prin-tans L'a-mourez' et bel-le sai-zon.

Re-ve-cy ve-nir du Prin-tans L'a-mourez' et bel-le sai-zon.

**Claude Le Jeune: *Revoicy venir du printans* (excerpt)**

The structure of the chanson is different from the previously presented song: the *rechant* is first presented by all five voices, always followed by the strophes of the poem, with the strophes first sung by two, three, four, and finally all five voices. The musical setting of the poem creates the illusion of rapidly alternating meters.

A surprising feature of these chansons is their homophonic texture and homorhythm, which ensures that the words and metric patterns are intelligible and follow the natural accent of the declamation. Brooks observed that dance-like chansonettes resemble the the *voix de ville* and the Italian *villanella*, the latter a genre that inspired the form and tone of several songs of Baïf.<sup>21</sup>

<sup>21</sup> Brooks, Jeanice. *Courtly Song in Late Sixteenth-Century France*. Chicago, 2000, p. 293–315.

Owing to the harmonious union they strove to obtain between poetry and music (through rhythm and declamation), the chansons composed under the influence of the *Pléiade* group will ultimately have an important influence on the development and evolution of the French recitative.<sup>22</sup>

### **Conclusions: from *chanson* to the ascendancy of the *air du cour***

16<sup>th</sup> century chansons attest the influence of the Italian madrigal and are characterized by the contrapuntal style that will be used in the Italian canzona. Nonetheless, gradually a typical French style was formed, that bears the influences of the various styles that were fashionable with 16<sup>th</sup> century chanson composers. These composers were not all Parisian, some represented other regions, displaying traits that are typical for the Franco-Flemish school of composition. These affluences of style contributed to the development of the chanson.

By the end of the 16<sup>th</sup> century, the chanson was gradually replaced by another genre that would gain popularity in the 17<sup>th</sup> century, *air du cour*. The air de cour was usually a strophic composition, for one or two voices and lute or keyboard, or for four or five unaccompanied voices. There were often two sections that were repeated, along with a refrain, which the singers would enrich with ornaments. In addition to religious themes and other subjects, the texts were mostly stylized love poems, sometimes written in *vers mesuré*, the quantitative verse composed in imitation of the poetry of classical antiquity. The earliest examples of the genre are written for solo voice and accompaniment, but by the end of the 16<sup>th</sup> century one can encounter examples of polyphonic airs written for four or five voices. What set the air du cour apart from the fashionable chansons of the period was their lack of contrapuntal complexity, as well as the fact that the melody is dominant in these works. The label *air* may have appeared in the 1570's, when pieces bearing this title began to exhibit different features than the *voix de ville* or *frottole*: poetry was important, and the text was set according to precise metric rules. Nonetheless, the differences between genres were not notable.

The airs du cour from the 17<sup>th</sup> century gradually were again written for solo voices. The music allowed for the text to be clearly declaimed, with special attention given to the accents of the words and the rhetorical gestures that would accompany the rendition of these arias. The music often conveys the impression that it has no meter, the syllabical declamation, with its irregular rhythmic patterns that strove to convey the metre of the vers suggesting the influence of the *musique mesurée*.

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<sup>22</sup> Van Orden, Kate. *Op. Cit.* 2006, p. 215.



The purpose of the present study was to offer a clear picture regarding the evolution of a genre that is associated with the French Renaissance. The authors presented several important points in the evolution and development of chanson, highlighting the main stylistic changes, as these were reflected in the works of several renown composers of the period. The proposed examples aimed to present these musical and stylistic developments, refraining from a deeper analytical approach. The complexity and number of compositions in this genre is considerable, paving the way for further analytical and comparative researches that can focus on particular periods or composers.

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## A BRIDGE OVER TIMES – THE HISTORY AND MODERNITY OF CHORAL CHANT IN THE ORTHODOX CHURCH OF BESSARABIA, FROM CREATION TO RECEPTION

STELA GUȚANU<sup>1</sup> 

**SUMMARY.** This study aims at highlighting the choral chant in the Orthodox church of Bessarabia. Sacred music is a cultural area that covers the fundamental human values able to build and to perfect the complex cultural approach of human life. The spiritual history of Moldavia is definitely marked by an ancient original musical art, incorporated in an infinite gamut of emotions.

**Keywords:** Sacred music, Bessarabia, Moldova, Bessarabian composers, choral chant

Sacred music is a cultural area that covers the fundamental human values able to build and to perfect the complex cultural approach of human life.

Music comes from the very depths of human beings, bringing to light the spiritual background and virtues that are specific to the nation it belongs to.

In general, sacred music, as with the other areas of a nation's culture, is defined as such based on the moral, political, social, historical, philosophical and aesthetic values.

The spiritual history of Moldavia is definitely marked by an ancient original musical art, incorporated in an infinite gamut of emotions.

Added to the popular Melos, with roots in the farthest prehistory and antiquity, new musical layers have got structured over time, constantly increasing and diversifying the sound landscape.

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Byzantine music is a constitutive part of the artistic and cultural past of Moldavia. It was the starting point, which has evolved over time, of Romanian sacred music. Being part of the cultural past of Romanians, it has developed and has been passed down in the traditional spirit of this nation.

Until 1812, the history of Bessarabia cannot be treated separately, because it overlaps with the history of medieval Moldavia. It passed through the same historical events as the entire history of Romanians, since the oldest times until the beginning of the 19<sup>th</sup> century, when it was abducted by the Tsarist Russian Empire. The territory between the Prut and the Dniester rivers, named in 1812 Bessarabia, designated an entity that was delimited from a geographical and political-administrative standpoint, based on the spatial-temporal dimension of the historical evolution of the Romanian people.

Bessarabia or the country of the Wallachian prince Bessarab was the southern part of the medieval Principality of Moldavia and covered the territory between the Danube Delta and the Dniester River mouth.

The tragedy of Bessarabia was a consequence of the Russo-Turkish war of 1806-1812, which led to its annexation to the Tsarist Russian Empire. In 1812, the Russian diplomats bribed the Ottoman diplomats and extended the name of Bessarabia to the entire territory between Prut and Dniester, for the purpose of disguising such annexation and creating a new geographical and historical identity, to mask its historical belonging to the Romanian Principalities. Bessarabia was, is and will be a Romanian territory. Here is what our great national poet Mihai Eminescu wrote regarding this territory: "As regards all the events that have occurred so far, we see that one insistently repeats that Bessarabia is among the provinces won by Russians by sword, from Tatars and Turks. (...) Bessarabia has never belonged, either in full or in part, to Turks or to Tatars, but to an established, independent state, even if weakened and whose lands were trespassed, the state of Moldavia. Moldavia was the landlord of the place and, if the representatives of the Moldavian State, the Princes, became so weak that the right was devoid of might and unable to defend itself, this is by no means proof that Moldavia has ever waived such right. For a right can be lost only with the formal agreement on losing it. But whether such agreement is obtained under duress or determined by State-related grounds, or based on any other reasons, such right cannot be changed or destroyed, unless we give it up. (...) To utter the name of Bessarabia means to protest Russian domination. The name Bessarabian and Bessarabians existed a long time before the moment when this land became Turkish land; this name by itself stands for the entire history of a nation."<sup>2</sup>

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<sup>2</sup> Mihai Eminescu, *Bessarabia. The name and her extent*, in Timpul, March 3, 1878.

In 1818, tsar Alexander I granted Bessarabia local autonomy, whereby a *local upper council* was set up, formed of *vice-king, governor, vice-governor and two advisers*, appointed by Petersburg. The decisions were made in two languages: Romanian and Russian. The entire civil administration was in the hands of the native population.

These conditions could not last, given that the Tsarist Russian Empire's policy consisted of the deprivation of nationality and in the Russification of Bessarabian Romanians. In 1828, tsar Nicholas I suspended the autonomy of Bessarabia and designated it Bessarabia Region, and, subsequently, Bessarabia Governorate (Province), managed according to Russian laws. During the same period, he issued a decree whereby he launched a Russification policy through administration, schools and churches, banning the Romanian language in all official institutions. The purpose of the Tsarist Russian Empire was complete subjugation of Bessarabia, destroying little by little the strongest fortress of people – *the national conscience*. Thus, between 1828-1830, most native boyars that were part of the autonomous administration of Bessarabia withdrew to Moldavia from the right side of Prut, whereas the boyars that remained there were helpless against the rule of the Russian Empire.

The annexation of Bessarabia to Tsarist Russia had disastrous effects on the cultural, spiritual, economic and social life of the Romanian people inhabiting this land. *School and church* were used as weapons of deprivation of nationality. Taking advantage of the fact that there was no organized, state-subsidized education system in Bessarabia at that time, the Russians introduced their system, based on the Russian language and tradition. The urban environment underwent a more accentuated Russification process than the rural one, given that most cities became centers of the political, religious and cultural administration of the Russian rule, whose policy consisted in the infiltration of society with foreign elements, inadequate for the Romanian people. Only in villages, by monasteries, there remained some schools teaching in the Romanian language. The Romanian rural environment kept almost intact the national culture and spirit throughout the Tsarist Russian Empire rule. It preserved thus its specific and original features, while the Russians that settled there were determined to adopt the culture and tradition of the native people.

Besides the state education system, there was also the private family education – as a form of dissemination of knowledge, preserving Romanian traditions, but accessible only to wealthy families that, in their turn, were summoned by the state and church authorities to send their children to study in official schools, where all the subjects were taught in Russian language.

Interested in the old Moldavian traditions of public education, Metropolitan Gavriil Banulescu set up in Kishinev an *eparchial school* and a *seminary*, asking the Holy Synod from Petersburg the approval to have such institutions

teach, besides Russian, the native language and Latin, for the purpose of imparting the word of God so that everyone would be able to understand it.

In January 1813, he opened the Seminary in Kishinev, with teachers from the country, from Russia and Ukraine. At the beginning, the subjects were taught in Romanian, but later, following the official suspension of Romanian language in institutions, the teaching was done entirely in Russian. 10 years after the creation of the Seminary, the Metropolitan set up a *Religious School* where were trained, for four years, the candidates for the Seminary. Such schools were also set up in 1869, at Ediniti and in Hotin county.

Besides schools, Metropolitan Gavriil Banulescu-Bodoni established the *Printing press of the Metropolis of Kishinev and Hotin* (1814), as well as the *Bessarabia Section of the Russian Biblical Society*, which was directly responsible for the publication of the Romanian Bible at Petersburg in 1819.

To set up the printing press, the Metropolitan submitted in September 1813 a request to the Holy Synod of Petersburg, motivating the need for such printing press by the lack of spiritual awakening books for clerics and laymen, as well as by the lack of religious books. Due to such deficiency, the churches in Bessarabia had to acquire church books from Austrian counties. Thus, in May 1814, the Synod of Petersburg approved the establishment of such a printing press, imposing, however, several interdictions. The printing press operated, with short breaks, until 1822, when the Archbishop Serghie Leapidevski shut it down, motivating that Bessarabia no longer needed service books in Romanian language.

While Metropolitan Gavriil Banulescu-Bodoni led the church, the printing press published an impressive number of books. A mention from those times stated that, between 1815-1820, several 19,320 various church books in Romanian were printed. Thus, despite the restrictions of the Holy Synod of Petersburg, Gavriil Banulescu-Bodoni succeeded to print more books in Romanian than in Russian, most being translated from Russian by his care.

The church books in Romanian from Bessarabia were different from the ones printed in the same language in the Romanian territory outside it, by being imbued with the Russian orthodoxy spirit.

Other two major achievements of Metropolitan Gavriil Banulescu-Bodoni were the construction of the *Metropolis of Kishinev* (1817) and of the *Sobor Cathedral* (which was finished by his follower, Bishop Dimitrie Sulima).

Not contesting that he was influenced by Russian culture, constraint by the Russian tsarist forces, Metropolitan Gavriil remained in his heart loyal to his people: he was a fierce defender of the interests of his people, he fought for and obtained the local autonomy of Bessarabia; thanks to this, in courts were preserved for a time the Romanian Code of Calimachi, the rules of the place, the ancient customs and the native language. Further, he built

the foundation of the Romanian culture in Bessarabia, under Russian rule, which contributed substantially to the preservation of the Romanian spirit in this territory.

After the death of Metropolitan Gavriil (30 March 1821) until 1918, the Eparchy of Kishinev and Hotin was led only by Russian bishops appointed by the Holy Synod of Petersburg, with the Tsar's agreement. Thus, during such period, the bishop seat from Kishinev was occupied by 12 first hierarchs of the Bessarabian eparchy:

1. Dimitrie Sulima (18 June 1821 – 4 August 1844)
2. Irinarh Popov (12 September 1844 – 17 March 1858)
3. Antonie Sokotov (17 March 1858 -13 March 1871)
4. Pavel Lebedev (23 June 1871 – 6 June 1882)
5. Serghie Leapidevski (21 August 1882 – 12 January 1891)
6. Isakie Polojenski (21 January 1891 – 21 November 1892)
7. Neofit Nevodcikov (12 November 1892 – 26 January 1898)
8. Iacov Peatnitki (26 January 1898 – 12 August 1904)
9. Vladimir Sinikovski (12 August 1904 – 16 September 1908)
10. Serafim Ciceacov (16 September 1908 – 20 March 1914)
11. Platon Rojdestvenski (20 March 1914 – 5 December 1915)
12. Anastasie Gribanovski (10 December 1915 – June 1918).

During the leadership of the first three bishops, in some monasteries and churches, service was still held in Romanian. The conclusion of the Paris Peace Treaty in 1856, following the war in Crimea (1853-1856), resulted in the motherland receiving back the Cahul, Bolgrad and Ismail counties from southern Bessarabia, ensuring for such territories a Romanian church organization, resuming the Romanian language and culture. Unfortunately, though, in 1878, at the Peace Congress of Berlin, conducted following the Russo-Romanian-Turkish war of 1877-1878, it was decided to return to Russia the counties from southern Bessarabia.

During this period, Archbishop of Bessarabia was Pavel Lebedev – a typical representative of Russian nationalism, who acquired a reputation for persecuting everything Romanian. Once in power, he banned the Romanian language in all institutions, as well as in church, he burned Romanian books and excluded from the eparchy all the Moldavian clerics that refused to give up the language, culture and tradition of their ancestors. The situation thus created determined many cultural figures to leave for Romania, among others the composer and conductor Gavriil Musicescu.

The descendant of Pavel Lebedev, Serghie Lapidevski, had a difficult time to put a stop to the emotional upset of Moldavians, allowing them, for such

purpose, to pray in their native language and to re-establish the Archdiocese Printing Press at the Noul Neamt Monastery of Chitcani.

Praiseworthy for the Bessarabian church was the episcope Iacov Pianitki. His honor created in Kishinev the *Missionary Orthodox Brotherhood of the Birth of Christ*, for the purpose of promoting Christian culture and the related moral and religious education, editing books, brochures and leaflets not only in Russian language, but also in Romanian language, with Cyrillic spelling.

Only few of the first hierarchs of Bessarabian eparchy after Metropolitan Gavriil Banulescu-Bodoni succeeded to attract Bessarabian Romanians. Being Russians, not knowing the traditions, customs and language of the Romanian believers, they were an effective support of the Russian Empire authorities within the process of Russification of Bessarabia (which deepened in the second half of 19<sup>th</sup> century).

During the difficult Russification period, the living flame of the Romanian spirit continued to burn in the monasteries from Bessarabia – powerful spiritual centers, where the nation's chronicles and church books, true monuments of culture and art, were written. Most of them were established in the 18<sup>th</sup> century. Since the time of their establishment and throughout the 19<sup>th</sup> century, they brought their Christian and Romanian work among the believers. The documents kept in the Archives of Bessarabia mention the existence of the following monasteries: *Varzaresti, Hincu, Soroceni, Chipriana, Condrita, Harjauca, Carbovatul, Raciula, Frumoasa, Tiganesti, Tabara, Curca, Chirova, Coselauca, Saharnea, Calarausanca, Jabca, Dobrusa, [Caratura, Cosovatul, Lometa, Rezina, Soroca, Ciura, Borzesti, Butuceni, Cucuruzeni, Fantana Doamnei, Hartopul, Gradiste, Galita, Ignatei, Pestera, Poiana, Popauti, Rasca, Rudi, Verejeni], Cetatea* and the new *Noul-Neamt* monastery, established in the second half of the 19<sup>th</sup> century.

The Tsarist Russian Empire implemented its Russification policy not only in urban and rural churches, but also in monasteries. For such purpose, the archbishops of Kishinev appointed, as monastery abbots, Russian and Ukrainian monks. Foreign abbots forced the monks to learn Russian and to hold service in this language. In view of studying Russian language, by monasteries were established monastery schools, where courses were taught in Russian. Monks were very indignant: "The opening of Russian schools by monasteries was welcomed by lower rank brothers – young monks, novices and by the neighboring population; but, almost in all monasteries, this was received with ill will by the brothers.

The reforms made in 1859 by the Prince Alexandru Ioan Cuza, providing the introduction of Romanian language in the church and the direct adoption of choral chanting, as well as of the secularization of monastery wealth, caused the discontent of monks, due to the limitation of rights held by many Romanian

monasteries to own the immense estates belonging to them and due to preventing from the Eucharist all the monks that adopted choral chanting without the approval of ecclesiastic authorities. The secularization of monastery wealth affected also Neamt monks, who, according to such reform, would have lost a substantial part of their estates, of which only six were situated in Bessarabia. Thus, being discontented and frightened by the situation created a group of Neamt monks, led by Teofan Cristea and the hieromonk Andronic Balan-Popovici, separated from the others, leaving Musatlavra, and settled on the monastic estate Chitcani from Bessarabia, situated on the Dniester riverbank.

Asking protection from the Russian tsar and from religious authorities and the blessing of the Archbishop of Kishinev, Antonie, to remain in Bessarabia and to establish a new monastery, the refugee monks obtained such rights under a decree issued on 8 December 1860. On 13 January 1864, the new monastic establishment was consecrated by a priest, being considered under an imperial decree issued the same year “*an offspring of the holy lavra of Neamt*”.

The new monastery called “*Noul Neamt*”, established in 1864 by the monks that left the old Neamt lavra, took over not only the name of the oldest and richest monastic establishment of Moldavia, but also the secular traditions of this important cultural center. The monastery abbot, Teofan Cristea, adopted the traditions and the rules established by Saint Paisie of Neamt. Continuing the usual customs of Neamt, the monks of the new establishment took over also the old Paisian tradition of religious music, providing for the chanting by the ordained clergy in two languages: from the right side in Slavonic and from the left side in Romanian.

Neamt monks brought with them and kept here numerous and invaluable old Romanian manuscripts, documents and books.

The important figures that built the foundation of the new monastic establishment and left their print on the performance of its activity were the hieromonk **Teofan Cristea** and the hieromonk **Andronic Balan-Popovici**.

*Teofan Cristea* (1812-1884), born in Suceava, was the first abbot of Noul Neamt monastery. In 1828, when he was 16, he became a monk in the old Neamt lavra. During his life, he made two important trips that contributed to his becoming a priest – to Athos and to Jerusalem. He was proficient in many languages, knowing Greek, German and Slavonic to perfection, in virtue of this fact making a series of important translations into Romanian language. Some of his holograph writings and translations are kept in the library of Noul Neamt. Teofan Cristea had special musical abilities, becoming a known chanter of psaltic music and one of the best chanters - disciples of Visarion Protopsaltul, an eminent representative of the Musical School of Neamt. A part of the treasure



of musical manuscripts from the Noul Neamt library and from the National Archive from Kishinev were brought by this talented and eminent chanter. Thus, Teofan Cristea greatly contributed to the acquisition by Noul Neamt library of musical manuscripts written by Neamt chanters Iosif and Visarion, which were unknown to us when presented. Having perfect mastery of the printing art, he held for several years the position of inspector of the printing press from Neamt. Thanks to his entrepreneurial qualities, he stood out as an administrator of the estates of Neamt and Secu monasteries in Iasi, and, starting from 1858, of the ones in Bessarabia.

After the death of Teofan Cristea (1884), abbot was elected one of the monk leaders, Father Andronic, who became later, in 1890, archimandrite of the new establishment. A scholar, an assistant and continuator of Teofan Cristea, Father Andronic drew up a series of works, contributed directly to the cultivation of the spirit of the old spiritual center, making use of a good (...) which contributed directly to the writing of his historical works. For centuries, invaluable manuscripts in Slavonic, Greek, Latin and Romanian were collected at Neamt monastery.

In one of his chronicles, Father Andronic mentioned that, in 1859, the number of manuscripts in the Neamt monastery library reached 1671 copies.

The young priest Andronic evinced a special patriotic attitude, signing together with Dionisie Romano, the future abbot and episcopo, the approval for the creation of unification committees, preparing the Union of 1859.

After the events in 1859, being persecuted by authorities, he withdrew with a group of Neamt monks, settling, on 1 November 1861, on one of the Neamt monastery estates, situated in Bessarabia. Father Andronic brought with him two coffers of books, among which 30 manuscripts in Slavonic and Romanian, written in the 14<sup>th</sup> – 19<sup>th</sup> centuries and many bearing the mention of their origin: "From the Holy Monastery of Neamt brought here" as well as several of his works written in Neamt, copies of princes' documents and decrees, which helped him to compile and write a series of books in Bessarabia.

Among the pearls brought from the Neamt treasure was also the miracle-working icon of the Mother of God, which, after it was gold plated, by the diligence of Father Andronic, was named the *Large Icon of the Mother of God from Vovidenia*.

The last chronicler of the 19<sup>th</sup> century, Father Andronic left in trust to Noul Neamt library over 60 books written in his hand. Most of them are original works, dedicated to the history of monasteries, especially Neamt, Secu, Noul Neamt, and to the historical and cultural events in Moldavia. In such works, we can find also interesting data related to the history of music and the musical life of previous centuries.

Thanks to the work of this tireless and eager treasurer copier, the composition treasure of the musical school from Neamt from the second half of the 18<sup>th</sup> century and the beginning of the 19<sup>th</sup> century has been preserved until today.

Proof of the existence of a blooming cultural life in the field of sacred music and of an invaluable spiritual heritage is the catalogue of manuscripts drawn up by abbot Andronic in 1884, containing 142 Slavonic and Romanian manuscripts in 2,272 books printed in Slavonic, Russian, Greek, Latin, French and Romanian.

The 30 Slavonic and Romanian manuscripts from the 15<sup>th</sup> – 19<sup>th</sup> centuries brought from Neamt Monastery by Father Andronic in 1861, when he arrived in Bessarabia, formed the foundation of Noul Neamt Monastery library, as well as the basis of the preparation of the catalogue of manuscripts found in this monastic establishment.

From such a small number of manuscripts, but of immense value, the large number of manuscripts and books in the Noul Neamt Monastery library was reached by virtue of their donation and acquisition by its librarian, Father Andronic.

A considerable number of monastery manuscripts were prepared in the second half of the 19<sup>th</sup> century, in a period when the manuscript tradition in Moldavia, which was overwhelmed by printing, was on the brink of disappearance. Noul Neamt Monastery is considered one of the last centers of manuscript books in the 19<sup>th</sup> century.

At the end of the 19<sup>th</sup> century, in Bessarabia, operated over 20 monasteries and small convents, all having their own library and archive. After the second world war (1945), all the monasteries were closed, except only for Japca Monastery that continued to operate for a while. As regards the manuscripts and books in the libraries and archives of such monasteries, nothing is known. Supposedly they were burned, destroyed or maybe some manuscripts are still being kept somewhere.

Archive documents inform us that most of the valuable documentary materials from the state institutions, from monasteries and churches, as well as the entire monastic wealth, inclusively the book fund, were removed to Romania, and, in 1945, were returned, under the decision made by a special Soviet-Romanian commission. The lists of such materials have been kept up to the present, but, unfortunately, their trace disappeared, given that we do not know any details. An exception to this remains only the Library and Archive of Noul Neamt Monastery. In 1959, after the interruption of activity of Noul Neamt Monastery (for political reasons), its archive and library entered, in 1962, the secret fund under inventory no. P-2119 (closed to research) of the State Archive of the Social Soviet Republic of Moldova. The secret storage

of manuscripts made some national and international researchers draw the conclusion that the manuscripts from Noul Neamt Monastery were lost, like all the others.

One can discuss the cultural level of a people only after researching the valuable national cultural-artistic heritage, created over centuries. O significant part of such heritage consists of both musical and literary manuscripts – true monuments of national culture, invaluable assets of the cultural-artistic past. They contain real values of past civilizations, reflecting the fruitful activity of scholars, musicians and performers, who, in different ways, contributed to boosting and revitalizing the creative and performing activity of their time.

Unfortunately, due to many interruptions, a substantial part of novel documentary materials of great value was lost without trace, given that Moldavia, as mentioned by chronicler Grigore Ureche, was always “in the path of all evils”.

A valuable sector of the library of Noul Neamt Monastery an increasing number of researchers make use of is the *old musical book* and *psaltic music manuscripts*. Some of them provide details about the oldest stage in composing melodies, a period in which only the text of chants was written, indicating the voice, time and a model based on which the music to the text was composed. This phase of improvisation of some melodies based on voice, time and model is well represented in the fund of manuscripts of this monastery, starting from the 15<sup>th</sup> century. Examples in this regard are: *Mineiele* of 1448-1449, *Irmologhion* of 1827, *Octoih cu canoane la pavecernita* of 1816, *Octoih mare* or *Paraclitiki* and *Octoihmic* of 1836, *Triod* of 1833, *Penticostar*– 1834, *Mineielecelor 12 luni* – 1845-1847, etc. The way of performing them contributed immensely to the process of Romanianization of church chants. The first musical prints in psaltic notation or in Guidonian notation in Romanian, as well as the Greek ones in psaltic notation met a great success, besides the ones in Petersburg synodal notation, the evidence being their use. Among these can be mentioned the works of Macarie Ieromonahul, printed in Vienna in 1823, of Suceveanu, printed in Iasi and at Neamt Monastery in 1848 and 1856-1857, of Nectarie Frimu, printed in 1840 and 1846, etc., important data about such manuscripts being found in the ten volumes of the *History of Noul Neamt Monastery*, written by Father Andronic. There the author reveals all the forms of religious music performed in the monastery – *monodic* and *choral*. The first category includes oral creations and the ones with Cucuzelian and Hrysantic notation, while the choral one – the creations written in a form that is specific to Russian music in Petersburg notation or in the byzantine one. The ten historical volumes cover the vast period from the establishment of the monastery until the post-paisian epoch (1846-1886), a period of great historical and cultural achievements: choral chanting became a norm, and books were printed in Russian, Romanian, Greek, in various notations. At the monastery, the chant was

performed in the oral form, based on the two semiographies: *psaltic* (Cucuzelian) and *linear* (synodal of Petersburg). The existence of Russian, dated and undated, musical manuscripts, with linear notation, is evidence of the fact that choral music was performed in the first half of the 19<sup>th</sup> century. Among the undated chants we have such as *Octoechos* and *Triodion*, chants for wakes and liturgies, etc. Among the dated ones, we should mention *Irmologhion* written by Justin Monahul in 1819. This creation contains several local chants: a German polyeleos (from Neamt Monastery), a Kiev chant and a Wallachian Cherubic Hymn. The Manuscript *Randuiala privegherilor si la liturghie (The order of vigils and at Mass)*, written in 1850 by the hierodeacon Dometie Paulov, contains all the verses sung by the pew and a Kiev chant. Another hierodeacon, Amfilohie, wrote a choral manuscript in Russian, which ended with the traditional chant *Multi ani traeasca*.

We can get information about musical manuscripts by studying the catalogue prepared in 1884 by Father Andronic. After comparing this with the current catalogue kept in the National Archive of Moldavia from Kishinev and with the one in the monastery archive, reestablished at the initiative of archimandrite Dormedont, many musical manuscripts and prints were found missing, among them also the printed works of Anton Pann.

The books printed in Romanian, most of them with linear notation, are acquisitions made by the librarian of Noul Neamt Monastery. This category contains transcriptions in Guidonian notation based on the psaltic one, made by the following composers: Gavriil Musicescu, Gheorghe Dima, Grigore Gheorghiu. Among these, there are: *Anastasimar* with the chants of divine service of Saturday evening and Sunday morning, for eight voices used in the Romanian Orthodox Church, printed in Leipzig during 1884-1889, at the printing press of C. G. Röder; *Randuiala vecerniei de sambata seara a celor opt glasuri (Saturday evening vespers of the eight voices)*, printed in Leipzig in 1883; *Randuiala Sfintei Liturghii cu toate cantarile si troparele trebuitoare (The Rite of Holy Mass with all the necessary hymns and troparia)*, printed in Leipzig in 1885. The only book of this kind coming from Neamt is *Divina Liturghie a Sfintului Ioan Chrisostom (Divine Liturgy of Saint John Chrysostom)*, of 1860, and printed by Ioan Cartu in 1865, in Bucharest.

The category of books in Greek with Hrysantic notation is of special interest. It illustrates the preoccupations of Neamt and Noul Neamt chanters to maintain relationships with the Orthodox Center from Greece. These books are recorded separately both in the catalogue of Father Andronic<sup>67</sup> and in the current inventory.

Worthy of musicology interest are the 15 byzantine musical manuscripts (Fund 2119R, inv. 4 of the National Archive of Moldova), these being not only the most valuable part of the fund, but also the one helping us to define the

profile of the most important and oldest musical culture cradle from Moldavia – Neamt Monastery. Dating from the first and third quarter of the 19<sup>th</sup> century, these manuscripts contain chants in Greek and Romanian (in Cyrillic alphabet) with Hrysanticnotation, therefore, they belong to the period of transition from the so-called “old sistima” to the “new sistima”.

The discovery of the fund of manuscripts of the Noul Neamt Monastery was a revelation for the music world, thanks to the novelty, originality, dramatic and emotional power this old treasure was characterized by.

The discovery, knowledge and analysis of every separate manuscript contributed to the completion of the lists of creation of chanters, who were more or less known, and to knowing the religious music life in the old Moldavian monastery, the beginnings of choral chants.

The importance of this fund consists not only in its musical and historical value, but also as a strong argument for the unity of the musical culture of Romanians from all over the world.

At the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, as well as in the first half of the 20<sup>th</sup> century, several political, cultural and social events took place, which contributed to the creation of the national school of music and to the evolution of Bessarabian composition creation.

Among the most important events in this period, we should mention the following:

1) The intensification of choral movement and the establishment of some schools such as the schools of V. Gaitar, Harmony Society, the Kishinev branch of the Imperial Russian Musical Society.

2) The organization of the three musical education establishments: in 1919, Unirea (Union) Conservatory, in 1928, of the National Conservatory and, in 1936, of the Municipal Conservatory. Remarkable composers, pedagogues and conductors from this period contributed to improving the cultural-musical and the instructive-educative level of the young generation, by building the foundation of professional musical art in Bessarabia. Among these are: Mihail Berezovschi, Mihail Barca, Eugen Coca, Semion Zlatov, Stefan Neaga, Petre Serban, Solomon Lobel, Leonid Gurov and David Ghersfeld. The rising of Mihail Berezovschi in the Bessarabian choral music firmament had a significant impact on its development. Being an expert in national music tradition and an admirer of byzantine music, this composer introduced novel elements in the Bessarabian choral composition art, combining the Bessarabian creation style with the one of the traditional Byzantine music.

Inspired by Gavriil Musicescu, who, in 1895, introduced for the first-time women’s voices in church choral music, Mihail Berezovschi did the same in Bessarabia in 1918.

The 19<sup>th</sup> century was a period of exploration, when composers worked, with minor exceptions, under the influence of some foreign musical currents.

The 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century is regarded as the epoch of consolidation of a native style.

The development of the professional performing art at the beginning of the 21<sup>st</sup> century provided an impetus for contemporary composers and conductors such as Teodor Zgureanu, Nicolae Ciolac, Serafim Buzila and Vladimir Ciolac to approach the religious choral music both from a composition and a performing standpoint.

The Hymns of the Holy Liturgy of John Chrysostom, written by Vladimir Ciolac for women's choir for four voices, are, from a stylistic standpoint, a binder that connects the traditions of the past religious music with the contemporary ones.

The composition language of the two Liturgies composed by Serafim Buzila is a complex one, with abundant alterations and modulations in remote tonalities, whose melodies are based on the traditional voices of psaltic music.

The Hymns of the Holy Liturgy of John Chrysostom composed by Teodor Zgureanu present a synthesis of the byzantine monody and of the heterophonic and polyphonic thinking of the composer.

Today, in the churches of Bessarabia, are sung the religious creations of Romanian Bessarabian composers, as well as the creations of Russian composers with the original (Russian) text or with the text translated into Romanian, combining in this way the diversity of styles of homophonic-harmonic religious creation and the one of psaltic music.

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## METROPOLITAN CATHEDRAL CHOIR. 100 YEARS SINCE ITS FOUNDATION

DANIEL MOCANU<sup>1</sup> 

**SUMMARY.** In 2022, the Choir of the Metropolitan Cathedral of Cluj-Napoca celebrated 100 years of uninterrupted activity in the field of church music. The centenary of the Cluj choir can be considered a particularly important event, both for the Transylvanian musical space and for the tradition of Romanian choral music. Founded in 1922, the Metropolitan Cathedral Choir has had an outstanding musical career, having performed countless religious concerts, cultural and missionary activities, and participated in religious and secular ceremonies. The recognition of the artistic contribution of the Metropolitan Choir is largely due to its prolific activity in the musical field, which has led to increased visibility, both locally and nationally. With a constant activity of 100 years, the Cathedral Choir has had at the conductor's desk, but also among the choristers, outstanding personalities of Romanian music. Among those who have led its musical destiny we remember: Gheorghe Dima, Vasile Petraşcu, Augustin Bena, Sava Golumba, Ioan Brie, Vasile Stanciu. Through the prestige it has acquired over time, the Metropolitan Cathedral Choir has become a benchmark for church choirs in the Diocese of Vad, Feleac and Cluj, being a benchmark of mastery and virtuosity.

**Keywords:** diocesan choir, choral music, church choir, conductors, cathedral, centenary

### Establishment of the Men's Choir of the Orthodox Diocese of Cluj-Napoca

The idea of re-establishing the Diocese of Vad, Feleac and Cluj by the Synod of the Romanian Orthodox Church, in 1921, was an inspired administrative move that brought multiple benefits, both in the ecclesiastical,

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musical and cultural fields. Having been invested with the dignity of Bishop of Cluj, Nicolae Ivan (1921-1936), once he took over the diocese, started a series of administrative and cultural projects aimed at a better organization of the Orthodox Church. Among the projects he set in motion were: supporting existing Orthodox parishes and establishing new ones, building a bishop's palace, starting work on building an Episcopal Cathedral and parish churches, setting up a theological institution, founding a printing press and a local magazine.

If in the administrative sector things started to move at a slower pace because of the material situation, in the missionary-pastoral sector, Bishop Nicolae Ivan's actions started to be visible from the first days. In this sense, one of his actions to boost religious life among the Orthodox faithful in Cluj was the establishment of a church choir. Aware of the importance of church singing in the pastoral and cultural mission he had begun in Cluj, Bishop Nicolae had the brilliant intuition to set up a men's choir, whose main mission was to participate in the Holy Mass on Sundays and holidays, to accompany the bishop on his canonical visits and to get involved in the cultural and musical activities of Cluj society<sup>2</sup>.

Taking as a model the musical activity of the church choirs in the historical dioceses of Bucharest, Sibiu and Iași, Bishop Nicolae wanted Cluj to have a representative choir. The idea of founding a church choir came into being on 8 March 1922.

Looking back, we can see that the historical path of the choir has been a winding one, marked by musically prolific periods, periods of transition from one stage to another, from one conductor to another. There have also been organisational problems caused by a lack of qualified choristers and poor remuneration. At the same time, it should be pointed out that the historical events during which the choir has been active have influenced the musical course in a positive or negative way. Beyond all these aspects inherent in the 100-year history of a choir, the Metropolitan Cathedral Choir has managed to maintain its profile and fulfil the mission for which it was founded.

In this presentation of the musical activity of the choir we will start from the documents we found in the Archives of the Diocesan Choir: minutes, files of the conductors, memoirs and reports of the conductors, choir secretaries and diocesan councillors. We will also highlight the performance of the choir and its cultural activities, which we found recorded in the chronicles and articles in the written press of the time.

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<sup>2</sup> Nicolae Vasiliu; Ioan Bunea, *Episcopul Nicolae Ivan (1855-1936) Ctitorul reînviatelor eparhii a Vadului, Feleacului și Clujului, studii și documente*, [Bishop Nicolae Ivan (1855-1936) Founder of the revived diocese of Vad, Feleac and Cluj, studies and documents,] 2nd edition edited by Justin Tira, Renaissance Publishing House, 2015, p. 132-162.

By corroborating all this information, we can outline a historical path of the choir, dividing it into four distinct periods, determined by the events that took place in Romanian history. The first period of the choir covers the events that took place from its foundation on March 8, 1922, until 1940, the year of the annexation of Northern Ardeal and Cluj to Horst Hungary. The second period of the choir's history is marked by the Hortic occupation, 1940-1945. The third period is that of the communist era, 1945-1989, and the last stage in the choir's history is the post-December period, 1989-2022.

### **The beginnings of a missionary church choir (1922-1940)**

Bishop Nicolae Ivan's idea of founding an Episcopal choir materialized in 1922 through the direct involvement of several personalities. People of culture, teachers, doctors, lawyers, students, music lovers all contributed to the foundation and development of the choir.

The musical project was entrusted to Vasile Petrașcu, future professor of church music at the Theological Academy of Cluj. A graduate of the Music Conservatory in Cluj, with a wealth of experience in founding and conducting choirs, Petrașcu was given the task of founding a church choir. Petrașcu was helped in this endeavour by the diocesan missionary-cultural department and the referent adviser of the Church Section, Sebastian Stanca, with the assistance of Romanian Orthodox students from the Faculties of Cluj.

To spread the idea of founding an Orthodox church choir, advertisements were printed in the Cluj press, urging those interested to come to the preselection for the future band. After several appeals in the newspapers of the time, Vasile Petrașcu succeeded in setting up a male choir, made up of students of educational institutions in Cluj, teachers, intellectuals and young people passionate about music.

To create a legal framework for its functioning, on March 8, 1922, the General Assembly of the Choral Meeting "The Men's Choir of the Romanian Orthodox Diocese of Cluj" was established, a body with a legal status, mandated with the direction, organization and material support of the choir.

During this first solemn meeting, attended by Bishop Nicolae Ivan, members of the Eparchial Consistory, numerous people of culture, the President of the General Assembly, Vasile Petrașcu, reiterated the purpose and objectives of this Meeting. The main purpose was to offer liturgical responses during church ceremonies and at the Holy Mass<sup>3</sup>. Among the objectives that the

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<sup>3</sup> Assessment records of the General Assembly of the Choral Meeting "Men's Choir of the Romanian Orthodox Diocese of Cluj", 8 March 1922.

Choral Meeting set itself at that time were: the performance of church choral music; the promotion of religious songs at all festivities of a national character and church ceremonial; the organization of church and lay concerts<sup>4</sup>.

To achieve its objectives, the presence of the new church choir in the musical space of Cluj had to be promoted, so it was decided to initiate a series of collaborations with the two cultural institutions, the Conservatory of Music and Dramatic Art and the Romanian National Opera in Cluj, to promote it as effectively as possible. Also, to give more value to the choir, it was decided to give to the maestro Gheorghe Dima the title of Honorary President. As a token of appreciation, Maestro Dima assured the members of the Meeting that he will show great interest in this new choir and will do his utmost to develop and promote<sup>5</sup>. In this regard, Gheorghe Dima<sup>6</sup> has dedicated part of his musical compositions to the liturgical service, pieces that will also be part of the repertoire of the Episcopal choir<sup>7</sup>.

Regarding the composition of the “Men’s Choir of the Romanian Orthodox Diocese of Cluj”, from this first period, which we could call organizational, we note that, in the beginning, it was formed mainly by male voices, being built a choir for four voices. After several months of intense preparation and learning a liturgical repertoire dedicated to the Holy Mass, the choir succeeded in creating a good impression among the Orthodox faithful.

Unfortunately, the enthusiasm of the early musical successes was not constant. From the descriptions of the minutes from 1922-1923 we see that after only a few months, a whole series of organisational problems began to emerge. Among these problems are listed the lack of sheet music, the choristers’ disinterest in choir concerts, absenteeism from rehearsals, lateness and dropouts.

Of course, the wish of Bishop Nicolae Ivan and conductor Vasile Petrașcu was to create a stable choir, dedicated and involved in the musical projects they were going to promote. Despite all the efforts made by the leaders of the Choral Reunion, it was not possible to create a stable formation. Frequent changes among the choristers, caused by the fluctuation of members, who were not stable, led to a slowdown in the choir’s musical development. Also,

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<sup>4</sup> Statutes of the Choral Meeting “Men’s Choir of the Romanian Orthodox Diocese of Cluj”, Choir Archive.

<sup>5</sup> Assessment records of the Committee of the Choral Meeting “Men’s Choir of the Romanian Orthodox Diocese of Cluj”, May 31, 1922.

<sup>6</sup> “In the concert for the Episcopal cathedral, the old master, Mr. O. Dima conducted the Conservatory choir in carols and church songs, some of his most beautiful compositions.” Cf. “Concert for the Cathedral”, in: *Renaissance*, II (January 6, 1924), 1, p. 6.

<sup>7</sup> For a list of original musical creations, harmonisations and choral works see, Vasile Stanciu *Muzica bisericească corală din Transilvania, [Church Choral Music in Transylvania]*, vol. I, Presa Universitară Clujeană Publishing House, Cluj-Napoca, 2001, pp. 64-66.

the involvement of the choristers in projects run by the institutions to which they belonged made it impossible for them to participate regularly in rehearsals and musical activities. Among other things, there were also financial problems. Being in its infancy, the Diocese did not have the financial resources to provide adequate remuneration to the choristers. The money obtained from donations was insufficient for the activities of the choir and its efficient organisation, which led to the departure of the choristers.

All these problems led to the need to reorganise the choir over time. As early as 1923, the idea of setting up a mixed choir was raised. To achieve this goal, it was proposed to collaborate with the Normal School for Girls and the ladies of the Orthodox Women's Society of Cluj<sup>8</sup>. The idea was received with much enthusiasm by the members of the Choral Meeting, on the grounds that the organisation of a mixed group would have several advantages. The diocese would have had two choirs, one mixed for Sunday services and feasts and one male for trips to different places in the diocese. Then, the repertoire would have been much more varied, being able to tackle musical pieces with a higher degree of difficulty. Lastly, the mixed choir would have been more numerous, taking advantage of the much greater number of female voices willing to give their contribution to the constitution of a mixed choir.

The idea of transforming the men's choir into a mixed choir materialized in 1927, when on April 17, the Diocesan Choir gave for the first time the responses to the Holy Mass in mixed formation. From this Mass onwards, for several years, two choirs would function, a mixed choir for Sunday liturgies and a men's choir for musical activities outside Cluj<sup>9</sup>.

If these were the historical and social contexts that made it possible for the choir to be founded and for a stable group to take shape, the results of the musical actions were equally influenced by the way in which those at the conductor's desk were involved. It was the conductors who set the repertoire, selected the choir members, were involved in organising the concerts and raised the prestige of the choir through their rich musical activity.

In an eparchy such as Cluj, where, for many centuries, there was no administrative ecclesiastical centre under the patronage of a hierarch, church music has had a particular path. In most cases, the responses to liturgical services in Orthodox parishes, within the diocese, were given by amateur singers, more or less trained. The existence of Orthodox choral groups in the diocese, even at the amateur level, was not an issue. Thus, Bishop Ivan's

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<sup>8</sup> Assessment records of the Committee of the Choral Meeting "Men's Choir of the Romanian Orthodox Diocese of Cluj", March 28, 1923.

<sup>9</sup> Assessment records of the Committee of the Choral Meeting "Choir of the Romanian Orthodox Diocese of Cluj", May 18, 1927.

desire to find a well-trained choir was well-founded and was because, once established, it would be an indispensable instrument of mission in the diocesan pastorate.

It was the conductors of the Diocesan Choir who made a substantial contribution to its prestige and promotion.

The first conductor of the Diocesan Choir was Vasile Petrașcu<sup>10</sup>. He was at the conductor's desk between March 8, 1922, and October 15, 1925. Vasile Petrașcu was also the first President of the newly founded Choral Meeting, a position he held for a year, presiding over the plenary meetings. When it was decided to find a choir, Bishop Nicolae Ivan entrusted Vasile Petrașcu with the task of forming a church choir, which would give the responses to the liturgical services in the Church, considering him to be the right man for this mission<sup>11</sup>.

The musical results of the choir conducted by Petrașcu began to be visible in the press of the time in the early years. In the newspaper *Renașterea*, the central magazine of the Diocese of Cluj, in a chronicle, the performance of the choir was reported:

“An important attraction of the church in Cluj is the Diocesan Choir, composed of men of heart and devoted sons of the church, who support the choir on Sundays and Feasts, performing with great skill the beautiful liturgical songs composed by Maestro Gheorghe Dima, director of the Conservatory”<sup>12</sup>.

During the time Vasile Petrașcu conducted the Diocesan Men's Choir, it was made up of students from Cluj Universities, teachers, civil servants and music lovers. The musical activities in which the choir was involved were diverse, consisting in offering liturgical responses in the churches where Bishop Ivan

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<sup>10</sup> Vasile Petrașcu (1889-1973). He was born on March 18, 1889, in Lancrăm commune, Alba County. He attended primary school and the German Gymnasium in Sebeș-Alba, continuing his secondary schooling in Blaj. He then attended the Theological Institute in Sibiu (1908-1911), the Commercial Academy in Budapest (1912-1914), the Conservatory in Bucharest and Cluj. Between 1919 and 1922 he attended the Faculty of Law in Cluj, where he received his doctorate in 1924. During his life he was accountant, music teacher at the Theological Academy in Cluj, assistant at the Law Department (1940-1945). Daniel Mocanu, “Vasile Petrașcu - reperele unui traiect intelectual”, in *Icoană, mărturie creștină, totalitarism*, [“Vasile Petrașcu - Landmarks of an Intellectual Journey” in *Icoan, Christian Testimony, Totalitarianism*] editors: Vasile Stanciu and Cristian Sonea, Cluj-Napoca, Presa Universitară Publishing House, 2017, pp. 597-621; Daniel Mocanu, „Vasile Petrașcu. The Transylvanian religious music between stability and continuity”, în: *Studia UBB Musica*, LXV, 1, 2020, p. 147-167; Daniel Mocanu, *Vasile Petrașcu, scrieri, documente, comentarii*, [Vasile Petrașcu, *Writings, Documents, Commentaries*] Presa Universitară Clujeană, 2022.

<sup>11</sup> Vasile Stanciu, „Episcopul Nicolae Ivan și compozitorul Dr. Vasile Petrașcu, sau roadele unei colaborări de excepție”, [“Bishop Nicolae Ivan and composer Dr. Vasile Petrașcu, or the fruits of an exceptional collaboration”], in: *Renașterea*, (1996), 2, p. 6.

<sup>12</sup> LAUR, “Propășire”, in: *Renașterea*, II (16 March 1924), 11, p. 4.

served and at the celebrations held on various occasions or religious services: funerals, consecrations, memorial services, weddings. Among the most important events in which the Episcopal Choir participated, we mention: the collaboration with the Conservatory Choir and the Opera Choir in the celebration of the master Gheorghe Dima, by performing the piece “Crăiasa ielelor/The Wicked Fairies Queen” and the pieces signed by Dima: “Hora” and “Salvum fac regem Domine”<sup>13</sup>. Involvement with the Orthodox Women’s Society of Cluj in the preparation of cultural evenings in various localities, organization of musical evenings and tea dances. Participation in the ceremony of laying the foundation stone for the future Episcopal Cathedral.

After three years of conducting the Diocesan Men’s Choir, Vasile Petrașcu left behind a well-organized choir with a rich repertoire of church music. Parts of the musical compositions dedicated to the Holy Mass composed by Gheorghe Dima, Ion Vidu, Antonio Sequens, Trifon Lugojanu, Dimitrie Cunțanu were known. Through the cultural actions undertaken during the 3 years since its foundation, under the direction of Vasile Petrașcu, the choir became known in the Cluj area, being more and more often called to different musical events. The presence of the choir with Bishop Ivan at religious services was a good opportunity for the new choir to assert itself. The services sung by the choir took on a different solemnity, contributing substantially to Bishop Ivan’s action of elating religious life.

Through his efforts to establish a stable and professional choir, Vasile Petrașcu can rightly be considered the founder of the Diocesan Men’s Choir.

On February 15, 1925, Vasile Petrașcu will retire from the position of conductor, on the grounds that his teaching duties at the Theological Academy and the activities he had to carry out their prevented him from taking care of the Diocesan Choir. Professor Sava Golumba was unanimously elected in his place.

Sava Golumba<sup>14</sup> was the conductor of the Episcopal Choir from 15 February 1925 to 16 October 1929. The new conductor will be involved in the

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<sup>13</sup> Assesment records of the Committee of the Choral Meeting “Men’s Choir of the Romanian Orthodox Diocese of Cluj”, March 29, 1922.

<sup>14</sup> Sava Golumba (1894-1957) was a music teacher at several high schools in Cluj: “George Barițiu” High School, University Pedagogical Seminary, Academy of Music (1917-1939). Then in Timișoara, at the Teachers’ Normal School, the “Mihai Viteazul” Military High School and the Regional College of Lawyers (1940-1957). As a conductor, he instructed the choir of the “Ioan Popasu” Reading Society of the Theological-Pedagogical Institute (1914-1916) and the choir of the Romanian Singing Society of Caransebeș (1918). In Cluj he conducted the “Gutenberg” Choir of the Printers (1920-1923), the “Șoimii Carpaților” Choir (1928-1938), with which he gave concerts in Czechoslovakia and Yugoslavia, and the Choir of the Cercului Academic Bănățean, based in Bucharest (Cluj branch), The “Doina” Choir of the Cluj Branch of ASTREI (1937), the Choir of the Romanian Opera (where it was

creation of a mixed choir and in the diversification of the repertoire for the men's group.

During his time at the helm of the Diocesan Choir, Sava Golumba took part in several important musical events. The choir participated in the funeral of Gheorghe Dima and gave choral concerts in different places in the diocese. Also, thanks to his efforts and those of Professor Vasile Petrașcu, the mixed section of the Episcopal Choir was founded, with the participation of girls from the Normal School and ladies and gentlemen from the intellectual elite of Cluj.

In a report by the President of the Meeting, Sebastian Stanca, from 1928, the choral activity of Professor Sava Golumba was presented:

"In 1927, the mixed section of the choir was founded with great difficulty with the help of ladies and young ladies from the intellectual elite of Cluj. Today, the choir performs in two separate formations: the men's choir (the old one) and the mixed choir.

The choir's repertoire is very rich thanks to the musical culture and the diligence of Mr. Sava Golumba, the current conductor, who has made a real apostolate out of collecting so many jewels of Romanian choral art which, by right, constitute a real fortune for this choir of the Diocese.

The main aims of the choir are: participation and giving liturgical responses on Sundays and holidays at the Orthodox Church in Cluj; participation in any religious ceremony, which concerns the Orthodox Church; preparation of concerts and propaganda for the Romanian musical culture both ecclesiastical and national; participation of the choir in various church consecrations, within the framework of the diocese of Cluj and, finally, undertaking tours and excursions, propagating in all corners of the country the chords of Romanian song.

Today, the choir is made up of 70 choristers (ladies, gentlemen and ladies) and the repertoire of the pieces is very rich and varied. Two men's liturgies, two mixed liturgies, a whole series of other church songs, troparia, etc. are known and sung"<sup>15</sup>.

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formed under the guidance of Herman Klee), the Youth Choir of the Greek Church, the "Armonia" Choir of the CFR (1919-1921) AND the Choir of the Romanian Orthodox Diocese. In Timișoara he trained and conducted the "Banatul" Choir, the "Lyra" Choir of the CFR and the Metropolitan Choir, and in Lugoj, the "Ion Vidu" Choir (sporadically). Cf. Ionel Popescu and Dumitru Jompan, „Sava Golumba, profesor, interpret, compozitor și îngrijitor de ediții muzicale”, [“Sava Golumba, professor, performer, composer and curator of musical editions”], in: *7 zile, ziarul Gugulanilor, la Caransebeș*, 22. 06. 2017.

<sup>15</sup> Assessment records of the Committee of the Choral Meeting "Choir of the Romanian Orthodox Diocese of Cluj", February 24, 1928.

From the reviews of the Cluj editorials and the reports of the Choral Meeting, one can observe the conducting activity of Professor Sava Golumba. While he conducted the Diocesan Choir, Sava Golumba distinguished himself by his professionalism and mastery in preparing the choir for concerts and musical performances. During his time, both the number of choristers and the quality of interpretation increased, and the repertoire was enriched with new musical works.

In 1929, due to ecclesiastical reasons, Sava Golumba was forced to retire from the leadership of the Diocesan Choir. Until a new conductor was chosen, Professor Patriciu Curea was appointed as provisional conductor<sup>16</sup>.

Patriciu Curea (September 3, 1929 - February 1, 1930) was for a short period the conductor, conducting rehearsals and participating in various church and cultural events.

After several discussions, the Choral Meeting Committee will propose Mr. Augustin Bena as conductor of the Diocesan Choir.

Augustin Bena (1 February 1930 - 30 August 1940), Rector of the Conservatory in Cluj, is given the post of conductor and, from 1930, the Diocesan Choir enters a new phase.

Once he became conductor of the Diocesan Choir, Augustin Bena imposed new rules: rehearsals were to be held twice a week in the Conservatory Hall, the attendance book would be a tool for motivating and remunerating the choristers and new scores were to be purchased. In this new formula, the prestige of the Diocesan Choir increased greatly thanks to the outstanding personality of the rector Augustin Bena. In 1930, the choir numbered 97 members: 27 sopranos, 17 violists, 31 tenors and 22 basses. After the first rehearsals and participation in various events, Augustin Bena presented a report about the choir to the General Assembly, in which he mentioned the problem of fluctuating choristers, which was slowing down the musical development. He also discussed the organisation of concerts with a simple repertoire so as not to tire and demoralise the choir. Augustin Bena also mentioned the need to purchase new scores and better material support to motivate the choristers to stay in the choir<sup>17</sup>. Taking note of what Maestro Bena said, the Choral Meeting did its best to fulfil the new requirements brought up to ensure a better musical performance and to shape a stable choral group.

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<sup>16</sup> Assessment records of the Committee of the Choral Meeting "Choir of the Romanian Orthodox Diocese of Cluj", October 16, 1929.

<sup>17</sup> Assessment records of the Committee of the Choral Meeting "Choir of the Romanian Orthodox Diocese of Cluj", November 21, 1930.



Benefiting from his position as Rector of the Academy of Music and Dramatic Arts, Augustin Bena increased the number of choristers, using the students of the institution. He also appealed to the intellectual elite of Cluj to support the choir. Following the appeal, many personalities responded positively, getting involved in the activities of the Diocesan Choir. Thus, thanks to the prestige enjoyed by Augustin Bena, the number of choristers increased from 97 to 120 members: 35 sopranos, 27 violists, 28 tenors and 30 basses, creating a well-rounded choral group with multiple interpretative possibilities.

During Augustin Bena's time at the choir's helm, a few musical achievements were recorded that did not go unnoticed by the press of the time. Among the most important musical actions we mention: the consecration of the Episcopal Cathedral. On this unique occasion in the history of the diocese, the Choir of the Orthodox Diocese, together with the Choir of the Normal School for Girls and the Choir of the National Opera, conducted by Augustin Bena, gave the responses to the Holy Mass<sup>18</sup>. It is worth mentioning that the 300 choir members sang the Mass in A major composed by Gheorghe Dima<sup>19</sup> and an *Our Father* composed by Augustin Bena for 12 voices<sup>20</sup>. During 1936, the Diocesan Choir gave several concerts in collaboration with the Choir of the Academy of Music and Dramatic Art and the Choir of the Normal School for Girls. In 1938, in collaboration with the Choir of the Academy of Music and Drama, the Episcopal Choir gave a memorable concert at the Romanian Athenaeum. At that time, "the 120 choristers conducted by Professor Augustin Bena, rector of the Academy of Music, delighted the Bucharest audience"<sup>21</sup>.

Analysing the activity of Professor Augustin Bena, as conductor of the "Choir of the Romanian Orthodox Diocese of Cluj", we can conclude that he managed to organize a mixed choir, according to all academic requirements, raising the level of artistic performance to a high degree of professionalism. The activity of the choir was vitalized by the extraordinary concerts it gave in Cluj and in different cities of the country. At the same time, he has introduced in the choir's repertoire a complex repertoire for Sunday Masses and feasts, including 3 liturgies, *the 2nd Mass* for mixed choir by Bena; the *Mass in A major*

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<sup>18</sup> „Trei zile memorabile 4, 5 și 6 noiembrie 1933” [“Three memorable days 4, 5 and 6 November 1933”], in *Renașterea*, XI (19 November 1933), 45-46, pp. 1-16.

<sup>19</sup> Chronicle: „Noul cor al Catedralei Ortodoxe a fost alcătuit din 120 de persoane” [“The Orthodox Cathedral's new choir was made up of 120 people”], in the Choir Archive.

<sup>20</sup> Susana Coma Bosica, *Augustin Bena. Contribuții documentare. Omul și opera în documente și evocări* [Augustin Bena. Documentary contributions. Man and work in documents and evocations], Casa Cărții de Știință, Cluj, 2000, p. 29.

<sup>21</sup> Chronicle, „O realizare extraordinară a Corului Episcopiei”, [“An extraordinary achievement of the Diocesan Choir”], in: Choir Archive.

by Gheorghe Dima and the *3rd Mass* in E major by Eusebiu Mandicevschi. Bena also increased the repertoire, adding a new musical dimension to the choir's activity, namely creations from the universal religious repertoire and from the sphere of Romanian folkloric works. Through his sustained activity, his professionalism and the dedication with which he conducted the Diocese choir for 10 years, Augustin Bena can rightly be counted among the founding fathers of this prestigious choir.

The first stage in the historical development of the "Choir of the Romanian Orthodox Diocese of Cluj" was a difficult one, due to the hardships it went through until it became a stable formation, but it was also the most prolific stage in many ways. First, the conductors who took turns at the choir's desk were true professionals, musicians of vocation, raising by their presence the prestige of this choir. Secondly, the choir had a record number of choristers, 120 members at one time, which will never be equalled. Another detail related to the active members of the choir was that the people who were part of it came largely from among musicians, but also from among the intelligentsia of Cluj. This detail illustrates the degree of professionalism that the choir had reached and the prestige it had acquired in the Cluj music scene. Then we must remember the remarkable concerts that he gave during this first period. All this made the choir's reputation known in the Romanian musical space, being among the most representative mixed choirs of that time. At the same time, the musical and cultural effervescence of this first period made possible the involvement of the choir in cultural actions organized by various associations and institutions. The large number of concerts, musical evenings, tea dances, charitable events, cultural activities in the villages of the diocese, will never be equalled. Looking at all the musical activity we can say that this first period can rightly be considered the golden period of the Diocesan Choir.

### **The choir of the diocese in the Horticulturalist period (1940-1945)**

The activity of the Diocesan Choir will function very well, with many musical achievements, until 1940 when, following the Vienna Dictate, in the conditions of the cession of part of northern Ardeal to Hortist Hungary, the choir considerably restricted its ecclesiastical activities. Also, during that difficult period, the choral society "Choir of the Romanian Orthodox Diocese of Cluj" was dissolved, losing its legal status and the possibility of subsidization. Forced by political circumstances, many members of the choir withdrew from the ensemble, crossing the Feleac hill, so that the fate of the choir became problematic, being in the unpleasant situation of disbanding. Despite the historical context and the material and social hardships, the choir did not disband, but continued to function, but in a much smaller formation. While the

choir numbered 120 members between 1930 and 1940, during the dictatorship it operated with only 30 members. From 1940 to 1945, the Diocesan Choir consisted of a few choristers from the old group, but also new members, teachers, civil servants, workers and students.

In these special circumstances, in order not to deprive the Episcopal Cathedral of the presence of the choir, the Eparchial Councillor Laurențiu Curea was appointed to take care of its destiny.

Laurențiu Curea<sup>22</sup> (30 August 1940 - 24 May 1946) was the right man who was closely involved in supporting the Diocesan Choir. Using the old members who had remained in Cluj and bringing in new choristers, he set up a choir, much smaller in size, which he conducted at services in the Episcopal Cathedral. During this difficult period, musical activity was limited, with the Episcopal Choir giving only a few concerts in the Episcopal Cathedral when the Eparchial Assemblies and on the eve of the winter and Easter holidays.

In a chronicle of the time, at the death of the Eparchial Councillor Laurențiu Curea, his and the choir's activity was evoked:

“Left alone in this part of the Midnight Ardeal, he set to work and succeeded only in a few weeks to revive the choir of the diocese, which had been dismantled by the departure of the brothers across Feleac. He brought the fame of Romanian music far and wide. The liturgies conducted by him, the Christmas carol concerts, the concerts in the “Albina” hall as well as the funeral responses, are all evidence of the sincere and unanimous appreciation enjoyed by the choir and its conductor”<sup>23</sup>.

Laurențiu Curea, in addition to his position as conductor, was also a composer, composing a Mass for mixed choir, in the style of Dimitrie Cunțanu, which he sang constantly during the six years he was conductor of the Choir of the Diocese of Cluj.

The choir's activity during the Horticultural period was limited to the Orthodox Cathedral. From the old cultural tours, festive concerts in different cities, activities with social impact, only the memory of a period of musical

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<sup>22</sup> Laurențiu Curea (1881-1946). He was born in 1881, in Dol, jud. Sălaj. He attended primary school in Zimbor, high school in Zalău and Beiuș, and the Theological Institute in Sibiu. After graduating he was ordained deacon and priest. In the course of his life, he was a priest in Deva, archpriest of Deva, diocesan secretary and referent counsellor in the Diocese of Cluj. Among his accomplishments are: the establishment of an Orthodox Church in Prague; the re-establishment of the Choir of the Diocese of Cluj. Cf. Alexandru Moraru, *La răscruce de vremi o viață de om: Nicolae Colan Episcopul Vadului, Feleacului și Clujului, după documente, corespondență, însemnări, relatări, impresii*, [At the crossroads of times a man's life: Nicolae Colan Bishop of Vad, Feleacului and Cluj, after documents, correspondence, notes, accounts, impressions], Editura Arhiepiscopiei Vadului, Feleacului și Clujului, Cluj-Napoca, 1989, p. 97.

<sup>23</sup> “Prot. Stavrofor Laurentiu Curea”, in *Renașterea* XXIV (2 June 1946), 22-23, p. 1.

glory of the choir remains. However, reorganised and reduced in number, the choir responded with great professionalism to the liturgical services in which it was involved. During those difficult years, the conductor, Laurențiu Curea, was credited with bringing together a group of dedicated church people into a choir and building, from the beginning, a new choral group to carry forward the purpose for which the Diocesan Choir was founded.

### **The choir of the diocese during the communist period (1945-1989)**

Since 1946, in a particular political climate marked by the rise of the communist regime, the Diocese Choir entered a new process of reorganization, seeking solutions for hiring new members and setting up a new committee to take care of the choir. The first thing those concerned with the future of the choir did was to change the name from the Diocesan Choir to the Cathedral Choir. The cultural sector of the Diocese of Cluj was directly involved in the consolidation and reorganization of the choir.

In this sense, one of the solutions found to revive and strengthen the choir was the collaboration with the musical institutions of Cluj. Thus, through a close collaboration with the Music Academy “Gheorghe Dima” and the Romanian National Opera of Cluj-Napoca, the foundations were laid for a choir made up of professionals, which will give the responses at the Holy Mass in the Episcopal Cathedral. The select composition of this group, in addition to its musical advantages, has also had several disadvantages. The busy schedule of the members of the Cathedral Choir, who also had to attend rehearsals of the musical institutions to which they belonged, meant that the choir was often numerically restricted, which meant that the repertoire for Sunday services was simpler and the musical performance weaker. The musical development of the Cathedral Choir depended to a large extent on the availability and kindness of its members.

Without a legal status and a permanent committee to take care of the material and organisational aspects, the choir was left without subsidies and dependent on the modest budget it received from the diocese. In such a situation, without a substantial budgetary fund from which to pay the choristers and being at the financial disposal of the Diocese, the members of the choir could not be paid or even remunerated properly. This financial inconvenience led to a continual turnover of choristers. The choir operated largely through pro bono participation by choristers. In fact, the remuneration of choristers has always been a sensitive issue for the Cathedral Choir, a fact that persists to this day. Under these constraints, the Cathedral Choir has struggled to find musical stability. However, overcoming all the material and social inconveniences,

after many years of work, thanks to the goodwill of people passionate about music, a professional Cathedral choir was set up to give the responses at Mass on Sundays and feasts.

As for the conductors, since this period, after the death of Councillor Laurențiu Curea, the Provisional Assembly of the Committee for the reorganization of the Diocesan Choir voted unanimously that the post of conductor be filled by Deacon Ioan Brie, professor of church music at the Theological Seminary in Cluj<sup>24</sup>.

Ioan Brie was the longest-serving conductor (27 November 1946 - 31 December 2006), he conducted the Cathedral Choir of Cluj for six decades. During all these years, starting from a small group of choristers, Ioan Brie managed to organize a new choral group, thanks to the kindness of choristers from the National Opera and the Conservatory of Cluj<sup>25</sup>.

In a 1958 report, John Brie presented the situation of the Cathedral Choir to the Diocese, describing the composition of the choir, its purpose, repertoire and the difficulties it faced.

“The choir is composed of 33 people: 10 sopranos, 8 violists, 7 tenors, 8 basses. Recruitment to the Cathedral Choir is on a competitive basis, with lyric voices being valued as the only voices suitable for singing in the Church. The choir members also have a specialist singing degree. All members of the choir are employed by other institutions. The work of the choir has three aspects: 1. Effective participation in divine services; 3. Performing religious concerts or participating in festive occasions. Normally, the Cathedral Choir performs an annual carol concert on the first Sunday before Nativity.

As for the repertoire, we appreciate with priority Romanian compositions and, in particular, those works and compositions inspired by traditional church music. Among foreign composers and church music of other peoples, we consider that of the neighbouring Orthodox peoples, as being the closest in style and form to our church music, such as Russian and Serbian church music.

The choir alternately knows and sings in full or almost in full the compositions for the Holy Mass of St. John Chrysostom after the following authors: G. Muzicescu, N. Lungu, D.G. Kiriac, A. Sequens, Gh. Cucu.

Apart from these composers, the choir's repertoire includes isolated pieces from the Holy Mass, religious chants and hymns by G. Comănești, Gh. Dima, A. Bena, S. Drăgoi, I. Brie, E. Mandicevsci, Curea Laurențiu, etc.

As a style, in the interpretation of church hymns in isolation or as a liturgical ensemble, we promote the one appropriate to the purpose of singing

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<sup>24</sup> Assessment records No. 5, 27 November 1946.

<sup>25</sup> “Church”, in *Renașterea*, XXVI (1 February 1948), 5-6, p. 4.

in the church, as a means and not as an end. This appreciation is in accordance with the directives of the holy canons in this regard and is necessarily imposed by the sincerity, piety, modesty and silence that characterize the performance of our ritualistic rites even when they are of a festive nature”<sup>26</sup>.

During his 60 years, Father Ioan Brie has established a church choir performance, with which he performed on Sundays and holidays a rich and generous palette of the Romanian church choir repertoire: Al. Podoleanu, Gheorghe Cucu, Gheorghe Ștefănescu, Ioana Ghika Comănești, Gheorghe Dima, Augustin Bena, Gavriil Musicescu, Nicolae Lungu, Gheorghe Șoima, Constantin Drăgușin, but also from the works of foreign composers F. Dehtearov, D. Bortneaschi or G. Sarti. Referring to Ioan Brie’s conducting activity, Professor Vasile Stanciu states the following: “working in a historical period in which the Orthodox Church was deprived of its rights and humiliated, the Choir of the Cathedral of Cluj, under the direction of Father Ioan Brie, was like a bastion of Orthodox and Romanian resistance through culture and music. The Cathedral of Cluj became a spiritual and cultural laboratory from which the faithful took refuge, escaping from a world hostile to the Church into an oasis of reunion and tranquillity”<sup>27</sup>.

### **Post-December period (1989-2022)**

Benefiting from the freedom brought by the 1989 revolution, the Cathedral Choir, conducted by Ioan Brie, was reorganized again. New members were recruited, more musical actions were carried out in the public space, and the choir, through its new musical performances, became a reference for the musical space of Cluj.

In December 2006, after the death of Professor Ioan Brie, the direction of the Cathedral Choir in Cluj was entrusted to Father Professor Vasile Stanciu, professor at the Faculty of Orthodox Theology in Cluj-Napoca.

The presence of Professor Stanciu at the conductor’s desk brought a new breath to the choir. Gradually new members began to join the choir from the “Transilvania” State Philharmonic, the National Opera of Cluj-Napoca, students from the “Gheorghe Dima” Academy of Music and the Faculty of Orthodox Theology. At the same time, the choir’s repertoire has been diversified, introducing new musical pieces in liturgical celebrations on Sundays and holidays.

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<sup>26</sup> Choir Archive: activity report of the Cathedral Choir, August 1, 1957 - August 15, 1958.

<sup>27</sup> Vasile Stanciu, „Corul Catedralei Mitropolitane din Cluj-Napoca”, [“The Choir of the Metropolitan Cathedral of Cluj-Napoca”], in *Tabor* (2011), 9, p. 57-66.

When he took over the post of conductor of the Cathedral Choir, Professor Vasile Stanciu set himself a series of objectives, which will shape the musical activities he will undertake. Among the objectives stated by the new conductor we mention: to consolidate and affirm a continuity in the activity of the most prestigious Cathedral choir in Transylvania; to articulate an impressive tradition in contemporary times, by perfecting the art of interpretation, which will satisfy the most refined tastes in a citadel of music; to create an atmosphere of prayer, by including in the general repertoire the most valuable church choral creations from Romanian and universal literature; recruiting new young members who are passionate and eager to do mission in the Church and through music; printing on CDs the songs of the Holy Mass, carols and traditional hymns; exchanges of experience with other Cathedral Choirs of the Romanian Patriarchate; missionary trips and tours<sup>28</sup> .

Of all these desires stated by conductor Vasile Stanciu, when he took over the direction of the choir, many of them have been fulfilled with great professionalism. The composition of the choir was changed, adding many young voices, a series of CDs with the Holy Mass and Church Songs were printed, many thematic concerts were held on different occasions and missionary tours were carried out. On 27 October 2010, the Choir of the Metropolitan Cathedral of Cluj participated in the 3rd edition of the National Competition of Ecclesiastical Music, organized by the Romanian Patriarchate in the Patriarchal Palace, together with the Cathedral Choirs of all the Metropolises, and won the 2nd prize, and the conductor received the diploma for the best conductor.

During its 100 years of uninterrupted activity, the Cathedral Choir has had periods of rich musical activity, but also periods of difficult activity, when its activity was limited to performing liturgical responses in the Episcopal Cathedral. The musical performances, the repertoire, the interpretative quality, the conductors, the active members, the prestige and the cultural visibility, all these are realities that the Cathedral Choir has experienced during its one hundred years of uninterrupted activity.

With a rich musical experience, the Choir of the Orthodox Metropolitan Cathedral of Cluj-Napoca can be considered a prestigious choral group, which has managed throughout its existence to be a benchmark for other choirs in the diocese. In difficult periods of history, it has been a landmark of national identity and perpetuation of religious and moral values. Through its artistic performances and the professionalism, it shows during performances, as well as through the cultivation of a Romanian church music repertoire, it rightly contributes to the promotion of national values and the affirmation of choral music in the Orthodox tradition.

*Translated from Romanian by Marcela Stan*

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<sup>28</sup> Vasile Stanciu, „Corul Catedralei...”, p. 67.

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## FROM 'MUSIQUE CONCRÈTE' AND ACOUSMATIC ART TO THE 'NEW MUSIC THEATER'. THE AUSTRIAN COMPOSER DIETER KAUFMANN

ANA SZILÁGYI<sup>1</sup> 

**SUMMARY.** This article follows the way the Austrian composer Dieter Kaufmann has gone with his conceptions taken from musical and extra-musical domains, as literature, visual arts, religion and politics, describing some of his theatrical works. For him the function of music is to improve the society and therefore his works are a critic to politics or to religion. Having studied in Paris by Olivier Messiaen, Pierre Schaeffer, François Bayle and René Leibowitz, he contributed to the development of the electronic music in Austria with his creation and his teaching of electroacoustic composition at the University of Music and Performing Arts in Vienna. He went further than the Parisian 'musique concrète', which worked with sound objects, and consciously selected and worked with objects of sound ambient in order to manage the sound environment, to musically shape it. The acousmatic art deals with sound objects, which are recorded and projected in another space, the theatre scene being an ideal space of it. A large part of his works are included in the genre of New Music Theater of the 20<sup>th</sup> and 21<sup>st</sup> century, where sound (tone and word) and movement come together, each of them having the same weight.

**Keywords:** musique concrète, sound object, acousmatic art, multimedia, electroacoustic composition

### 1. Introduction

The Austrian composer **Dieter Kaufmann** (\*1941, Vienna) met the electronic music in its beginnings in Paris, where the tradition of 'musique concrète' was strong, studying electroacoustic composition by Pierre Schaeffer

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and François Bayle at Groupe de Recherches Musicales. Turning back to Austria, he contributed to the development of the electroacoustic music in his country, being a pioneer of it. He was the witness of the technique evolution in time, using it in his work, but he has seen it only as a mean to help him to materialize his ideas in his operas. One can say that his works are reflections of musical, technical-compositional aspects, as well as reflections about the human in general, inter-human communication, relation human-media, religion and politics. This study tries to highlight his conceptions that are beyond his work: to manage 'sound objects' characteristic to the 'musique concrète' and to create new spaces through the acousmatic art, projecting the manipulated sound objects in his operas that are classified in the genre of 'New Music Theater', i.e. the music theater in the 20th and 21th century where traditional opera, operetta and musicals are excluded<sup>2</sup> and the use of different media – music, word, movement, image have the same weight. Before this, one needs to learn about the studies and activity of Dieter Kaufmann.

Dieter Kaufmann studied Germanic philology and art history at Vienna University, as well as music education, violoncello and composition at the University of Music and Performing Arts in Vienna. He studied composition by Karl Schiske and Gottfried von Einem. Between 1963-1967 he sang in several choirs such as in the Choir of State Opera, Volksoper and Theater an der Wien. Besides electroacoustic music at GRM by P. Schaeffer and F. Bayle, D. Kaufmann studied composition at Conservatoire de Paris by Olivier Messiaen and René Leibowitz (1967-1969).

In 1975 he founded with his wife, the actress Gunda König and the sound engineer Walter Stangl the *K & K Experimental Studio* in Vienna, a multimedia studio, where they have produced their theatre works. He co-founded the Society of Electroacoustic Music in 1984, being also president (1988-1991). 1991-2006 he was professor of composition at University of Music and Performing Arts Vienna and leader of the Institute for Electroacoustic and Experimental Music. Between 2001-2004 he was president of the Austrian Composers' Union.

Further D. Kaufmann's interests, conceptions and elements related to some works will be discussed and analyzed, as they were crystallized in his *Evocation – Oratorio against the Violence* op. 11 (1968). In this piece there are those elements, which will be found in his next works and that will be treated separately in this study, even if they came together in his works, as political engagement (it was composed in the year of the 1968-Revolution, when he was in Paris), the will to manage the acoustic surrounding, the treatment of

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<sup>2</sup> Salzman, Eric; Desi Thomas, *The New Music Theater. Seeing the Voice, Hearing the Body*. Oxford University Press, New York, 2008, p. 5.

the voice as sound in order to evoke associations and emotions, as well as the dealing with the literature and the use of multimedia. These elements will be discussed giving examples of his stage works, a preferred genre of Dieter Kaufmann, which involves them. Here should be mention that even his works are not especially composed for a big scene, for D. Kaufmann both hearing and seeing are important. He imagines a scene using often the speaking voice and gives to his works a theatrical allure, where the singers and instrumentalists have gestures and speaking voice.

## 2. Compositional Conceptions and the 'New Music Theater'

### 2.1 *Musique concrète. Objects thinking*

Pierre Schaeffer (1910-1995), the father of the electroacoustic music, changed the traditional optic about music, considering all sounds of the environment, including noises (natural and by human produced sounds), potential sounds for a composition. In his *Traité des objets musicaux (Treatise of Music Objects)*, written in 1966, he named the material, which the composers used, *object*, and did a difference between *sound object* and *music object*. The sound objects are all the sounds that surround us, while the music objects are the sounds we subjectively selected from the sound objects, basing on our hearing perception and considering them musical.<sup>3</sup> For P. Schaeffer the origin, the context and the meaning of the music sound are not important.

D. Kaufmann has taken the object thinking from the 'musique concrète'. He used the objects not only in the electroacoustic, but also in the instrumental music. One of these objects is the tonality, which is used without its harmonic functions. Thus, in many works of him there are tonal moments. He argues this fact: "Tonality is not only something that is over, it exists acoustically and culturally everywhere around us [...]. For me the tonal element was obviously an object, which I can insert where I want, and no longer the basis of compositional work".<sup>4</sup> Following these thoughts one could say that tonality belongs to the sound environment and in this way D. Kaufmann has used it in many of his works citing fragments of traditional works of many historical periods and considering those quotes sound objects. The protestant choral is an example of sound object. It constantly appeared in his works, even his Op. 1, *Wach auf mein Herz (Wake up my Heart)* for organ, used a choral.

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<sup>3</sup> Schaeffer, Pierre, *Traité des objets musicaux*, Éditions du Seuil, Paris, 1966, Introduction.

<sup>4</sup> Kaufmann, Dieter, *ich gehe im himmel der pfützen [I walk in puddle heaven]*. Ed. by Sabine Reiter, Österreichische Musikzeit Edition, *Komponisten unserer Zeit*, Band 30, Verlag Lafite, Wien, 2010, p. 29.

In the microphone opera *Pupofon* (op. 19, 1971), the musical object thinking was transposed to the material objects, these being like moving sculptures, where the artificial figures produce music through their movements, which was captured and insert live into the composition.<sup>5</sup> In other piece, *Konkrezia, Ton aus Ton (Konkrezia, Tone from Tone), Hommage à la musique concrete* (op. 28, 1975), there is a human figure of ceramics, which was disassembled by the actress Gunda König, D. Kaufmann's wife meanwhile she was reciting a text by Ernst Jandl. Then she recomposed a human figure of objects which lay around. She had similar objects on its body, in order that she and the figure become similar. The theme of the composition is the woman role in the society and the clichés. She breaks out and will be reconstructed.<sup>6</sup>

## 2.2 Sound environment management

D. Kaufmann also received suggestions from the Canadian composer Murray Schafer (1933-2021), who founded the "Acoustic Ecology" (study of the sounds in relation to life and society) and the "Acoustic Design" (shaping of the acoustic world). Murray's starting point is the classification of sound objects made by P. Schaeffer, but he did not isolate the sounds from their context. The sounds have a function and a meaning, because they appear in a determined place and time.<sup>7</sup> He also created a map with the descriptions of sound objects from the literary and historical documents. In 1973 Schafer did a project with the students from the Simon Fraser University and went through Canadian city Vancouver for a sound study. He invented the term "soundscape" for the sonic environment.

Unlike for P. Schaeffer, for D. Kaufmann is important (as well as for M. Schafer) to recognize the origin of the sound object, the acoustic environment of the taken sound, which has an 'anecdotal quality'.<sup>8</sup> It creates associations in the listeners. For D. Kaufmann sounds tell a history. Therefore, in *Ah! La nature* for electronic he avoided to manipulate the sounds, in order to not become unrecognizable and abstract. He attributed a 'literary' quality to the selected sounds, related them to their environmental context. The involving of literary elements in the music will be further discussed. Similarly to M. Schafer, D. Kaufmann relates the society to the acoustic world and wants to make the composers sensitive to the sound environment, which has to be shaped. In

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<sup>5</sup> Ibidem, pp. 87-88.

<sup>6</sup> Ibidem, pp. 95-96.

<sup>7</sup> Schafer, Murray, *Klang und Krach. Eine Kulturgeschichte des Hörens (Sound and Noise. A Cultural History of Hearing)*, Athenäum, Frankfurt am Main, 1988, p. 171.

<sup>8</sup> Kaufmann, *id.* p. 64.

his opinion, this would be a social duty for the composer: the composer has a richness of material around and this has to be elaborated to the sound environmental protection.<sup>9</sup>

### 2.3 Acousmatic Art

The term 'acousmatic' goes back to Pythagoras, who did an experiment with his students, speaking to them behind a curtain in order that they were able to concentrate on listening, without being distracted by seeing. In the electroacoustic music the acousmatic music or acousmatic art refers to the music spread by loudspeakers, fact that challenges the auditory to concentrate only on listening without seeing its source. Acousmatic art deals with the perception of the listeners, as D. Kaufmann wrote: "The situation becomes acousmatic only through the curtain, which the loudspeakers tighten between sound production and sound perception."<sup>10</sup>

In the article "*Wen küsst die 10. Muse*" oder "*Die Geburt der akusmatischen Kunst aus dem Geiste der Musik*" (*Who does the 10<sup>th</sup> Muse Kiss*" or "*The Birth of the Acousmatic Art from the Spirit of Music*"), Dieter Kaufmann places the acousmatic music among the other nine arts, being the child born from Apollo's head and Euterpe, as the tenth muse, "a banker between God and Market".<sup>11</sup> For D. Kaufmann the development of the technique may be used for artistic aims. He quoted in the same article François Bayle who wrote that the acousmatic music/art was born from the meeting of radio and music, from two different ways of hearing.<sup>12</sup> The characteristic of acousmatic music is that a recorded sound will be taken out of its space (a medium) and projected into other space (a new medium). The new medium is a virtual one, an imaginary space which will be created in the listener. This can be in turn projected into a real space, for example on a stage. As D. Kaufmann wrote, this can happen through a new interpretation, which gives a new dimension to the sounds.<sup>13</sup> Important is the **reproduction**, which means that a sound recorded replaces a sound object by its sound image, as the photographer does. Before of the sound projecting there is the sound **manipulation** (through cut, filters, transposition, velocity change, overlapping), which D.

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<sup>9</sup> Ibidem, p. 21.

<sup>10</sup> Kaufmann, Dieter, "Wen küsst die 10. Muse" oder "Die Geburt der akusmatischen Kunst aus dem Geiste der Musik" ("Who does the 10<sup>th</sup> Muse Kiss" or "The Birth of the Acousmatic Art from the Spirit of Music"). In *Musik & 1* der Hochschule für Musik und darstellende Kunst in Wien, 1992/1, p. 144.

<sup>11</sup> Ibidem, p. 136.

<sup>12</sup> Ibidem.

<sup>13</sup> Ibidem, p. 141.

Kaufmann assigns literary and philosophical features, as he creatively sees the technical means. In his opinion, the effect of the manipulation makes sense, only if the listener is able to recognize the music content, the extra-musical information, e.g. the sound environment from where the sounds were taken out. Regarding the literary and philosophical features assigned to the technique and the relation object-projection, D. Kaufmann tried to make musical portraits of different well-known performers of his works, where those musicians were the model as in the fine arts. In his portraits they also represent themselves, as in *Bildnis einer Frau im Spiegel (Portrait of a Woman in the Mirror)*. In *O Santa Acousmatica: La Mer* (Op. 75, 1994) D. Kaufmann confronted the natural see (sound object), which he recorded, with Debussy's work (musical image) asking himself, which is more real? In the following work, *O Santa Acousmatica: Offenes Meer (Open Sea)* (Op. 75a) Debussy's work is seen as a sound object, which may be electro-acoustically interpreted. D. Kaufmann brings the acousmatic art in relation with the narration. In this way the three *symphonies acousmatiques* tell musically about his marriage (1<sup>st</sup> symphony, *Bridges & Breaks*), a walk between cultures and religions, where one can hear human and animals voices (2<sup>nd</sup> symphony, *Meine-Welt-Musik*), or is a sound portrait describing the steps of a dancer, Sabine Hasicka, to whom he dedicated the symphony (3<sup>rd</sup> symphony, *il pleut – passage percussif*).

## 2.4 The New Music Theater

According to the definition given by Eric Salzman and Thomas Desi, "Music theater is theater that is music driven (i.e., decisively linked to musical timing and organization) where, at the very least, music, language, vocalization, and physical movement exist, interact, or stand side by side in some kind of equality but performed by different performers in a different social ambiance than works normally categorized as operas (performed by opera singers in opera houses) or musicals (performed by theater singers in «legitimate» theaters)."<sup>14</sup> From this definition results that even the used means are equal, all is musically organized after musical rules, music being the starting and the reference point. For many composers speaking becomes interesting for its sonority and less for its meaning. The vocalization is between singing and speaking language, the composers often invent sound that do not exist neither in the singing, nor in the speaking. Gestures, mimic, physical movements and

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<sup>14</sup> Salzman, Eric; Desi Thomas, *The New Music Theater. Seeing the Voice, Hearing the Body*. Oxford University Press, New York, 2008, p. 5.

corporality are given to professional actors, mimes, dancers. This kind of theater could not appear without the development of the technique, especially the audio and video. Small halls are preferred and frequently the voices are amplified. A special public is required, who could be involved in the action. Music ensembles are reduced and side by side to the singers and dancers, also being participants at the action. In many works of this genre, which also includes D. Kaufmann's works, the message is to show the social and political aspects of the time, a way of critic of the authority, of the society, of the media, of the church, done in an ironical and humorous way. His music uses special sounds and effects, as well as fragments of traditional works giving them another meaning. Further will be pointed out his approach to multimedia, literature, music tradition and politics.

#### 2.4.1 Approach to multimedia

Dieter Kaufmann does a multimedia confrontation with a theme or with a person, which he represents at a time through different media. An example is *Singular* (op. 14, 1970) for tape, actor and camera, where the theme is the communication between people, which he represented through more means, as pantomime (female dancer), music (female singer) and language (female speaker/actress). In the score, there are indications for every one of the protagonists. He treated autonomously the different media, but in a mutual relationship: he asked himself, if the language could sound emotionally and the singing could be decoded.<sup>15</sup> For him the different media (sound and image) have to stay to each other, not each other, as '*intermedia*', not as multimedia. An example is his ballet *Warten auf Musik (Waiting for Music)*, where each one - the movement, the sound and the image – serve to the other only for the interpretation of the message. In the same way is conceived *Pupofon* (op. 19, 1971), a microphone opera, where music is produced through the sound movements of the actors and objects, which were recorded by a microphone and live involved into the composition. These sounds are in their turn impulses for the actors to create new actions. Here is the place to add that D. Kaufmann's works are mostly aleatoric, the music notation taking the shape of a picture. In the vocal theater *Die Reise ins Paradies / The Journey to Paradise* after Robert Musil's *Der Mann ohne Eigenschaften (The Man Without Qualities)* (op. 56, 1987) for actors, speakers, singers, projections and electronic, the composer was oriented toward the text, which he passed through different media: the texts are spoken, sung by

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<sup>15</sup> Kaufmann, Dieter, *Ich gehe im Himmel der pfützen [I walk in puddle heaven]*. Ed. by Sabine Reiter, Österreichische Musikzeit Edition, *Komponisten unserer Zeit*, Band 30, Verlag Lafite, Wien, 2010, p. 61.



choir and soloists, electro-acoustically processed (the passing from speaking text to the singing one is done through the electronic) and projected.

#### 2.4.2 Approach to the literature

Dieter Kaufmann is also literate, he created poems and texts for many of his works. For him the music has to highlight the meaning of the text. As it already was said, the sounds taken from their context carry a narration. He wants to stress this narration, adding other texts from the world literature, seeing some common aspects between the texts. Finally, the different texts from different spaces and times he used are bond through their hidden message: communication, harmony, justice, peace through the people.

One of the most interesting writers and philosophers is for D. Kaufmann Ludwig Wittgenstein, whom *Tractatus logico-philosophicus* and especially its last phrase of the *Tractatus – Wovon man nicht sprechen kann, darüber muss man schweigen* (*What one is not able to speak about, thereof one must be silent*) inspired more of his compositions, letting space for reflection. In this way, he concluded that where the word has its limits, the music can begin. Compositions where he used this phrase are *Pan - wovon man nicht sprechen kann, darüber soll man singen* (*What one is not able to speak about, thereof one should sing*) (Op. 30, 1975) for 16 choir voices, where he intended to continue the word communication through music, the chorists using harmonicas. In the same time he wanted to imagine the birth of the language from vocals, with emotional content, taking words from Wittgenstein's *Dictionary for Elementary Schools*. D. Kaufmann also composed the church opera *Bruder Bohuslaw / Brother Bohuslaw* (op. 61, 1989) relating Wittgenstein's phrase to the plot of the Polish King Boleslaw, who killed a bishop and escaped to the monastery in Ossiach (Austria), where he pretended to be mute. The composer wanted to compose on his inner voice.<sup>16</sup>

Generally, D. Kaufmann's works, not only the operas, have one or more speakers. The speaking language is very important for him and for other composers of the new music theater. This was also due to the fact that his wife, Gunda König, is an actress and they have done the productions together, having their experimental studio K&K. He composed lieder for speaking voice and an ensemble or an instrument. In this way, Kaufmann used a great number of texts also by himself or by his daughter: Johann Wolfgang Goethe, Stéphane Mallarmé, Frederico Garcia Lorca, August Strindberg, Bertold Brecht, Josef Winkler, Elfriede Jelinek, Ingeborg Bachmann, Robert Musil, Ludwig Wittgenstein, Dieter Kaufmann, Katharina Kaufmann.

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<sup>16</sup> Ibidem, p. 130.

### 2.4.3 Approach to the music tradition

Dieter Kaufmann's work is a reflection about the music tradition. Apart from tonality, which he used as a sound object and as a bearer of music history, he used protestant chorals, especially as a critic to the church, and fragments of determined traditional works, which he intends to give another meaning, corroborating them with the literary text(s) he used from the universal literature. In *Brother Bohuslaw* for singers, speakers, mixed choir, tape and chamber orchestra he used isorhythmic motets in church modes. Another interest is the 12-tone technique, which he does not see as opposite to the tonality. He used the dodecaphony in combination with the tonality, doing it more accessible for the auditory. He wanted a 'reconciliation' between tonality and atonality as in *Tolleranza* (op. 167, 2016). It is related to the *Intolleranza* by Luigi Nono. By D. Kaufmann the political message was sublimed and translated into pure musical technical means. In *Tolleranza* for orchestra from the year 2017 he put together musics from different periods (Bach, Giordani, the French hymn), pointing out that as in music, in the society has to be acceptance of the *Other*. In *Tolleranza* from 2019 the acceptance has to be in the music between systems - dodecaphonic and tonal as between people. Op. 274 (2023) hints to politics, approach which be further presented: *Die Macht des Dreiklangs in Schicksal der Zwölfönigkeit (The Power of the Triads in the Fate of the Twelve-Tone)*. Op.193 (2018), *Tonal-Atonal. Studien für eine atonale Welt (Studies for an Atonal World)* shows Kaufmann's way of seeing the world through the music. Especially his last compositions are a reflection about pure musical means as symmetries (he often divides the octave in two parts, the *f* sharp being the middle or he uses the overtones' scale with its symmetrical inversion). Other compositional means which he thematized in his later works are the melody, the scale in *Etüden für eine bessere Welt IX (Etudes for a Better World)* (Op. 201, 2019) for violoncello, triads, whole tone scale in *Keine Harmonieleere (Not Void of Harmony)* (Op. 203, 2019) for Saxophon quartet, intervals in *Studien über den Ausdruck der Intervalle (Studies about the Expression of the Intervalls)* (Op. 10, 1968) for piano and in *Intervall-Studien* (Op. 235, 2021) for *Violine Solo*.

### 2.4.4 Approach to the politics

Politics is one of the plots frequently used in the new music theater. Composers want to show the negative aspects and criticize them in their operas. By D. Kaufmann is the political engagement more accentuated, being among the politically engaged composers in Austria, having as model Luigi Nono. With the composer Wilhelm Zobl, who was member in the Communist Party,

D. Kaufmann wanted to change the situation of the workers in the factories, using electro-acoustic means, recording and elaborating the machines' sounds. They thought that this would make aware the workers, who would freely use the sounds that their machines produce and this fact could positively affect their social condition. They concluded that this was an utopia. However, utopia is for D. Kaufmann an opposite model that the composer proposes in order to make the people sensitive to a social or political situation and to change the way of seeing or perceiving it. A play with the reality is possible through the virtual technology, which creates imaginary spaces. In *Deklaration* (Op. 31, 1975) for actress, dias, live-electronic and tape the composer used the text from the *Universal Declaration of Human Rights* in German, French and Esperanto. The visual projection shows the face of the actress, which gradually disappears, after each phrase of the declaration, being replaced through other people, landscapes or cars. *Aus der Arbeitswelt (From Worker's World)* (op. 32, 1971/1976) shows everyday life of a worker through a film, which one sees a repeated process, the tape has manipulated sounds taken from a factory and the actress dressed as a worker speaks a text, which ends in a chanson.<sup>17</sup>

Another attempt to tie the music to politics was to organize with the composer Bruno Strobl courses of new music inviting personalities, who worked with amateur choir and brass bands, with schools, as well as with instrumentalists and singers in Carinthia (1976, 1978-1990). Finally, D. Kaufmann translated his understanding of political aging to music characteristics, as has been previously showed, his works having musical contents, but hinted title as 10 *Tolleranza*-pieces for different ensembles and 9 *Etüden für eine bessere Welt – Etudes for a Better World*.

### 3. Conclusions

Dieter Kaufmann is a complex personality, with many interests in music, fine arts, technology, literature and politics. He is on one side anchored in the tradition; on the other side he has been open for the new music technologies. He used multimedia for musically achieving his conceptions, which have as aim a change of the perspective of the listeners about a social-political statement. He is convinced that the music has the function of improving the society. This study tried to show his conceptual and musical development, starting from the 'musique concrète' until the new music theater. All the elements, which were treated here, are webbed in his works that have a theatrical allure, even if not all are operas in the concrete sense. The use

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<sup>17</sup> Ibidem, p. 138.

of the technology in the music cannot be reduced to audio, hearing all the time music coming from the loudspeakers being boring. In this way D. Kaufmann enriched his performances with 'living' instrumentalists, speakers and singers, adding visuals as video or film. All this syncretism is named today multimedia, which fits to scene performances of the new music theater.

The use of sound objects of the 'musique concrète' leads him to another perspective of composing, being sensitive to the sound environment, which offers him not only the material for the composition, but also the content, because he takes into account the context in which the sounds are produced, their function and their meaning. He assigns literary qualities to those sounds, combining them with different literary texts. Otherwise, the acousmatic art deals with the image of the real sounds, playing with the human perception and giving the impression of other reality through their manipulation and projection. Not only the reality can be differently perceived, but also the music tradition. Therefore, D. Kaufmann wants that musics from different historic periods would be heard in a new way and to liberate musicians from a hardened way to think about music. Being also a man of letters, the text is in center of his works, the most of his works having speakers, not singers. In this way the message is more comprehensible for all the people, message which is at the end a call to "Tolleranza".

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## SCHERZO OP. 31, NO. 2 BY FRÉDÉRIC CHOPIN

LIOARA POPA<sup>1</sup> 

**SUMMARY.** Frédéric Chopin's contribution to the development of the genre of scherzo is unique. The four independent Scherzos composed by Chopin represent the development and the innovation he brought to the traditional scherzo. Chopin's Scherzos share very little of the playful character of the classic scherzo, being considered rather dramatic works. Chopin's different approach to the genre and the names of the genres went along with the stylistic changes of the early 1830s. His approach can be described as renovating, creating a kind of internal order in the permissive world of the pianistic genres of the nineteenth century. Chopin did not choose the genre titles arbitrarily, nor used them without sense. They had thought it was not necessarily conventional, generic meaning. The composer, however, did not ignore the connotative values of the titles. More than that, he has absorbed them and built values based on these titles that he later transformed into new genres. The purpose of this article is to decipher the features of Chopin's scherzo and his style of composition, through the analysis of Scherzo No. 2 and comparing all the scherzos composed by Chopin, which will lead to a better understanding of his musical language.

**Keywords:** scherzo, trio, tradition, independent genre.

### 1. Introduction

Before Chopin used the term scherzo, this was a movement of a work, either cyclic, or having more parts, associated particularly with Beethoven's scherzo, who created this tradition. Even Chopin used the scherzo in this way (and in a way that looked great with Beethoven's model) in its mature sonatas.

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Indeed, before Chopin, there were very few independent scherzos and that is why it seems strange that Chopin felt so familiar with this form. Chopin is not a major innovator of the melody, but he knew, like no other, to chisel the melodic-harmonic structures and to combine the means of expression with such mastery, that his music, often laconic, conveys an enthralling expressivity. His rhythms are the result of the fusion between the ordered rhythms of the dance and the meanderings of the Romantic thinking. He seldom uses polyphony, layers of melodies meant to illustrate emotional developments on several levels. Instead, his harmonies, which are often chromatic, play a crucial role in rendering images, inner turmoil or tragic feelings. In the short pieces, his profuse fantasy found and developed expressive musical formulas, shaped in clear architectures. The romantic freedom of expression is compensated by a strong logic of the musical forms. He established the prelude as a genre, he gave poetic meaning to the "études" and the dances: mazurka, polonaise and the waltz. As for the longer pieces, he instituted the scherzo as an independent genre and popularized the ballad.

The contemporary lexicographer describes the scherzo as a literary joke with a  $\frac{3}{4}$  metric characteristic, and a lively, but not too fast tempo. Others referred to more specific aspects of the scherzos, like the much-differentiated articulation and the alternating of the ascendant and descendent melodic pattern.<sup>2</sup>

The tripartite design of the scherzo (with the contrasting trio) is preserved, even if it is developed through complex repetitive structures. The meter shall be kept, together with some of the particular features of Beethoven's scherzo, like the contrasts in the articulation.

Chopin made one of the biggest changes in the tempo, turning it into *Presto (con fuoco)*, in *Scherzo in B minor* and in *Scherzo in C sharp minor* and, in terms of expressive status, by enlarging the scale. Therefore, it remains so little of the 'joke' in the original work.

Indeed, the first three scherzos are characterized by an almost demonic force. But the most crucial aspect of the composer's approach to scherzo as a genre is found in the reinterpretation of the contrasting elements of the middle section. As emphasized by Zofia Chechlinska<sup>3</sup>, Chopin has built the central formal contrast of the genre in details, foremost through the characterization of the beginning gesture of each of the four scherzos, where fragmented motifs are presented with a calculated discontinuity.

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<sup>2</sup> Samson, Jim. *The Cambridge Companion to Chopin*, Cambridge University Press, 1993.

<sup>3</sup> Chechlinska, Zofia. *The Scherzo as a genre: selected problems*, 'Second International Musicological Symposium', Warsaw, 1989.

Although it is unusual for Chopin to start a composition with discontinuous gestures, the internal contrasts found at the beginning of the four scherzos are surprising. In the opening of *Scherzo in B minor*, there are contrasting textures, and the dynamic registry and actions are repeated in several points of the work. In the opening of the *Scherzo in D flat major*, the initial contrast is part of the main theme of the work, so the dramatic tension generated is the key characteristic of the whole work. In C sharp minor, the contrast is less obvious, but the manner (unison/chords) is identical to that of the second *Scherzo*. The work in B flat major opens with a sequence of contrasting fragments, in texture and harmony, separated by pauses or by sustained chords.

It seems that Chopin considered the scherzo independently, as a separate genre, clearly different from the scherzo of his sonatas, especially in the contrasting gestures.

## **2. The analysis of *Scherzo Op. 31 No. 2***

The second scherzo focuses on the integrity of the contrasts (gestures, tonal, rhythmic, thematic and even stylistic), at several structural levels. In this light, this scherzo is closer to the principles of the sonata than the first, although the formal starting point is also a scherzo and trio.

Much of the power of the beginning section resides in the tremendous tension generated between the explosive contrasts and the solid surface and the symmetrical periods and controlled tonal harmonies that keep them in check. This kind of tension, where the components are in opposition yet interdependent is important and it is expressed both laterally and temporally between the foreground and background and between the part and the whole.

From the interpretive perspective, this beginning is extremely important, because it creates the sound pattern of the first section of the work. Musical discourse should be designed through the integration of the two types of sound, the melodic and the harmonic, in a single musical phrase and pauses are considered here expressive breaths generating suspense and unity, thus excluding, in this instance, the principle that a pause marks a disruption.

Chopin raises the musical language to an almost literal level; the indication for the beginning is *sotto voce* – whispering – it is the first indicator of the composer's desire to make a strong connection between the personal and musical language. Contrary to expectations, tension and inner tumult decrease in the first two debut phrases: *sotto voce* – *pp.*, but explode in the middle section with the indication *ff*.



## E.g. 1

Fr. Chopin, *Scherzo Op. 31 No. 2*

Although Romanticism is a period of separation from the previous rules of composition, Chopin, however, seeks novelty developed on a stable support of old rules like symmetry and dynamic contrast. *Presto tempo* reveals his character much later in the course of the work, being dominated here by the reduced dynamics.

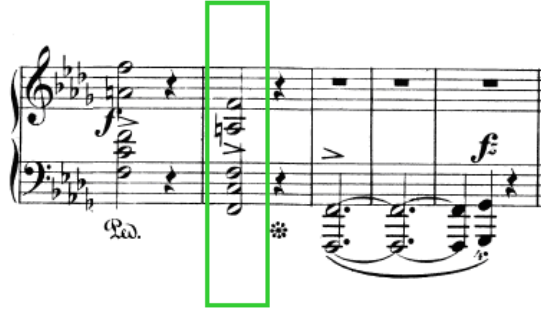
The first note of the piece has an exclusively metric function. Although redundant to the theme, its presence is essential to mark a starting point for the unambiguous proposition of eight measures and it is omitted in the subsequent exposition. The regular measure of the opening sentence is critical, so it may contain the surface contrast of the two phrases, in opposition with texture, rhythm and dynamics, separated by a pause. The tension between foreground and background is present in the second sentence by changing the harmonic direction.<sup>4</sup>

## E.g. 2

Fr. Chopin, *Scherzo Op. 31 No. 2*

<sup>4</sup> Schenker, Heinrich. *Free Composition*, Longman, New York, 1979.

SCHERZO OP. 31, NO. 2 BY FRÉDÉRIC CHOPIN



Fr. Chopin, *Scherzo Op. 31 No.2*

The strictly measured pause is important for the tension structure of the entire opening section, and it is essential for pianists to not allow themselves any freedom in this part. The three sentences form an *aab* structure which is then immediately repeated. The only variable factor is harmony. The harmonic direction of the foreground can be represented as shown below:

**E.g. 3**

b flat → D flat → (b flat)  
 b flat → f → (D flat)

The initial progress to the major relative (1-17) is the mirror of the bigger movement (1-49) and finally of the tonal progression of the whole work. This can be described as a scherzo in D flat Major, identifying the 'f' from measure 49 as the beginning of the fundamental line.<sup>5</sup>

**E.g. 4**



Fr. Chopin, *Scherzo Op. 31 No. 2*

<sup>5</sup> Schenker, Heinrich. *Free Composition*, Longman, New York, 1979.

Meanwhile, the middle ground tandem of tonalities, B flat and D flat major, is important both here and later in the scherzo. The highlight of the four phrases is placed in the higher register, and both hands were noted in the Sol key and interpreting chordal blocks:

**E.g. 5**



**Fr. Chopin, Scherzo Op. 31 No. 2**

The tonality of D flat major which comes next (measures 49-132) is opposite to the beginning section. There is a contrast in tonalities and design, but the most striking is the musical fluency contrast where, for the first time in the part, the rhythmic continuity is set in accompaniment (a real waltz model), providing stability and affirmation after the opening tensions and questions.

In terms of interpretation, it is necessary in this passage to emphasize the first note, to differentiate the melodic plans. The sounds that appear here refer to what musicologists call the vocality of Chopin's piano music.

**E.g. 6**

**Fr. Chopin, Scherzo Op. 31 No. 2**

The true signification of this beginning becomes clear later in the work, but even in its immediate context, it is striking, not only because it is the first pause in a rigid periodization of eight measures.

Irregularities are found in the trio, which forms a part of the remarkable 'negative' response to the events of the scherzo. We find parallels between the ideas of the scherzo and trio sequences, despite the obvious contrasts of character. Again, it is a 'resolution' to stop, the material goes from unstable to stable, sequential in presentation, and the tonal sequence is again a third step to D flat / C sharp. The starting material structure is *ccd, ccd*, producing an echo of the scherzo's *aab, aab*, but instability is now achieved by the diametrical opposite meanings.

The trio begins with a well-defined harmonic writing; the original bass pedal gradually develops, both in terms of the harmonic and the rhythm. Here, due mainly to the harmonic writing, which overlaps the soprano line with a melodic speech having the character of a theme, the performer has a problem facing the melodic phrase, the risk being that it would be discontinued by the wrong metric accents.

The real contrast in this section is not the theme or the harmony but rather the style as the *development* accommodates a *Waltz* in E major: his unmistakable style *moto perpetuo arabesque*. It is the last new material brought into the work and tonal settings that confirms the relational third, which is the base of the entire tonal scheme. The repetition of this sequence is not identical to it, but it brings a marked discourse, of a different, more casual touch, suggested by the *slentando* indication.

Another difficulty is the *arpeggiato* writing, which requires a perfect technique. This moment is extremely expressive; the main melody is highlighted by the left hand.

E.g. 7



### Fr. Chopin, Scherzo Op. 31 No. 2

The *arpeggiato* writing is extremely difficult, and this is because of the phrase accents that take the melody in a different direction. Here the literal descriptivism becomes extremely clear and understandable even for an unformed

ear. Although, at first glance, Chopin often uses pauses, the pause has a leading role in highlighting the expressiveness of voices and the melodic line, being rather a connector between notes than an element of fragmentation.

One of the strengths of Chopin's maturity is the ability to create material not only in relation to its intrinsic beauty or immediate contextual functions but also with awareness of later potential. The climax begins with the indication *sempre con fuoco* and has ample construction.

## E.g. 8



## Fr. Chopin, Scherzo Op. 31 No. 2

As a scherzo material, the trio is repeated in measure 467, and a cadential figuration statement that indicates the scherzo's return still appears:

## E.g. 9



## Fr. Chopin, Scherzo Op. 31 No. 2

This figuration is completely transformed from a cadence gesture into a leading impulse.

The approach of the Reprise is very successful not only because of the thematic transformation of the beginning motifs but also because the rhythm of recession from measure 544 is skillfully measured to allow the Reprise to return. The keynote is immediately restored, however, as elements of B are transformed into a triumphant coda.



### Fr. Chopin, *Scherzo Op. 31 No. 2*

It is a fitting conclusion for a work focused on quality-developing synthesized contrasts that it looks more like the universe of a sonata than like anything we expect from a scherzo.

### 3. Scherzos no 1 and 4

Two compositional problems are highlighted by the two Scherzos, although they have wider applications in Chopin's music. The outer flanks of *Scherzo in B minor* illustrate well how the functions are 'shaded' by the texture, motifs and harmony, which we often encounter in Chopin's creation of maturity.<sup>6</sup>

The texture of the first section (due to the high independent values of the content-register, density, articulation and dynamics) play a dominant role. The powerful energy of these opening paragraphs is generated by the rhythmic figuration, in a context where the melodic and harmonic information is minimal.

How the energy is dissipated, how the definition of the motifs begins to override the figuration and the subtle transition between the two, is entirely characteristic to Chopin. Then, in the second section, the opening material is transformed so much, that the texture and the motif make room for the melodic theme and harmony.

Typical of Chopin, the boundaries between figuration, melody and harmony are intentionally deleted. The first meaning of texture as a means of determining the compositional modeling and directing the musical phrase is already visible in *Scherzo No. 1*. The work would later become a basic model of style, to the point it sometimes foreshadows the so-called composers of the early twentieth century.<sup>7</sup>

It is enough to point out that in the fourth Scherzo the main thematic substance is determined by a chain of strikingly differing elements in which

<sup>6</sup> Huneker, James. *Chopin: The Man and His Music*, Charles Scribner's Sons, New York, 1900.

<sup>7</sup> Jonson, G.C. Ashton. *A Handbook to Chopin's works*, William Reeves, London, 1905.

contrasts – in a context of uniform dynamics – have textural character, determined just as much by the shape and articulation as by the harmonies and themes.

A second problem is the compositional sentence structure. In general, in Chopin's music, the eight bars proposition is a standard construction, especially in the dance-inspired works and in the expanded ternary design. In this restriction are still present many ambiguities and subtleties that animate the music and ensure a flexible rhythmic profile. Again, the beginning of *Scherzo in B minor* should be discussed. Here, the opening chords establish the structure of eight bars against which subsequent figuration will be measured. The ellipse of the opening and the conclusion from bars 9 and 11, together with the contraction group (hemiola) in bars 13-15, generate a surplus of energy in relation to metric standards, which require a restorative pause in bar 16. Similarly, the transition to the second group (bars 25-46) involves a calculated 'break' of a double 16-bar sentence that increases the intensity once the second theme appears.

On the other hand, *Scherzo No. 4* is important because that there is less deviation from the norm of eight bars. In the outer sections of the work, the set of eight bars is balanced, as they are each distinct and contrasting but also in correspondence to each other.

In his last Scherzo, Chopin finally allowed himself to recover something of the connotation of the title of this genre, following the tumult shown in the first three scherzos.

#### 4. Scherzos 2 and 3

In relationship with the model established by the first scherzo and confirmed in the fourth, there are some new elements, and the existing ones are developed in *Scherzos 2 and 3*. Interestingly, the introductory tonal opening, the keynote, is not set from the beginning. However, there is a difference between the two scherzos in what the aspect mentioned above is concerned.

The introduction in C # minor is opaque in terms of harmonic standards even for other works of Chopin; however, these elusive ambiguities have the function of a 'harmonic curtain' that rises gradually to reveal the clearly defined c # minor of the main theme.

On the other hand, the second scherzo begins in B flat minor, which is identified only in retrospect as a tonic aspect.

This points out another problem that appears in the foreground of these two scherzos. More than in *Scherzos 1 and 2*, Chopin leads the basic material of *Scherzos 2 and 3* away from their origins 'of scherzo and trio' and closer to the principles of sonata. In *Scherzo No. 3*, this is largely a matter of

thematic integration – a single *mother-cell* (A - G #) that is already involved in the introduction is clearly marked in the main theme of the scherzo and it is used to perform a subtle link with the trio, an “anthem”, reminiscent in some ways of the trio of the *Scherzo in B minor*.<sup>8</sup> A large portion of the work is derived from the mother-cell. In the *Scherzo in D Major*, the composer’s attention goes beyond the motivic substance to influence a better organization of the work. The trio is a structural parallel of the main material of the scherzo, not only through the sequential ideas (a resolution of stable and unstable material) but also through the tonal relationship of the third. As a whole, the scherzo owes its coherence to this relationship of the third.

As shown in the following example, the integration of all the sections and their whole is very powerful in this work, compensating for the explosive surface contrasts.

E.g. 11



Fr. Chopin, Scherzo Op 31, no. 2



Fr. Chopin, Scherzo Op. 31, no. 2

A final common issue of these two scherzos is their formal organization. The first that will be discussed is the *Scherzo in C # minor*. Following the second trio in E major/minor, where an increase of the tension which prepares the Reprise of the scherzo is expected, Chopin surprisingly interpolates an almost new sequence. He slows the rhythm of harmonies to prepare an expansive melody which increases in intensity and passion to bar 567, where a non-thematic bravura coda is detected. This method has its origins in *stile brillante*, but here it is transformed into an essential formal

<sup>8</sup> Samson, Jim. *The Cambridge Companion to Chopin*, Cambridge University Press, 1993.



component. The entire sequence is remarkable, changing the way we see the material of the scherzo and the trio.

On the other hand, *Scherzo in D flat Major* goes even further. In this work, Chopin allowed himself to be concerned with the processes of developing and integrating extreme contrasts for the scherzo and trio to be closer to the form of sonata. Here, more than in the other scherzos, he is concerned with the possibility that their material offers the unexpected beginnings of structures where the ideas presented before can gain new interesting directions.

From a formal standpoint, *Scherzo No. 2* is the most ambitious of the four scherzos, encompassing all conflicts of the sonata and synthesizing them into development.<sup>9</sup>

If we look at the four Scherzos as a single generic class, this is the scherzo which (paradoxically) confirms the rules laid down in the other three by an obvious deviation from the norm, clarifying the terms by their temporary forgery.

## 5. Conclusion

Musicologists have emphasized not only the exciting moments of lyrical beauty of Chopin's Scherzos, but, above all, the intensity and depth of the emotions expressed, sometimes violent, and extremely volatile. The principle of using sharp contrasts, intense suggestiveness of the musical gestures (especially at the beginning of a work), and the climax of the narrative of the coda in an almost expressionistic manner would seem to be the most characteristic features of Chopin's scherzos.

Chopin was an explorer who exceeded the new frontiers and was simultaneously nostalgic, remembering not just a generalized past but also his past time spent in Warsaw.

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<sup>9</sup> Samson, Jim. *The Cambridge Companion to Chopin*, Cambridge University Press, 1993.

## MAX REGER'S ORGAN FANTASIAS BASED ON CHORALE MELODIES

ÉVA PÉTER<sup>1</sup> 

**SUMMARY.** Johann Baptist Joseph Maximilian Reger is best known for his organ compositions. He favored the genres of the Baroque. He treated and developed the genres of chorale prelude, fugue and fantasia in his own individual way. He was inspired by his friend and performer Karl Straube (1873-1950), organist of the St. Thomas Church in Leipzig, who provided him with inspiration and ideas for his compositions. The present study focuses on the chorale fantasias pertaining to the composer's group of works for organ. These compositions by Reger are considered to be seminal works of organ literature. They were composed in a short period between 1898 and 1900. Reger designed the registration of the organ works for the disposition of German late Romantic organs, which are characterized by a faithful imitation of an orchestral sound. Formally, they follow the structure of the Baroque chorale variation and chorale partita. The titles of the chorale fantasias echo the opening lines of the sacred hymns they are based on. The melodies date from the 16th and 17th centuries and belong to the hymn repertoire of German Lutheran congregations. Some of them can also be found in the Hungarian Reformed congregational hymnal.

**Keywords:** chorale fantasia, baroque genres, Lutheran congregational singing, formal structure, disposition of late Romantic organs.

Johann Baptist Joseph Maximilian Reger (1873-1916) was a prolific composer. According to the researchers of his life's work: "His style developed primarily from his study of the works of Bach and Brahms".<sup>2</sup> Among his

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<sup>2</sup> Pándi, Marianne. *Hangversenykalauz I. Zenekari művek. (Concert Guide I. Orchestral works.)* Zeneműkiadó, Budapest, 1980, pp. 211.



compositions, the most significant are his organ works and chamber music pieces. Although Reger was a Roman Catholic by religion, his organ works, and vocal compositions have many links to the music of the Lutheran Church. This is evidenced by the chorale cantatas composed for the main festive services of the church year, the piece based on the 100th Psalm (op. 106),<sup>3</sup> the *12 Geistliche Lieder* (op. 137) for voice (with piano, harmonium or organ accompaniment), the *Drei Motetten* for mixed choir (op. 110), the *a cappella* choral works and the *Acht geistliche Gesänge* (op. 138).<sup>4</sup>

Reger's oeuvre is known through his organ compositions. He favoured the genres associated with the Baroque era. He developed and refined the genres of the chorale prelude, fugue and fantasia in his own individual way. He was inspired and supported in the development of his compositions by his friend and performer, Karl Straube (1873-1950), organist of the St. Thomas Church in Leipzig.

Reger designed the registration of the organ works for the disposition of German late Romantic organs, which are characterized by a close imitation and representation of the orchestral sound. The timbre and nuances in dynamics particular to the W. Sauer, E. F. Walcker, Voit & Söhne, Furtwängler & Hammer and Rieger organs represented the ideal sound sought by the composer. Analysts emphasize Reger's fascination with the organ, although the composers of his day were more interested in exploiting the potential of the orchestra's sound: "When the most famous composer of his time turned to the orchestra's grateful, many-headed dragon, Max Reger made himself worthy of the honorable name of the new Johann Sebastian Bach in the nobly mystical world of the organ. His rich treasure trove of inspiration was equipped with the most modern musical formulas, and yet he was happy to reach for the ancient power of the chorale and with it the majestic simplicity of old church song."<sup>5</sup>

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<sup>3</sup> Performing apparatus of the work: choir, orchestra and organ. A major example of the 20th century revival of Lutheran church music. The composition combines the formal elements of the baroque cantata and the symphony. It consists of four movements composed in one piece, like the four movements of a symphony. The musical material of the choir alternates between polyphonic and homophonic compositional style. The work ends with a fugue whose theme is combined with Luther's *Ein feste Burg* chorale. See Gerhard Dietel: *Zenetörténet évszámokban II 1800-tól napjainkig. (History of Music II From 1800 to the present.)* Springer publishing, Budapest, 1996, pp. 692.

<sup>4</sup> Wörner, Karl H. *A zene története. (History of Music)*. Vivace Zenei Antikvárium és Kiadó, Budapest, 2007, pp. 567.

<sup>5</sup> Járosy, Dezső. "Max Reger és gyermekköltészete". In *Zenei Szemle – A zenetudomány és hangversenyélet köréből*. Szerk. Járosy Dezső. (Max Reger and his works for children). In *Music Review - Musicology and Concert Life*. Ed. by Dezső Járosy), Vol. 1, No. 7, Timișoara, 1917, pp. 216.

This study focuses on the chorale fantasias pertaining to the composer's group of works for organ. These compositions by Reger are considered to be seminal works of organ literature. They were composed in a short period between 1898 and 1900. Heinrich Reimann's (1850-1906) work for organ, *Phantasie über den Choral Wie schön leucht' uns der Morgenstern*, published in 1895, was the inspiration for Reger's chorale fantasias.<sup>6</sup>

The titles of Reger's seven chorale fantasias recall the opening lines of the sacred hymns they were based on. The melodies were composed in the 16th and 17th centuries and belong to the hymn repertoire of German Lutheran congregations.<sup>7</sup> Some of them can also be found in the Hungarian Reformed congregational hymnal.<sup>8</sup>

1. The melody and the text of the *Fantasie über den Choral "Wie schön leucht' uns der Morgenstern"* op. 40. Nr. 1. were written in 1599 by Philip Nicolai (1556 - 1608), a German Lutheran pastor, poet and songwriter. The melody of this popular Jesus hymn<sup>9</sup> consists of three major phrases and a short final line

<sup>6</sup> "Influenced by the Bach Renaissance, the work revives the genre of the chorale arrangement written for the organ, more precisely: the chorale partita; it elaborates several chorale verses in the form of free variations with texts below) and ends with a fugue." Gerhard, Dietel. *Zenétörténet évszámokban II 1800-tól napjainkig. (History of Music II From 1800 to the present.)* Springer publishing, Budapest, 1996, pp. 642.

<sup>7</sup> In a short time, the Lutheran Reformation in the German-speaking world developed a very rich repertoire of religious songs, the chorales, which were intended for use in native tongue, in congregations. Their influence on Western art music and the development of European church singing was decisive. The German chorale literature drew on a number of sources: the Gregorian melodies, the medieval cantion and the Genevan psalms, but it was also influenced by secular melodies. The musical material cited as sources was more or less reworked, with new texts added. From a tonal point of view, their modal structures were mostly retained. The melodies in major and minor keys appeared only later. From the point of view of rhythm, the German chorales of the 16th century were still characterized by free variation of different sound values, but later on a distinctive, steady chorale rhythm of quarter notes developed. This performance style influenced the entire repertoire of the Protestant church, including the Hungarian-language congregational singing material. For a more detailed presentation of the topic, see Péter, Éva. *Luther énekek az 500 éves református zenei anyagban.* In *Új utakon a művészetpedagógia.* (Lutheran hymns throughout 500 years of Reformed music. In *New ways in art education.*) Published by: Music-Singing Department of the Juhasz Gyula Faculty of Education, University of Szeged, ed. Mrs. József Dombi, 2018, pp. 61-70.

<sup>8</sup> Song titles: *Our hearts are filled with joy today; Our God is strong.*

<sup>9</sup> In the collection of evangelical hymns, *Zöngedező Mennyei Kar*, published in 1696, we can find the earliest Hungarian version of the hymn, with the opening words: *Tündöklő hajnali csillag Bright Morning Star*). In later collections, the text changes slightly, so that the initial line is *Szép tündöklő hajnalcsillag Beautifully Bright Morning Star*). The chorale melody can be found in the discant voice of Maróti's four-part arrangement of 1743, and the same in the appendix of Albert Molnár Szenczi's collection of *Psalms songs*, on page 384 of the 1764 edition, with the text: *Szívünk vígsággal ma betölt Our Hearts Are Filled with Joy Today*). This second version of the text, together with the melody, is continuously present in Hungarian Reformed hymnbooks. Some recent editions contain both texts.

and is structured as an *AABC*. The motif structuring of the melodic phrases is consistent with the verse structure: phrase *A* corresponds to three verse lines of 8-8-7 syllables each, i.e.  $A=a+b+c$ ; in phrase *B* the structuring separates four-syllable motifs, i.e.  $B=d+e+e+f$ ; the summarizing character of phrase *C* is given by the descending direction of the entire range and the repetition of the closing motif of the preceding phrases. The only melodic change over the centuries has been in phrase *B*: the motif *e*) has moved around the third of the tone (musical example 1). The motif of phrase *B* is reminiscent of the motif found in Christmas carols and in the children's songs of German, Hungarian and other European peoples.

E.g. 1

409

## Ein Geistlich Braut-

### Lied der gläubigen Seelen/ von Je-

#### su Christo ihrem himlischen Bräutigam:

Gestellt vber den 45. Psalm des  
Propheten Davids.  
D. Philippus Nicolai.

Wie schön leuchtet der Morgenstern / Voll Gnad vnd Warheit  
Du Sohn Davids/ auß Jacobs Stamm / Mein König vnd mein  
von dem HERRN Die süsse Wurzel Jesse/ Lieblich/freundlich/  
Bräutigam / Hast mir mein Herz besessen/  
Schön vnd herrlich/ Groß vnd ehrlich / Reich von Gaben/ Hoch vnd sehr  
prächtigt erhaben.

I.

Wie schön leuchtet der Morgenstern/  
Voll Gnad vnd Warheit von dem HERRN/  
Die süsse Wurzel Jesse  
Du Sohn Davids/ auß Jacobs Stamm/  
Mein König vnd mein Bräutigam/  
Hast mir mein Herz besessen/  
Lieblich/freundlich/  
Schön vnd herrlich / Groß vnd ehrlich/  
Reich von Gaben/  
Hoch vnd sehr prächtigt erhaben.

ff Ey

The melody: *Wie schön leucht't uns der Morgenstern*

The organ piece opens with an *Introduzione*. It reveals the characteristic elements of Reger's compositional style. Complex rhythmic formations are heard, which blur the regular metrical pulsation. In terms of sonority, a constant change of tonal center is noticeable. From an organ-technical point of view, one can note the presence of a very large number of *sonorities*, which in the manual use all the fingers of both hands to play the chord progressions. The musical material presented in the pedal is divided into two separate parts: sometimes the right and left feet play in octave parallel, sometimes they present two separate musical parts. Extreme opposites of dynamics alternate (*tutti - ppp*). From this dramatic first section, the melody of the chorale emerges in bar 17, as if the evening star symbolizing Christ were emerging from the dark night. The *Andante sostenuto ma non troppo*, in E flat major, conveys a sense of balance and calm. The *cantus firmus* in the left hand, rolling in even fourths, conveys a sense of order.

## E.g. 2

Reger: *Fantasia über den Choral Wie schön... m. 16–19.*

The processing of the second stanza begins in a *Piu Andante*, *quasi Allegro moderato* tempo. The rolling movement of the chorale melody in quarter notes is broken up by steadily progressing triola value distribution; then *quasi ritenuto* and later *piu mosso* tempo markings add variety to its performance. The dynamics are constantly changing, with all the nuances appearing from *ppp* to *fff*.

After fourteen bars of transition, for the third time, the *cantus firmus* is heard in the top voice, gradually progressing from *Adagio con espressione* tempo to *Andante* tempo. Reger varies the musical material by using the diminution typical of the baroque: he adds to the main melody of the chorale, as a quasi-ornamental element, passing notes of short time units, alternating or even skipping notes, chromatic steps. All this through musical material that moves in steady sixteenths and reflects frequent dynamic changes.

E.g. 3

72 Adagio con espressione

3. Geuß (pppp) sehr tief in mein Herz hin - ein, du

Reger: *Fantasie über den Choral Wie schön...* m. 72–75.

When the fourth verse is developed, the tempo accelerates: *Allegro vivace* tempo and a rhythm moving in thirty-seconds make the musical material even more dynamic. Later, above the *cantus firmus* of the bass, scales moving in sixth parallel emerge in a *vivace assai* tempo.

E.g. 4

106 Vivace assai

hoch in ihm er freu - et. Ei - a, Ei - a,

111 *poco a poco cresc.*

112 *piu f*

Ei - a, himm - lisch Le - ben wird er gc - ben

Reger: *Fantasie über den Choral Wie schön...* m. 106–111.

The dynamic climax in bar 113 is associated with a *Piu vivacissimo* tempo, and in terms of rhythm various elements are built on each other:

triola, anapest, dotted rhythm and syncopated accent shift. A half-cadence in bar 121 forms a cesura, followed by the monumental Fugue in *Allegro vivace* tempo that closes the work.

The fugal theme, which is two bars long and has nothing in common with the chorale melody, appears in every voice.

**E.g. 5**

**Reger: *Fantasie über den Choral Wie schön...* m. 122–129.**

During the development of the fugue, in bar 151, in the pedal solo, the chorale melody reappears, for the fifth time, in full harmonic integration with the fugue's independent musical material. The *cantus firmus*, fragmented into melodic lines, is always in a different voice. A rapidly dynamically intensifying musical material concludes the work, in which the phrase B and C of the chorale melody appears in a musical material of chords, in a triumphant finale.

2. The text of Luther's hymn *Ein feste Burg ist unser Gott* is a paraphrase of Psalm 46 of the Holy Scriptures. It was published in print, with its melody, in 1529 and quickly became well-known. The structure of the melody is A B A B C D E F B. It belongs to the group of chorale melodies beginning with a repeated first part.



Ein feste Burg ist unser Gott, in dem wir stehen und wir stehen  
 Zuversicht und Trost uns allen, die wir den Herrn beschützen  
 Und laßen die Luth' und Tröste uns, und laßen die Luth' uns  
 Zuversicht und Trost uns allen, die wir den Herrn beschützen  
 Der alte feste Burg ist unser Gott, in dem wir stehen und wir stehen  
 Zuversicht und Trost uns allen, die wir den Herrn beschützen  
 Und laßen die Luth' und Tröste uns, und laßen die Luth' uns  
 Zuversicht und Trost uns allen, die wir den Herrn beschützen

"Ein' feste Burg."

### The melody *Ein feste Burg ist unser Gott*

Reger arranged the melody in several versions for organ. For example, in Op. 67 No. 6 the theme appears in a fugue-like arrangement, while in Op. 79b No. 2 the main melody is placed in the pedal solo and accompanied by chords in the manual.

The *Fantasia* in D major, Op. 27, is a large-scale composition.<sup>10</sup> Reger leads the melody of the chorale in two tonal planes: in D major in polyphonic mode and in B flat major in homophonic mode. The two tonalities alternate ("shift") continuously. The collage-like approach, which Reger used only in this work, results in an interesting tonal landscape.

At the beginning of the work, in *Allegro vivace (ma pomposo)* tempo, in *fff* in D major, the pedal solo opens the music (baroque hallmark). After three bars, in the left hand, in middle voice, the chorale melody AB melody line is presented without repetition. This is followed by the chordal presentation of the A line in B flat major. The key of D major returns with the CD line of the chorale melody, followed by the B melody line in B flat major.

<sup>10</sup> I have previously written about this work. Péter, Éva. The significance of Ein Feste Burg ist unser Gott in Music Literature. In *Studia Universitatis Babeş-Bolyai Musica*, LXII, 2, 2017, pp. 153–165. DOI:10.24193/subbmusica.2017.2.12

E.g. 7



**Reger: Fantasie über den Choral Ein feste Burg... m. 23–28.**

The EF melody line in D major continues, followed by the B flat chordal version of the C line; then, after the conclusion of the chorale melody with the B line in D major, the D melody line in B flat major is played.<sup>11</sup> In the densely woven musical material, the chorale melody is always well represented. Between the virtuoso extreme voices, the *cantus firmus* in the left hand sounds sublime.

**Table 1**

<i>Allegro vivace (ma pomposo)</i>							
AB	A	CD	B	EF	C	B	D
D major	B flat major	D major	B flat major	D major	B flat major	D major	B flat major

**Table of tempo, structural elements and keys**

The second major unit of Fantasia begins in bar 48 in *Meno mosso* tempo, with a *piano* dynamic. The message of the text demands a low volume: *Mit unsrer Macht ist nichts getan, wir sind gar bald verloren*. The main melody is in the pedal. The opening AB lines are repeated by the composer this time, and with the rest of the melody is led through in D major (CD E FB). In the case of the gradually interspersed E, then F, and finally the closing B line, played in B flat major, the *Tempo I.* signal directs our attention to the interspersed melodic lines in a collage-like manner.

<sup>11</sup> The bottom row of the table illustrates the alternation of the two tones when different melodic lines are played.

**Reger: *Fantasie über den Choral Ein feste Burg...* m. 57–62.**

The dynamics gradually intensify and a chromatically rich, organ technically very difficult and varied musical material with a complicated rhythm (96-101 bars) leads to the third large unit of Fantasia.

**Table 2**

<i>Meno mosso</i>	<i>Tempo I</i>	<i>Meno mosso</i>	<i>Tempo I</i>	<i>Meno mosso</i>	<i>Meno mosso</i>	<i>Tempo I</i>	<i>Meno mosso</i>
AB	E	AB	F	CD	E	B	FB
D major	B flat major	D major	B flat major	D major	D major	B flat major	D major

**Table of tempo, structural elements and keys**

The sequence of the chorale melody lines, and the alternation of the keys are clearly reflected in the tables (Tables 1-2). It is noticeable that while the entire chorale melody is performed twice in D major (separately in the first and second major sections of the Fantasia), the chorale melody is presented only once in B flat major.

In the third major section, at the *Quasi tempo I.* mark, the chorale melody is heard again, in the upper register of the pedal score, which presents two separate voices, and then in the right-hand voice, amplified in octaves. In this case, the chorale melody emerges uninterrupted, in one large arc, in the key of D major.

**Reger: *Fantasie über den Choral Ein feste Burg...* m. 99–104.**

From bar 135 onwards, a fugue begins, in which the composer uses the chorale A melody line as a fugue theme. Its first three appearances (in alto, soprano and then tenor) are in tonal imitation, quoting different text lines from the sacred hymn. The continuation serves to foreground the other lines of the chorale melody (B-C-D-E-F-B melody lines) in such a way that the composer displays them alternately between the two most audible parts (upper manual and pedal), while the fugue presents the listener an increasingly varied and rich sound. In terms of rhythm, acceleration is noticeable, as the chorale melody is diminished and the fugue theme starts in *stretto* from bar 176 onwards, in different voices. As the conclusion of the grandiose fugue, in measure 182, in *Maestoso*, then in gradually slowing down tempo (*sempre ritardando*), the melody line B of the chorale can be heard at a *ffff* volume (*das Reich muss uns doch bleiben*). The musical material expands to ten/twelve voices, and the harmonic chordal sound provides a sublime finale.

181 *poco ritard.* *Maestoso*  
 Reich muß uns doch blie - ben. II *ritard.* *più pp*

183 *Maestoso* *Più lento sempre ritardando*  
*dim. e ritard.* *ppp* *pppp* *Tutti I* *fff*

**Reger: *Fantasie über den Choral Ein feste Burg...* m. 181–190.**

Reger himself described his own music as difficult, not only for the performers but also for the listeners. In 1917, Dezső Jánosy wrote of Reger's works in the pages of the *Zenei Szemle*: 'Wagner's extended tonal excursions appear in such a bold and sudden succession in his music, the like of which had never been seen before. In his search for the source, it was perhaps the nature of his favorite instrument, the organ, that helped him to express these exaggerations. Despite the organ's constrained way of playing, it is the most direct bridge to the superimposition of foreign harmonic formulas. In terms of volume, as is usually the case with more recent masters, his art rests on the principle of extremes.'<sup>12</sup>

After writing the seven chorale fantasias, Reger composed *Fantasie und Fuge über den Namen BACH* in 1900. In this work, the composer presents the B-A-C-H motif in various transpositions, rhythms and reverses, counterpointing it with new melody lines. In 1901, he also composed a fantasia entitled *Symphonic Fantasy and Fugue for Organ*, Op. 57, also known as the *Inferno-Fantasie*, because it is said to have been inspired by Dante's *The Divine Comedy*. The chromaticism typical of Reger's organ style is here taken to the extreme, interwoven with a relentless modulation process (even the smallest note is separately harmonised).

<sup>12</sup> Jánosy Dezső: „Max Reger és gyermekköltészete”. In: *Zenei Szemle – A zenetudomány és hangversenyélet köréből*, Szerk. Jánosy Dezső, (Max Reger and his works for children. In: *Music Review - Musicology and Concert Life*, Ed. by Dezső Jánosy), Vol. 1, No. 7, Timișoara, 1917, p. 216.

To sum up, Reger's chorale fantasias follow the formal structure of the Baroque chorale variation and chorale partita. After an 'Introduzione', more or all the strophes of the chorales are elaborated. As the text is printed under the musical material, the performer can choose the appropriate performance style to faithfully represent the textual content, transforming the succession of strophes into a seamless progression.

*Translated from Hungarian by Juliánna Köpeczi*

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## FANTASY AND INNOVATION IN *DEUX PIÈCES POUR CLAVECIN*, H. 244 BY BOHUSLAV MARTINŮ

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**SUMMARY.** This article highlights the divergences between the historical and modern style of playing the harpsichord, through a detailed analysis of the album *2 Pièces pour clavecin*, H. 244 by Bohuslav Martinů, a leading figure of 20th century cultural life. Given the abundance of baroque compositional means, this album of solo works for harpsichord, composed in 1935, represent the perfect combination between old and new, moreover, between tradition and innovation. The predilection for rediscovering Baroque music in its pure forms began in the 1900s and continues to this day, spreading with great speed thanks to the evolution of technology and numerous historical documents. Historical treatises, writings and numerous criticisms of Baroque performances have led performers towards the closest possible performance of early works, with emphasis on proper articulation type, dynamics, freedom in phrasing, construction and fingering. The harpsichord occupies a unique place in the chronicle of the renaissance of Early music, even if it was by no means the only ancient instrument to arouse new interest in the decades preceding the early 20th century. Looking at all these major changes, modern composers such as Arnold Schoenberg, Arthur Honegger, Darius Milhaud, Igor Stravinsky, Francis Poulenc, Philip Glass, Manuel de Falla and Bohuslav Martinů have revived the effervescent music of the Baroque.

**Keywords:** Bohuslav Martinů, harpsichord, 20th Century, modern playing, analysis

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## Introduction

The rebirth of the harpsichord in the cultural life of the 20th century was significantly influenced by numerous changes, both in the instrument's overall structure and in its technical and stylistic aspects. The first attempts to recreate the harpsichord date back to the 1900s. The Pleyel brand in Paris built the first modern harpsichord in 1905. The difference between the baroque harpsichord and the one built by the Parisian brand was the implementation of a 16-foot register that sounded an octave lower than the normal register and added both color and power to the bass. Thus, the instrument could easily respond to modern compositional demands, curving a wide range of dynamic colors, such as a sweet and placid sound or a powerful and harsh timbre. The instrument was a curious mixture of piano and harpsichord, essentially a piano with a harpsichord mechanism in which the strings were plucked, not struck. Some harpsichordists affectionately referred to this instrument as the "whispering giant"<sup>4</sup>.

The most important figure who contributed to the rediscovery of the harpsichord in the early 20th century was the harpsichordist Wanda Landowska. She made a series of recordings of solo harpsichord works in the first half of the 20th century, which have gone down in music history and contributed to the discovery of the pure truth of harpsichord playing. Harpsichordist Landowska's iconic recording of the Goldberg Variations, BWV 988 dating from 1945 is a landmark for subsequent generations of harpsichordists and pianists.<sup>5</sup>

In his book *The Modern Harpsichord*, harpsichord builder and critic Wolfgang Joachim Zuckermann<sup>6</sup> examines harpsichord production in the 20th century. He categorizes modern harpsichord manufacturers based on their philosophy and expertise, rather than the geographical place where the instruments were built, as was customary during the Baroque period. Furthermore, he cites notable manufacturers such as Alfred Hipkins and Arnold Dolmetsch, as well as brands such as Neupert, Gaveau, and Steingraber. Numerous makers attempted to modernize the instrument at the beginning of the 20th century, but instead, they simply changed the piano's mechanism, which had already existed in cultural life up to that point. Thus, the "harpsichord" had hefty keyboards and an unsettlingly loud sound.

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<sup>4</sup> Christopher D. Lewis. "20<sup>th</sup> Century Harpsichord Music. Poulenc, Francaix, Martinu, Durey." In Naxos Recorders, US, 2015, p. 3.

<sup>5</sup> <https://archive.org/details/J.S.BACHGoldbergVariations-NEWTRANSFER> (12.03.2024)

<sup>6</sup> Wolfgang Joachim Zuckermann (1922-2018) was a leading figure in 20th century cultural life. He had an honourable influence on harpsichord building in the early 20th century and left behind an admirable collection of works, such as the renowned book *The Modern Harpsichord*. His most famous harpsichord designs were called "The Slantside" and "The Z-Box".

Since 1956, schools specializing in the restoration of historical instruments have witnessed rising public interest in restoring instruments. Among these was the Boston School of Instruments, whose instruments differed significantly from those produced at the turn of the century. They had a considerably more appealing tone, with wood being used primarily to generate a warm timbre and lighter keyboards allowing for more delicate playing. The harpsichord kit, introduced in the 1960s, was expressly designed to allow anyone to build a harpsichord from start. Despite all these features, the harpsichord did not generate the same auditory perception as the great harpsichord makers. As a result, many of these kits were discarded or unopened. Today, it is more common to keep a harpsichord from the 1970s or 1980s in good shape than to build one from scratch.

### **Bohuslav Martinů and his music**

Among the many musical tendencies that developed in the 20th century, Bohuslav Martinů remained one of the few composers who is not associated with the concept of the avantgarde. Bohuslav Martinů studied the compositions of Palestrina, Orlando di Lasso, Bach, and Mozart and adhered to traditional musical structures, despite his use of current musical language from the 20th century. Despite the terror and turmoil gathered by the thirteen years of war, Martinů avoided the prevailing currents and created a unique Neo-Classicism. He would be the last to claim any elevated status; he aspires to be nothing more than a modest worker in the cause of modern art. As he himself states, "...I do not accomplish any miracles. I am only exact."<sup>7</sup> Bohuslav Martinů's compositional style is characterized by three fundamental truths: first, his Czech heritage and affinity for local folklore. Martinů, who grew up in his hometown's church tower, was deeply influenced by the music around him. Martinů's early exposure to symphonic material came from his job as a violinist in the Czech Philharmonic Orchestra after graduating from the Prague Conservatory's violin section. Finally, Martinů's composing career relied on his own knowledge gained over time.

Martinů studied composition at the Prague Conservatory but did not complete his studies. He was unsatisfied with neither his professors' teaching methods nor the modernist movements in twentieth-century art. He has always been an advocate for traditional forms, yet his works have never lacked creativity or modern language.

Martinů has been composing since he was 10 years old. Many of his early works were lost. During his lifetime, he composed nearly a hundred works

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<sup>7</sup> Miloš, Šafránek. "Bohuslav Martinů.", In *The Musical Quarterly*, Vol. 29, No. 3 (Jul., 1943), pp. 329-354. <http://www.jstor.org/stable/739378> , (12.03.2024)

of various genres, including big orchestral works, concertos for solo instruments and orchestra, eight operas, nine ballads, and more than thirty chamber works.

Martinů's appreciation for early music inspired him to incorporate musical forms as concerto grosso, *invenzione* or *ricercare*, *partita*, and symphony into his compositions. Martinů's *Concerto grosso for chamber orchestra*, H. 263, exemplifies his pursuit of *absolute music*. Although this work represents the high point of Martinů's creative career, the orchestration is somewhat basic, and the structure is typical. *Inventions* for big orchestra do not follow the conventional Bach's "invention" form, but instead take a tripartite structure. Martinu intends to experiment with orchestral sounds and timbral colors of many instruments in this composition, as well as incorporate Czech folklore motifs.

Martinů's skills of stringed instruments permitted him to compose quartets, quintets, and orchestral works, however he additionally succeeded in piano composing. He wrote roughly thirty songs for the piano, primarily for the rhythmic components it could offer. Even in orchestral pieces, he used the piano to carry out the rhythmic sections more accurately. "... When we played together, he always played the piano, and was able to sightread marvelously, and he always added something while playing, as I often noticed with surprise."<sup>8</sup>

As Miloš Šafránek relates in his work, *Bohuslav Martinů*<sup>9</sup>, the Bohuslav Martinů's style is rendered by an absolute constructivism, preceded by a highly developed rhythmic sense. The sonorities are pleasant but surprising, using classical forms and various motifs from Czech folklore.

### **Beyond the score in *Deux Pieces pour clavecin*, H. 244**

As mentioned above, Bohuslav Martinů was a follower of Traditionalism and classical baroque forms. Throughout his career as a composer, he has managed to maintain a balance between the old and the new by incorporating modern musical language into classical formal structures. One particular criterion is orchestration, which Martinů has always chosen with great inventiveness, especially in his chamber and symphonic works. The groups of instruments are distributed in a novel way each time, creating a variety of timbres and sonorities. In his solo works, Martinů showed his creativity by creating complex polyphonic themes, thematic inversions, usage of polytonality and extended chromaticism.

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<sup>8</sup> Vaněk, Vladimír. "Bohuslav Martinů". In *Essays on the Arts and Sciences*, Vol. 2, pp. 1350-1361. DOI: <http://dx.doi.org/10.1515/9783111562575-034> (12.03.2024)

<sup>9</sup> Miloš, Šafránek. "Bohuslav Martinů". In *The Musical Quarterly*, Vol. 29, No. 3 (Jul. 1943), pp. 329-354. <http://www.jstor.org/stable/739378> , (12.03.2024)

Bohuslav Martinů is primarily recognized for his symphonies, operas, and ballets. However, he also composed several works for harpsichord, which were gaining popularity among composers in the first half of the 20th century. These works include *Deux Impromptus pour clavecin*, H. 381, *Concert pour clavecin*, H. 246, *Sonate pour clavecin*, H. 368, and *Deux Pièces pour clavecin*, H. 244. Each work evokes the diaphanous reminiscence of the Baroque and immerses the listener in the grotesque and chaotic atmosphere of the 20th century.

*Deux Pièces pour Clavecin*, H. 244 were composed in Paris in 1935. They were dedicated to Marcelle de Lacour, a former student of the harpsichordist Wanda Landowska. The two works are in strong dynamic contrast. The first piece is marked *Lento*, while the second is marked *Allegro con brio*. Both pieces showcase the expressive sonorities of the harpsichord and present numerous technical challenges.

### **Lento**

This section is *fantasy*-shaped and consists of seven rhythmically and melodically contrasting parts. The piece begins with a seven-bar introduction that explores the sonic capabilities of the harpsichord through sweeping chords and powerful basses. The entire section is heavily ornamented with appoggiaturas, melodic notes, and harmonical delays. Additionally, the piece is highly expressive, transitioning abruptly from states of stillness to chaos without any preparation. The opening section introduces the key of B flat minor. It begins with a 7-8 anticipation. The first four measures are reminiscent of J. S. Bach's *Sinfonie in d minor*, No. 4, BWV 790.

E.g. 1



J. S. Bach, *Sinfonia* no. 4 in d minor, BWV 790, mm. 1-4

E.g. 2

Lento

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, 1 mvt., mm. 1-7**

After the introductory section, which ends on the dominant, the second section begins. It is rhythmically diverse but more static and concise. The left hand has the thematic role, while the right hand contributes to the harmonic basis with sequential figures in sixteenth-note rhythm. The contrast between light and dark is heightened in this section by the right hand's ascending leaps and the left hand's descending gait.

E.g. 3

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, 1 mvt., mm. 8-11**

The third section is nearly as lengthy as the first. It features sinusoidal lines in the right hand, with smaller jumps than the previous section, following the same ostinato rhythm of sixteenth notes. The left hand receives a rhythmic augmentation, transitioning from eighths to quarter-notes.

## E.g. 4

Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, 1 mvt., mm. 12-17

The fourth section has a surprise element, an improvisatory style section, like the *non-mesuré* preludes of the Baroque period. It consists of only three bars but is one of the most dynamic sections of this work. The ostinato rhythm of sixteenth notes now shifts to the left hand, while the right hand presents a descending sequence of appoggiaturas, which are a symbol of sighing. To heighten the drama, the musical discourse is interrupted with a caesura, anticipating the cadenza pointed in the middle of the work. The improvisation starts with an ascending melodic scale in the right hand, while the left hand lingers on a dominant chord (f-a-c-a). The right hand descends after excessive repetition of the highest point of the improvisation, pausing on a sequence of repeated notes in triplet rhythm. Meanwhile, the left hand arpeggiates on the dominant chord. The section concludes with a C Major chord, another harmonical surprise of this work.

## E.g. 5

Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, 1 mvt., mm. 18-20

The fifth section represents the coda of the previous section, consisting of only six measures. It has a strong and determined character, characterized by an ostinato rhythm of eights in both hands. At the end of the section (m. 26), an authentic cadenza emerges, which modulates towards the dominant section (F Major). The right hand has a chordal texture, and the left hand has a vocal quality, forming a sinusoidal and expressive cello-like melodic line.

**E.g. 6**



**Bohuslav Martinů, *Deux Pièces pour clavecin*, H. 244, 1 mvt., mm. 21-28**

The sixth section (mm. 27-35) is a reprise of the introductory section. It is more varied in terms of rhythm, melody, and harmony. Excessive chromaticism and polytonality heighten the musical discourse. From m. 30, the chordal texture reappears in both hands, this time much denser. The climax (mm. 33-4) abandons polytonality but adds polyrhythmicity. The right hand plays a quintuplet followed by an eighth note, and the left hand plays a sextuplet followed by an eighth note. The two rhythms overlap identically only in measure 35. Two chords appear in eighth-note rhythm in the same measure: a B flat major sixth chord and a diminished seventh chord. These chords are repeated three times. It is important to maintain the original phrasing, to make an even more surprising sound.

## E.g. 7

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, 1 mvt., mm. 29-35**

The final section of the work, coda, is the longest, consisting of ten bars. The right hand plays the harmonic texture while the left hand plays the melody. The piece concludes with a Picardian cadenza, paying tribute to J.S. Bach's legacy.

***Allegro con brio***

The second piece of this opus is strongly contrasting with the first, due to its lively and youthful character. It has an ABA + Coda form and is built on a pentatonic scale starting on the note F (f-g-a-c-d). This work, with all its surprising elements such as staccato accents, unexpected rests, and calm sections, challenges the performer, who must be skilled enough to transition smoothly from one contrast to another without hesitation. From a technical standpoint, we observe large leaps, opposing movements of the hands, and different phrasing for each hand. Compared to the previous work, here the performer has the chance to showcase their interpretive mastery and virtuosity.

Section A comprises 21 measures with strong contrasts. The first three measures are based on the pentatonic scale in the 1th root, f-g-a-c-d, with changes in articulation and dynamics. For instance, in measure 8, a *marcato* sign is used to indicate the desired emphasis on the note c, creating a syncopated rhythm. These varied dynamics are not possible on the harpsichord. In this case, hold the C longer and let the finger fall on the keyboard with greater weight.



E.g. 8



**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 1-3**

From the fourth measure onwards, Martinů uses polytonality to create spectacular sonorities. This effect is even more powerful as the harpsichord is coupled to both manuals to produce a fuller and harsher sound.

E.g. 9



**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 4, 10**

The climax will be reached in mm. 13-16 with a series of dense chords repeated for four measures.

The B section heavily uses chromaticism and is composed of sequences. Small sections are sequenced in numerous, varied, and chromatic ways. The first section begins in the key of B minor at m. 22 and features latent polyphony in both hands from measures 24 to 27. This polyphony forms descending gradual scales. It is crucial to focus on phrasing in this section. As shown in e.g. 10, the phrasing differs in each hand, demonstrating diversification.

E.g. 10



**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 23-25**

This section contains a surprising element: the parallel walking of the hands on ascending and descending arpeggios (mm. 28-29). This technique is rather atypical for keyboard players.

E.g. 11



**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 28-29**

At mm. 39, the sequencing intensifies, forming latent polyphony. The right hand describes an ascending chromatic line, while the left hand describes a descending chromatic line, both moving in opposite directions. This section creates tension with its deeply chromatic sonority, which will not be resolved until m. 40. The section's rhythm features a sixteenth-note ostinato. This can be almost disturbing on a harpsichord due to the shrill and harsh sound produced by coupling the two manuals.

E.g. 12



**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 32-38**

Section B reaches its climax in mm. 44-6 with a rhythmic intensification through sextuplets and septuplets of sixteenth notes. The parallel hand gait also reappears here. The musical discourse quiets down in measure 55, leaving only the right hand to repeat the same pattern of notes, sequenced in different registers. Starting at measure 59, there are two types of sequences: ascending gradual scales and descending arpeggios.

E.g. 13

U. E. 19481 LW

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 59-66**

The A returns at m. 70, identical to the beginning, with the only change occurring in m. 82. Here, the repeated chords are grouped differently to create a binary pulse instead of a ternary one. Four sixteenths are grouped together, unlike the beginning section where six sixteenths are grouped together.

E.g. 14

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 82-87**

Coda, titled *Poco meno*, interrupts the chaos and dramatic exuberance of the piece, introducing a calm character and setting up the bright finale. Martinů uses a polyphonic texture by adding an alto voice to the right hand. The soprano voice consists of ascending eighth-note arpeggios, the alto voice

of ascending small seconds formed by groups of two sixteenth notes, and the left hand presents chords in the same rhythm as the soprano. After all the dissonant chord progressions, this work concludes with a F Major bright.

**E.g. 15**

Paris, Juin 1935

**Bohuslav Martinů, *Deux Pieces pour clavecin*, H. 244, mvt. 2, mm. 88-91**

## Conclusions

Although there is much talk about the ‘resurrection’ of the harpsichord, I don’t think it died, but simply slept for a few hundred years. The harpsichord will never disappear from the lives of musicians, it is a special instrument with many possibilities, offering a wide palette of sound colors. It was not until the beginning of the 20th century that the harpsichord came to the fore again, and since then it has remained a mystery, a source of curiosity and unanswered questions. From the works composed on the Pleyel harpsichord by the harpsichordist Wanda Landowska to Ligeti’s famous *Continuum*, the harpsichord has undergone numerous transformations that have inevitably influenced current interpretations of early music.

The harpsichord has fascinated modern composers, leading them to create electrifying music that revitalizes this ancient instrument. Composers such as Igor Stravinsky, Francis Poulenc, Iannis Xenakis, Jean Francaix, Manuel de Falla, and Bohuslav Martinů have brought the mysterious sounds of the harpsichord to the forefront. While some composers returned to the old habits of baroque or classical writing, few were undaunted by the new avant-garde trends of the 20th century. Among them was Bohuslav Martinů, one of the most significant Czech composers of all time. Although his popularity did not grow over time to the same extent as Frédéric Chopin or Sergei Rachmaninov, for example, he will forever remain in musical history as the composer who brought a serene and nostalgic sound to his works despite the times in which he lived.

*Deux Pièces pour Clavecin*, H. 244 showcases Bohuslav Martinů's stylistic ingenuity and intense drama through a broad narrative. Each section features its own personality, with each hand representing a character in the story. The dense chromaticism illuminates the musical discourse, while the accents bring out the vivid color of the rhythmic discourse.

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## HETEROPHONY IN “SOLO FOR MARIMBAPHONE AND VIBRAPHONE”, COMPOSED BY ȘTEFAN NICULESCU

ALEXANDRU ANASTASIU<sup>1</sup> 

**SUMMARY.** Composed on the background of heterophony “*Solo for marimbaphone and vibraphone*” remains a unique opus in the genre’s literature. Certainly, an opus which highlights the composer’s remarkable style and talent for creating new compositional techniques having links with modern mathematics, especially with graph theory and group theory. That is why this work illustrates the composer’s modern vision on music in respect with the rising of heterophony, at the standard of syntax and stylization proper to XX century contemporary music. This article seeks to demonstrate that the aesthetic value of “*Solo*” is given by an internal unity making both marimbaphone and vibraphone complete heterophony, to give out a simultaneous variation of a single melodic line.

**Keywords:** heterophony, sound edifice, intensity and string of sound events

Musicologist, composer and university teacher, Ștefan Niculescu remains one of the most important exponents of the Romanian musical literature, creating an aesthetics which illustrates not only a carefully planned and organized discourse but also a special interest in heterophony and modern mathematics so to create a quite expressive style in music.

To some extent, the use of modern mathematics (graph theory and group theory) reflects what Volkelt, the well-known aesthetic critic, affirms in restore aesthetics, namely, “art is one of the great and distinguished domains of human activity which takes a guide from science, philosophy ethics or religion so that to create a spiritual paradigm pulling them together”.<sup>2</sup>

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<sup>1</sup> *Solo percussion with The National Radio Orchestra (Bucharest gen. Berthelot 60-64), percussion with Brașov Philharmonic (Brașov, November 15<sup>th</sup> Boulevard 50A), Associated Professor with the Transilvania University of Music (Brașov, Andrei Șaguna 2). See also the Autobiography and site: <https://www.alexandruanastasiu.com/>*

<sup>2</sup> Johannes Volkelt, *Estetica tragicului (The Tragic’s Aesthetics)*, Univers Publishing House, Bucharest, 1978, pp.17-18.



Or, according to Volkelt's judgments about art one might easily accept that Ștefan Niculescu proved his inauguration of a crossing point between music and modern mathematics giving to his musical vision a new substance and an unique discourse.

Undoubtedly, his spiritual biography reveals plenty of examples of why and how a self-interested artist creates continuously and consistently a new musical paradigm and a remarkable didactic career, not to mention his status as a theorist of music.

He was born in Moreni, Dâmbovița district of Romania, on 31 July 1927 and died on 22 January 2008 in Bucharest, leaving away a pious memory of his work. The film of his studies shows that he studied and graduated both *Mihai Viteazul High School* (1938-1946) and *The National University of Music*, in Bucharest (1957).

It is worthy to notice that he started his career as a researcher at "*The Institute of Art History*" belonging to "*Romanian Academy*" where he remained three years (1960-1963). At the end of this period, he became university professor at "*The National University of Music*"-Bucharest (*The Academy of Music* in our days) where he taught Composition and Music Analysis.

His high plan continued with attending "*The International Courses*" in Darmstadt (1966-1969) and the "*Courses for Electronic Music*" at the Siemens Studio in Munich (1966). He returned to Darmstadt as a professor in 1993. Much more, he got the title of composer in residence at *The Deutscher Akademischer Austauschdienst* (1971-1972) and later he lectured in Zagreb, Paris, Valencia and Darmstadt. In 1991, he founded "*The International New Music Week Festival*" in Bucharest and in 1993 he was appointed as Corresponding Member of the Romanian Academy, becoming a full member in 1996. Niculescu got also an international acknowledgement by Herder Prize (1994) and The Prize for Musicology offered by the French Academy in 1972.

Regarding his creation, it consists in a diverse body of works, including more than seventy-five compositions covering many musical genres, symphonic, chamber, choral, children's opera, ballet which were published by *The Musical Publishing House of Bucharest*, *Salabert* (Paris), *Schott's Söhne Musikverlag* (Mainz), *Gerig Musikverlag* (Cologne).

His remarkable compositions include *Heteromorphie for orchestra* (1967), *Aphorism by Heraclitus* (1969), *Ison I* (1973), *Ison II* (1975), *Echos I for violin* (1977), *Synchrony II for orchestra* (1981), *Invocatio* (1988), *Axion for women's choir and saxophone* (1992), *Psalmus* (1993)<sup>3</sup>. Among his writings, we mention the *Studies of heterophony* (1969), *A theory of musical syntax* (1973),

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<sup>3</sup> Aurel Muraru, *The symbiosis between microtonality and sprechgesang in Psalm 124 by Ion Coțofan*, STUDIA UBB MUSICA, Cluj, (LXII) 2017, p.270.

*Between the individual and the general* (1983), *A new spirit of time in music* (1986), and *Reflections on music* (1980).<sup>4</sup> These works bear testimony to his entire creation, to his gift to communicate a genial spirit of music.

From the aesthetic point of view, Niculescu created a new compositional skill, techniques based on heterophony and elements of modern mathematics (graph and group theory), a kind of sacred music, running between Dionysian and Apollonian orchestration in which rises not only a rapidly growing but also a sweet temperance like in a well-designed and merged sonority proper to Nietzsche's pleading for music.<sup>5</sup>

We also must understand that "The principle of the duality one – multiple, monody – heterophony, univocality – pluri-vocality appears as a coincidentia oppositorum (as Ștefan Niculescu defines the heterophony syntax) as a unit that contains in nut all the developing, evolutionary virtuality of a temporal processualism... In this sense, in the musical discourse, the spatial agglomeration occurs from unison or monody to the heterophonic texture, from horizontal to vertical, the thinning of the verticality and the return to the monodic thread".<sup>6</sup>

Much more, Žanna Pärtlas states that: "the term 'heterophony' may be used to define *different types of music making, both one-part and multipart, which are characterized by a multilinear texture, and which come into being through the process of the simultaneous variation of the same melody when the performers do not control the quality of the vertical sonorities*".<sup>7</sup>

A modern characteristic of Niculescu's compositions is that he incorporates lots of transfigured features of Byzantine, Gregorian music and of similar cultures all over the world, "to capture both the descriptive aspects of the idyllic universe and the archaic, archetypal, timeless ... essences".<sup>8</sup> An illustrating example is offered by two works, one is *Requiem*, a piece for orchestra where the vibraphone is integrated especially for its unique timbre and another is "*Solo for marimbaphone and vibraphone*" composed in 1981. As the title highlights, this composition is created for these two instruments but needs to be performed by a single music player.

An analysis on "*Solo*", in fact, an opus illustrates that its aesthetic value is given by an internal unity making both marimbaphone and vibraphone

<sup>4</sup> <https://www.casedemuzicieni.ro/stefan-niculescu/> (04 March 2024)

<sup>5</sup> Friedrich Nietzsche, *Nasterea tragediei "The Birth of Tragedy"*, Pan Publishing House, Bucharest, 1992, p.25.

<sup>6</sup> Mirela Mercean-Țârc, *Archetypal Discursive Typologies in Hetero(Sym)Phony by Cornel Țăranu*, STUDIA UBB MUSICA, Cluj, (LXVI) 2021, p 181.

<sup>7</sup> Žanna Pärtlas, *Theoretical Approaches to Heterophony*, in Res Musica 8, 2016.

<sup>8</sup> Paula Șandor, Interferences between tradition and modernity in the symphonic and concerto works by Adrian Pop – (2) ETOS I, STUDIA UBB MUSICA, Cluj, (LXVIII) 2023, p. 409



complete heterophony. From the very beginning, the composer tries to create a special sound world by combining the unmistakable tone color of the vibraphone, obtained by striking the metal bars, with that of the marimbaphone, a tone color much more static than that of the vibraphone, obtained by striking the wooden bars.

Due to the different vibration of the duralumin bars, which is prolonged by the pedal, compared to that of the wooden bars, which is much shorter, these two-tone colors are totally different. Through Ștefan Niculescu's writing they tend to merge, right from the beginning of the work, through that *ostinato* in unison, and even to merge at certain moments, by placing the grace notes on the marimbaphone, the base note being on the vibraphone, doubled then by the return of the marimbaphone tone color, with a note sustained by tremolo, or shorter time values. (E.g.1, E.g. 2).

E.g.1

♩ = 50

poco rit..... poco accel..... poco rit.....

*p*

Ped.

Ștefan Niculescu, *Solo*, bars 1 to 3

E.g. 2

*sf* *pp* *ff*

Ped.

Ștefan Niculescu, *Solo*, bar 6

From the form point of view, *Solo* is a monopartite and fits into the stylistic framework of Ștefan Niculescu, being a heterophonic music.

The work is divided into three sections a), b) and a'), a) - from the beginning to bar 27 (first on page three), b) - from bar 29 to bar 51 (first in the last system, page four) and a') - bar 52 (second in the last system, page four) to the end. The three sections differ both in tempo and sound material.

Section a) begins with an *ostinato* of unison eighth notes in different octaves on the note D, *rubato* rigorously notated on each of the three bars: *ritenuto - accelerando - ritenuto*. The first phrase ends in the fourth bar, with a sixteenth, unison also on the note D, after the first moment at the beginning of the bar when the tone color of the marimbaphone tends to merge with that of the vibraphone, with the grace note on the marimbaphone, followed by the base note on the vibraphone supported by the pedal.

The second phrase, which also lasts four bars, is based on other sound objects that create a spatial structure in terms of frequency and duration, as well as intensity and tone color, through the sustained notes on the two instruments, where the composer induces extreme states obtained by the passages from *sforzando* to *pianissimo* and then to *fortissimo*, followed again by a *crescendo* from *subito pianissimo*, to *fortissimo*, returning abruptly to *pianissimo*.

In the last bar of the first page the effect of *staccato* on the vibraphone appears for the first time, obtained by keeping the pedal in its original (unpressed) position. Also in this bar, we can see the use of wide intervals, *fourth-tenth* (between the marimbaphone grace note, B flat 7, and the vibraphone base note, C 5), followed by a tenth (C 5 - E flat 6), and *fourth-tenth* (E flat 6 - D 4), then a small seventh (D 4 - C 5) and a tenth again (C 5 - E flat 6), (E.g. 3).

### E.g. 3

### Ștefan Niculescu, Solo, bar 9

In the next bar, the use of extreme intervals continues (*third-tenth*, B flat 6 - D 4), even going beyond the double octave (D 4 - E flat 6). The composer also uses the double grace note for the first time in this bar. After another two bars, the *ostinato* returns from the beginning, condensed from three to two bars, this time on B-flat, and in the following bars, we see both rhythmic and intervallic (melodic) heterophony, where new rhythms and intervals appear much closer than the extremes in bars 9, 10 or 12.

In bar 20 the composer introduces a sound grid made up of three sound objects: a double-grace note *vibrato* fourth followed by another fourth, a vibraphone-marimbaphone unison, linked by a triplet. He repeats this

sound grid in the next bar, then inverts it in bar 22, returns to it in bars 24-25 and to its inversion in bars 26-27, to end this section again with the sound grid from bar 20.

Although this sound grid and its inversion constitute the same sound material, they never appear the same, either by placing crowns on different sound objects (in bars 20-23), or by using nuances on different sound objects (in bars 24-27), and as a structure, the first four bars of this sound edifice have an ad-libitum character, and the next four return to *tempo giusto*, the quarter note approximately 50, (E.g. 4).

E.g. 4

Ștefan Niculescu, Solo, bar 20

Then follows the bridge to the second section, consisting of repeating, from 7 to 10 times in *accelerando*, the same inverted grids in bar 28.

Section b) in a new tempo (quarter note - about 70) opens with sound material like that in the first section (made from the same sound objects - triplets, eighth notes, quarter notes), but after only three bars it begins to change. If in the first three bars the composer recalls the elements used in the first section, from bar 32 the marimbaphone *ostinato* appears again, but the vibraphone has different sound objects than the previous ones. Gradually, the sound material changes, the composer using other sound objects around detail. As Ștefan Niculescu himself states, "from the point of view of aural perception (but the same observations are also valid visually) we distinguish three cases: 1) rarefaction, 2) detail and 3) agglomeration. In the area of rarefaction, events are so distant or dilated that we can no longer incorporate them in the same cursivity. In the area of detail, we perceive more or less clearly the details of sound configurations, and in any case, we recognize syntactic categories. Finally, in the zone of agglomeration, events are so numerous that we no longer hear them separately, but globally, integrated into a whole, a sound being, collective, which cancels out the features of the subsumed individualities".<sup>9</sup>

<sup>9</sup> Niculescu Ștefan, *Reflecții despre Muzică (Reflections on Music)*, Romanian Academy Publishing House Bucharest, 2006, p.16.

All these stages of auditory awareness are present in section b), starting with rarefaction in bar 31, continuing with the area of detail in bars 32-40 and ending with crowding in bars 41-48.

In bar 49 there is again a zone of rarefaction like that in bars 31 and 6-8 of the first section, accentuated by the sudden decrease in tempo from about 70th to about 60th. This zone of rarefaction lasts for four bars and prepares the entrance to the third section.

Section a') returns with the same *ostinato* as at the beginning of the work, preceded by a first bar like the fourth bar at the beginning, thus achieving an inversion. A rhythmic inversion of bar 10 also occurs in the next bar (56), where the double-grace note quarter moves from beat two to beat one of the bars, and the dotted, grace note eighth from beat one moves to beat two. The following two bars (57, 58) which are like bars 11 - 12, are continued by a reversal of bars 13 - 14 - 15, 59 - 60 - 61. Next, we find structures from section a) partially modified: bar 62 versus 22 and 63 versus 16. From here a new rarefaction begins, this time towards the end, achieved by notes held with tremolo and pedals, then superimposed with *ostinato*, changing twice by the end, from one voice to another, (E.g. 5).

### E.g. 5



Ștefan Niculescu, *Solo*, bar 16



Ștefan Niculescu, *Solo*, bar 63

"Solo" is a work where Ștefan Niculescu applies many techniques which he introduced in the universal musical language, such as: sound structures (timbral, modal or spatial), frequency spatial structures, duration, intensity and tone color, sound grids, sound objects, sound edifice, string of sound events.

As a matter of fact, “Solo” justifies the fact that Niculescu rises up the heterophony, well represented in nature<sup>10</sup> at the standard of syntax and stylization proper to XX century contemporary music. No wonder that the texture of the heterophony is characterized by the simultaneous variation of a single melodic line, a kind of complex musical texture having a basic melody played in different rhythms or tempo but with various embellishments and elaborations<sup>11</sup>, fact that makes people to listen to such a music.

It would be no strange exaggeration to conclude that Niculescu’s interest in heterophony qualifies him as a modern and brilliant composer who will be surely inscribed on an Agenda for Tomorrow.

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<sup>10</sup> Steven Brown, *Contagious heterophony: A new theory about the origins of music*, in *Musicae Scientiae*, Spring 2007, Vol XI, n° 1, 3-26, p.3.

<sup>11</sup> <https://www.britannica.com/art/heterophony>, (28 February 2024)

## MYTHS, THE FOCUS OF 20<sup>TH</sup> CENTURY COMPOSERS. AUREL STROE – ORESTIA II

IULIANA ISAC<sup>1</sup> 

**SUMMARY.** It is particularly in the second half of the 20<sup>th</sup> century that the musical milieu displays extremely interesting ideas and creative concepts. Thus, the composers' focus on myths and their world – with the respective archetypal layers, almost naturally function as an extension of the aesthetic spectrum progressing towards a philosophy of existence. A myth is ceremoniously and metaphorically shaped and is composed of archetypal elements incorporated in its formal expression. Myth interpretation renders human consciousness more harmonious and facilitates the understanding of these archetypal images.

**Keywords:** archetypal stories, myth, archetypal content

### On the conscious and unconscious psyche from a Jungian perspective

According to Carl Gustav Jung (1875-1961) *the psyche* includes *the conscious psyche* – the centre of consciousness is the Ego; and *the unconscious psyche* – the Self is the central archetype.

*The conscious Ego* is the personal *consciousness*, the individual reality. It displays a systematic tendency and it „thinks” along a several years' time span. Contrastingly, *the unconscious* and its phenomenology seems to manifest in a chaotic manner, definitely unsystematic and existing during millennial long periods of time. It is a reality *in potentia*, a reality of undiscovered features; one that connects the past – a content that looks back towards the prehistoric world of instincts – to the future – with a pronounced predictability as to the human destiny.

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In fact, any human once born „reproduces the latest stage of evolution that has been reached” as well as „unconsciously contains, as an a priori fact, the entirety of the psychical structure gradually developed along his ancestral line, in an ascending or descending trajectory”<sup>2</sup>. *Consciousness* becomes alienated from these preconditions as it does not acknowledge the fact that they can influence individual destiny. On the contrary it has a tendency of experiencing individual life as if it was unique and non-repeatable. Actually, that which it considers as something new is, for humanity, an archaic story.

Therefore, *the conscious Ego* is always endowed with a new beginning and an early finality whereas the unconscious *psyche* is unfathomably ancient and can be rendered as a permanently evolving loop – and so elongated towards a distant future.

*The unconscious* reality remains in a latent or non-existent state until the moment that certain external elements are activated which undertake the function of a trigger mechanism. It is the case of emotions, affections which emerge as involuntary, instinctive reactions and constitute the factors that undermine the rational order imposed on by *consciousness*.

*The unconscious* generates dreams and visions, emotions and so its intervention is directed towards a precise purpose. Moreover, even if it acts contrary to *consciousness* – since that which is most important for the life of the *unconscious* is ranked lowest within *consciousness* and vice versa<sup>3</sup> (Jung, 2005: 41), it remains compensatory in its expression, meaning that it incessantly seems to attempt to reestablish the lost balance between the two.

The harmonization of *conscious* and *unconscious* data is rendered by the prolonged *process of individuation*; it is an irrational process defined by a grasp of *symbols* since they themselves unify the contents of the two. This union brings about new attitudes of *consciousness*<sup>4</sup>.

Studies reveal the fact that the entire existence of primitive people was grounded in an extremely acute *intuition*, which has meanwhile diminished if only on a conscious level. It remains part of the unconscious and it finds expression precisely in the images rendered by *dreams* – „the *symbols* in a dream are the essential messengers from the instinctive segments of the human mind towards the rational ones, their interpretation enriches the scarcity of *consciousness*, so that the latter learns to understand once more the forgotten language of instincts”<sup>5</sup>.

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<sup>2</sup> Jung, Carl Gustav. *Archetypes and the collective unconscious*. Opere Complete 9/1. Editura TREI, București, 2014, p. 314.

<sup>3</sup> Jung, Carl Gustav. *Aion. Contributions to the Symbolism of Self*. Opere Complete 9/2. Editura TREI, București, 2005, p. 41.

<sup>4</sup> Jung, Carl Gustav. *Archetypes and the collective unconscious*. Opere Complete 9/1. Editura TREI, București, 2014, p. 325.

<sup>5</sup> Jung, Carl Gustav. Von Franz, Marie-Louise. Henderson, Joseph L. Jacobi, Jolande. Jaffe, Aniela. *The human and his symbols*. Editura TREI, București, 2017, p. 60.

The coordinator of *dreams* is the Self which represents „the internal guiding factor” and „the organizing centre which pursues the enrichment and growth of personality”<sup>6</sup> – it is the motor, the trigger factor of the process of individuation. In order to attain a profound existential form, the Self must become free from the intentions of continuous planning, of its attitude defining a member of the pragmatic society<sup>7</sup> and be receptive to the clues and messages generated by the Self.

It is indeed the assignment of each individual to uniquely attain personal fulfilment and it must be noted that for each there is a particular kind of fulfilment – even if one can identify certain similitudes between individuals, personalities, experiences etc. different elements can also be distinguished. As a result, it is practically impossible to synthesize the infinite variations of the individuation process. In the same way the psychical material cannot be completely systematized since it constitutes „a living experience, emotional and irrational in its nature as well as eternally changing”<sup>8</sup>.

### Archetypal stories

*Archetypal stories* are rooted in those *experiences, dreams* and even *hallucinations* which render an *archetypal content*. Essentially individual experience is no more than a projection of the *collective unconscious*, the purpose being that of creating a new story, an actual one that includes pre-existent material.

According to Marie-Louise von Franz<sup>9</sup>, „the more original versions of folk *stories* are local *legends* and parapsychological histories, miraculous stories which emerged from invasions of the *collective unconscious* as lucid hallucinations”<sup>10</sup>. Unlike *myths* which enjoyed tremendous notoriety due to excessive orality, *legends* are the ones to render the idea of a recorded historical time.

As far as *myths* are concerned, Jung places their origin „in the times of the primitive story-teller and his dreams; they are originated from the people who are moved by the vibration of their fantasies”<sup>11</sup> and they are akin to the poets and philosophers who have succeeded them. In the course of time, civilisations were preoccupied by the origin and authenticity of myths

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<sup>6</sup> Jung et al., op. cit, p. 206.

<sup>7</sup> The traditions of an advanced society as well as knowledge can diminish or even block authentic experience.

<sup>8</sup> Jung et al., op. cit, p. 212.

<sup>9</sup> A phenomenon discovered and described by other researchers, too: Max Luthi, Jacob Wyrsh (1892-1980), Heinrich Burkhard (1861-1914) and others.

<sup>10</sup> Von Franz, Marie-Louise. *Interpretation of fairy tales*. Editura TREI, București, 2019, p. 39-40.

<sup>11</sup> Jung et al., op. cit, p. 110.



and concluded that they are archaic traditions presented in a hyperbolic manner. Thus, the metaphorical content was demeaned.

As a consequence, upon following their trajectory in time, it becomes noticeable that the motif of adaptability to contemporary times has influenced and even threatened the existence of *myths* and characters pertaining to them: the ancient gods are reduced to merely civic patrons, like historical or literary characters, while *myths* are rendered as supernatural stories. The mythical symbolism is annihilated since the narrative itself is interpreted as biography, history and science. The current trend has been nevertheless to rediscover the ancient clues and bring the *archetypal images* back into the focus of the modern individual, and so to restore some essential meaning governing the Universe.

As the initial populations only had *myths*, when the respective civilisations declined or vanished, fragments of those myths lived on in *fairytale*s. These are the expression of psychical processes underlying the collective unconscious in its simplest and purest form.

### ***The relation between mythology and the mystery of the unconscious***

In his attempt to understand the mystery of the *unconscious*, the modern man is directed towards an insight into *mythological symbolism* as one of its categories refers to the numinous beings, the demigods or humans endowed with supernatural powers. Thus, the *hero's myth* presents a superhuman and the stories about him inspire the social individual as the hero becomes a role model he seeks to emulate. Therefore, he will adopt a way of life which imitates the heroic character.

Indeed, this attitude completely contrasts to that of previous civilisations who never consciously reflected on their *symbols* but inhabited them and actually became influenced by their meaning. This aspect is explained by the fact that in the beginning human deeds and actions were carried out in an *unconscious* manner, and it was only later that humans began to reflect on the causes which determined the course of their action<sup>12</sup>.

Whether the times under consideration are closer or farther away from ours, the fact is that these elements represent a necessity for the mental health of any people. They are the main source of energy which render life on Earth meaningful and confer structure to human society morally and socially. When they are suppressed or cease to be the source of human concern the consequences can only be negative – they lead to moral degradation, spiritual disintegration, social disorder, dissociation.

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<sup>12</sup> Jung et al., op. cit, p. 100.

The de-humanizing of the modern individual – the fact that he does not respond anymore to *symbols* and numinous ideas, that he has lost the affective, unconscious connexion with natural phenomena – is a result of a loss of emotional energy and of the relation with nature as a result of scientific progress and the prevalence of reason.

This deficit is balanced (or at least there is an attempt to balance it) by compensatory activity realized through *dreams* and their underlying *symbols*. This is an attempt to connect to the *unconscious* which has preserved the primitive features that formed a part of the original mind; the *unconscious* deems to revive some aspects which have been lost to the human mind in the course of historical evolution (illusions, fantasies, instincts, forms of archaic thought).

The study of *individual symbolism*, respectively of the *collective* one requires enormous effort. And yet it is essential in order to salvage a society dominated by subjective consciousness which has renounced visions as well as the powerful, vital ideas which could grant some certainty that the present human condition is tackled appropriately.

### **Myths as inspiration for artistic creativity**

The *myth* represents a dynamic system of *symbols* and *archetypes* which, applied to a formal scheme outlines a story<sup>13</sup>. Modernism proposes a multilateral approach to it – from a historical, philosophical, religious, literary, artistic, scientific perspective. Musically, the *cosmographic* and *transcendental* myths are tackled in various hypostases – from the underlying structural idea to significances of gestures and timbral colour, with view to devising an architectonic form as an artistic symbol of the mythical vision on existence.

There are works to illustrate that such as *Oedipus* (1931) by George Enescu, the *Bassarids* (1966) by the German composer Hans Werner Henze as well as the trilogy *Closed Citadels* – musical in three acts: *Orestia I. Agamemnon* (1973), *Orestia II. The Libation Bearers* (1983) and *Orestia III. The Eumenides* (1988) by Aurel Stroe; the ancient Greek myths as well as the Christian medieval ones are an inspiration source for Tiberiu Olah – *The Trojans*, stage music (1966), Liviu Glodeanu – *Ulysses*, vocal orchestral work (1968) as well as the opera *Zamolxis* (1969) and also Doina Rotaru – *Chimeras*, orchestral work (1994) a.o.<sup>14</sup>.

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<sup>13</sup> Banciu, Ecaterina. *Aesthetical archetypes of the ethos-affectus relation in the history of music*. Editura MediaMusica, Cluj-Napoca, 2006, p. 50.

<sup>14</sup> For further examples see Banciu, Ecaterina. *Aesthetical archetypes of the ethos-affectus relation in the history of music*. Editura MediaMusica, Cluj-Napoca, 2006.

The interest in *mythology* has crossed the temporal border into the 21<sup>st</sup> century. A composer that presented contemporary integrations of the mythological subject was Dan Dediu. He would systematically reinterpret *myths*, philosophical concepts and linguistic theories with surprising skill<sup>15</sup> – see his work *Hibernator* for trombone and orchestra (2010), a drama in 5 tableaux<sup>16</sup> which progresses towards irony on a humorous note, and which displays nuances that at a certain point touch upon the grotesque. The work seems to allude to the *Cave Myth* in Plato's *Republic* and the musical discourse aims at capturing the moment of exiting the cave as a symbol of the access to spirituality.

### **Aurel Stroe. *The Orestia suite***

The *myths* of Greek antiquity represent a permanent source of inspiration for art creators and an indispensable component that facilitates the reconnection with the internal world of the individual, while enabling the exploration of the time and space dimensions of the world cultural memory. *Myths* and *rituals* of the Greek civilisation are powerful symbols of profound significance and their re-dimensioning into the present time once again reaffirms the ongoing presence of this ancient past within the various stages of humanity.

*Orestia* after Aeschylus follows the series of unfortunate and unsettling events which gravitate around the House of Atreides: the murder of Agamemnon by his wife Clytemnestra (in *Orestia I. Agamemnon*), the reunion of Agamemnon's children – Electra and Orestes, their planning to avenge their father by killing Clytemnestra and Aegisthus and Oreste completing the action (*Orestia II. The Libation Bearers*) and the consequences of his action (*Orestia III. The Eumenides*).

The events are centred on the bloody murders which affect the generations of the House in an endless cycle of events. These direct attention to an important aspect, namely the troubled nature of the heritage and the responsibilities which underlie it (Oreste's case and the duty to avenge his father in order to restore justice). Yet, the last part seems to render a context that favours the breaking of this cycle of catastrophe by implementing the idea of a transition from a primitive society, governed by instinct, to a rational society (Oreste's deed is judged and the justification for the act of being tortured by the Furies for that is determined).

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<sup>15</sup> Petecel Theodoru, Despina. *SIMN 2010 – an opportunity to reflect on the arts of the 20<sup>th</sup>-21<sup>st</sup> centuries: iconoclasm or a game culture?*. In Revista MUZICA 3, 2010, p. 28.

<sup>16</sup> *The Cave, Intermezzo I, Dreaming the Dreamer, Intermezzo II and The Commutation.*

In his approach of the *Orestia* suite, composer Aurel Stroe proposes a unifying philosophical and aesthetical vision. The work is a morphogenetic composition and musicologist Sorin Lerescu identifies complex theatrical virtues<sup>17</sup>; the work is invested with valuable symbolical attributes due to the *archetypal* substrate, by means of the mythical characters and by the themes tackled.

Before engaging with the middle part of the work, it is necessary to discuss a few particularities of the other two parts of the suite.

For *Orestia I. Agamemnon*, Aurel Stroe builds a musical universe which is imbued with significance, with continuously evolving sonic structures; the composer resorts to the ancestral folk melos, to noise and archaic forms of song and utterance, to a byzantine type of melody and rhythms rendered by an entire percussionist apparatus as well as to magnetic tape and organ.

The work oscillates between meditative moments, still, flat scenes and contrasting parts, surprisingly shocking as to the timbre and the dynamic employed. All these are subordinate to a fluent musical discourse which is continuously evolving and precipitates up to the extreme point of psychical resistance. Implacable fate, revenge, evoking specific feelings or a specific period are aspects which are intentionally suggested by such particular dynamic proposition.

Subsequently in *Orestia III. The Eumenides*, the saxophone is employed in various timbral hypostases and represents a key element – the entire construction gravitates around it – so that it renders the essence of the entire sonic endeavour. The vision is completed by the presence of the choir and the vocal soloists, accompanied by the colour percussion (maracas, castanets).

The timbral vitality and the emphasis on the vocal melodic trajectory, as they are set up in the first two works, render such orchestral presence as a signature aesthetic vision of the composer Aurel Stroe.

To be noted that the trilogy is marked by Eastern-European influences and also by some from beyond the European sphere, and that it proposes a new aesthetic synthesis – *repetitiveness* and vocality are subjected to a new aesthetic vision, the transition from song to speech, the open architectonic form, the connection with ancient *myths*, with heterophonic song, the reintegration of micro-intervals into the melodic discourse, the employment of extreme register for voice and instruments, all of these imposing an original compositional vision.

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<sup>17</sup> Lerescu, Sorin. *Instrumental Theatre*. Editura Fundației România de Măine, București, 2001, p. 67.

### *Orestia II. The Libation Bearers*

*Orestia II* is a musical in two acts (E.g. 1). The first act can be symbolically described by terms such as night, sky, thunder, water, river, un-mourned grave, beasts, viper, as well as arrow, eagle, sacred oath. The events unfold around these terms – mourning for the lost father, Electra encounters Orestes, „the redeemer of royal houses” and the realization of the revenge plan.

The second act centres on the carrying out of the plan – the court plot followed by the murder of Clitemnestra and Aegisthus; the son being sent by the gods to avenge his father is symbolically associated with terms such as freedom, justice, light, rest, appeasement.

Despite the architectonic structure of the work *Orestia II. The Libation Bearers* being based on a minimal, simplified material, the composer articulates a grandiose type of music – one of the main particularities defining his compositional style.

Aurel Stroe opts for a limited orchestral ensemble: oboe, violin, viola, cello, organ, magnetic tape, an extended section of percussion instruments and adjacent beaters (wooden beaters (dure, soffici e morbide), metal triangle beater, metal broomsticks), handled by two instrument players. The orchestral ensemble is completed by the 11 bird whistles (uccelli) manipulated by the libation bearers’ choir and by certain instrument players, when the score requires their intervention.

Actually, both the instrument players and the vocal performers are to play, as the musical discourse unfolds, not only the whistles mentioned before but also percussion instruments. Naturally, they intervene according to the composer’s directions. Moreover, the instrument players are given the opportunity to take part in the dramatic plot, respectively to merge with the choir when the score allows it<sup>18</sup> – a more than obvious reference to the idea of *instrumental theatre*.

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<sup>18</sup> Stroe, Aurel. *Orestia II* (score), Editura Muzicală, București, p. 3.

E.g. 1

Grave e patetico *sub.p*

ORESTE *mf* *mf* *sub.p* *mf*

O, Her - mes, - ze - ul mor - fi - lar, O -  
 O, Her - mès, - toi le dieu des - morts, - toi

VIOLINO *p dolce* *liscio*

VIOLA *p dolce* *liscio*

VIOLONCELLO *p dolce* *liscio*

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OR. *sub.p* *mf* *sub.p* *mf* *più p*

cro - ti - tor - Dom - ni - ei - pã -  
 pro - tec - teur de - la - puis - san - ce.

Vno

Via

Vlc.

Aurel Stroe. *Orestia II* (the beginning of the work)

As far as the characters are concerned (baritone, mezzosoprano, „mezzo-grave”, bass pedaller, trombone and an actor) and also for the libation bearers group (2 sopranos and 3 mezzosoprano) a predilection for the medium and grave register is evident as well as the exact guidelines from the author that these are to be included in certain patterns, to fulfil certain requirements; they are to enhance the dramatism and a certain primitivism – harsh voices, with almost no vibration (with the exception of Orestes (a baritone))

*Orestia II. The libation Bearers* makes use of fragments from Romanian carols and some from other cultures – Mongolian melodies, Indonesian ones, Indian, Abyssinian. These are assimilated into the basic structure by various means, such as heterophonic transcription of the melody into the spirit of the score, synchronization with other contrasting melodies, implementation of some changes in significance<sup>19</sup>, various alterations of the melody, and respectively of the rhythm.

The work is particularized by the differentiated treatment of rhythm, respectively of the melodic structure, depending on the characters' typology or on the context proposed by the dramatic material. It can also be noted the composer's concern for the mixed timbre between the vocal soloist and the instrument – instruments are transformed into characters playing a special dramatic role. This relation yields another important feature – the voice is not conferred the highest rank within the opera, as it was naturally the case up to that point, but it attempts to assume some characteristics of the instrument. Equalizing the two modes of musical expression renders a new kind of sonic evolution.

## Conclusion

As compared to science which might be considered an evolutionary effort, it is possible to regard *mythology* as an involution effort. Yet one cannot disregard the capacity of the latter to serve as an inexhaustible source of wisdom. Even if these teachings might constantly be subjected to reinterpretation, their archaic fundament and implicitly the organic affiliation to the conception about the Universe cannot be disputed<sup>20</sup>.

*Myths* can fall into decline just as *symbols* can be strongly secularized. Nevertheless, they will not disappear permanently since they pertain to the human being so they are to be encountered in various hypostases of human life<sup>21</sup>. Therefore, they are manifest in various areas of human endeavour including that of music, according each time to a different dynamic depending on the historical age, the individual needs as well as on the needs of the society the individual is part of.

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<sup>19</sup> With regards to the metamorphosis of the melody into a scale belonging to a different system of organizing pitches, the change in tuning.

<sup>20</sup> Kernbach, Victor. *Essential Myths*. Editura Științifică și enciclopedică, București, 1978, p. 15.

<sup>21</sup> Eliade, Mircea. *Images and symbols*. Editura Humanitas, București, 1994, p. 31-32.

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## TRADITION AND MODERNISM IN THE WORKS OF WILHELM GEORG BERGER; *SONATA FOR VIOLA AND CELLO OP. 18*

LEONA VARVARICHI<sup>1</sup> 

**SUMMARY.** This study aims to reveal the blend of the traditional with the modern in the works of Wilhelm Georg Berger, based on the analysis of the *Sonata for Viola and Cello Op. 18* composed in 1962. His work covers more than 50 years, a period in which his style transformed so that Berger composes applying principles formulated through the assiduous research of the musical phenomena, being familiar, in detail, with the old as well as the new. In the first part of the analysis, I shall briefly present aspects of his multidisciplinary personality, starting from the cultural background and context in which Berger created. In the second part, I shall analyze the *Sonata for Viola and Cello Op. 18*, from which I have selected the elements I have considered the most relevant in highlighting the blending between traditional and modern. The aspects are selected through the lens of formal, harmonic, modal, rhythmic, or aesthetic points of view.

**Keywords:** Wilhelm Georg Berger, traditional, modern, *Sonata for Viola and Cello Op. 18*

The second half of the last century is characterized by a paradigm shift in musical creation: the tonal–atonal conflict from the beginning of the 20th century will be replaced by the binomial 'modern at any cost' – 'modern connected to tradition', a change that is felt in the landscape of Romanian musical creation as well. There are various stylistic orientations; on the one hand, there is a group that manifests new stylistic orientations (such as Anatol Vieru, Tiberiu Olah, Aurel Stroe, Myriam Marbé or Cornel Țăranu), and on the other hand, there is a group that seeks to combine the old with the new and

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remains close to the aesthetics of Enescu (such as Pascal Bentoiu, Dumitru Capoianu, Wilhelm Georg Berger or Theodor Grigoriu). The composers from both groups taken as examples, belong to the prolific generation active after 1950 and will be considered as belonging to the categories: 'modern-radical' and 'modern-moderate,' respectively<sup>2</sup>. This classification, however, is not absolute, as Anatol Vieru, a so-called radical, and Wilhelm Georg Berger, a so-called moderate, shared the same concern for the modal system in their volumes published just one year apart<sup>3</sup>. Berger's theory is based on the use of Fibonacci's sequence in the intervallic structure of the modes generating 12 types of modes. The modal scales he defines in this way have a significant melodic essence<sup>4</sup>. This theory is also shared by Aurel Stroe in *Arcade (Arches)* published in 1962, a work in which Stroe uses the modal constructions defined by Berger. However, even if the language used in composition is modern, Berger's work reveals a predilection for classical structures and the way he organizes the musical discourse.

If we consider Berger's cultural background, we can understand that his preference for traditions, which he assimilates with new stylistic trends, may be due to his early familiarity with Protestant music. In addition, Berger developed an autonomous composition system focused on order and systematization, combining Baroque and Classical architectural elements with the modern modal language. Counterpoint is among the elaborate techniques used in polyphonic constructions, and the musical discourse is associated with a distinct imprint of tradition regarding the structure, reflected in the use of combinations of fixed and improvisational forms.

Wilhelm Georg Berger was born in Rupea, into a Saxon family that, by tradition, cherished music and considered it indispensable for education. The first musical notions were learned in the family, as well as sometimes the first contact with a musical instrument. Berger grew up in such an environment, learned to play the organ, the violin, to conduct a choir and, under the guidance of his uncle, Konrad Kramberger, he assimilated his first notions of musical science<sup>5</sup>. Later, his musical personality developed in a multidisciplinary manner.

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<sup>2</sup> Valentina Sandu-Dediu. "Despre moderații și radicali: Hermann Danuser" in "Octave paralele" (*About Moderates and Radicals; Hermann Danuser in Parallel Octaves*), Humanitas Publishing House, Bucharest, 2014, p. 211.

<sup>3</sup> "Cartea modurilor" (*The Book of Modes*) by Aurel Stroe appears in 1980, one year after the appearance of Berger's volume *Modal Dimensions*.

<sup>4</sup> Wilhelm Georg Berger. „Moduri și proporții”, în „Dimensiuni modale” (*Modes and Proportions* in *Modal Dimensions*), Musical Publishing House, București, 1979, p. 16.

<sup>5</sup> Tudor Mihai. "Wilhelm Georg Berger: teoretician și compozitor" (*Wilhelm Georg Berger: Theoretician and Composer*), 2021, p. 1.

<https://www.scribd.com/document/490625856/Wilhelm-Georg-Berger-1929-1993-SEC-XX> [6.02.2024]

He completed his studies at the Bucharest Conservatory between 1948 and 1952 where he studied under remarkable personalities: Alexandru Rădulescu (viola), Ioan Șerfezi (theory and solfeggio), Zeno Vancea (history of music) or Theodor Rogalski (orchestration). At the same time, he took private violin lessons with Cecilia Nițulescu-Lupu and Anton Adrian Sarvaș and chamber music lessons with Benjamin Bernfeld. He began his career as a performer, playing the viola in the A. A. Sarvaș Quartet, then in the George Enescu Philharmonic Orchestra in Bucharest, and in the quartet of the Union of Composers, of which he was a founding member. The Quartet of the Union of Composers will be the ensemble that will perform numerous premieres of works by Romanian composers of the time.

In 1951, Berger completed his first work, *Lobgesänge in der Nacht*, a cycle of lieder for soprano and organ, using ten poems by Maria Scherg, from the volume *Jahr und Leben*, so that his passion for composition shall grow together with his interpretative activity. His oeuvre will encompass works in numerous genres (excluding opera): in addition to the 24 symphonies and 21 string quartets, there will be added miniatures, cycles of lieder, oratorios, concertos, sonatas, and masses. Not many composers got national and international recognition such as Berger had. Is distinguished with the price “Prince Rainier III de Monaco”, Monte Carlo – 1964 for the *Sonata for solo violin op.24*, 1st Prize at the International Composition Competition, Liege – 1965 for the *String Quartet no. 6 „Epos”*, 1st Prize at the International Competition Queen Elisabeth of Belgium, Brussels – 1966 for the *Concert for violin and orchestra*<sup>6</sup>.

The effervescence shown in his art of composition was combined with his tireless curiosity in researching musical phenomena. Similar practice can be found in the musical thinking of Paul Hindemith and Olivier Messiaen. Berger himself admitted his affinity with the language of Hindemith or Reger<sup>7</sup>. Thus, volumes such as *Aesthetics of Sonatas, Modal Dimensions, Symphonic Music* in 5 Volumes, *The String Quartet from Haydn to Debussy*, *The String Quartet from Reger to Enescu*, *Guide for Chamber Instrumental Music* and many others will be published. His interest in music theory started long before the publication of the first volume (1965). I also recall here the *Quantity and Quality Analysis of the Sound Field* of 1950 which, unfortunately, remained unpublished. In the last part of his career, Berger returned to performance as

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<sup>6</sup> Viorel Cosma. “Muzicienii români: compozitori și muzicologi” (*Romanian Musicians: Composers and Musicologists*, Musical Publishing House, Bucharest, 1970, pp. 64-65.

<sup>7</sup> Wilhelm Georg Berger, interview published in Laura Manolache – “Șase portrete de compozitori români” (*Six Portraits of Romanian Composers*), Musical Publishing House, București, 2002, p. 20.

a conductor, making his debut at one of the editions of the International Chamber Music Festival in Braşov. A fortuitous circumstance brings him to the conductor's podium of the Chamber Orchestra of the Braşov Philharmonic, substituting for the Madrigal Choir concert. Also, one cannot forget Berger's work as a mentor. Remarkable personalities of the interpretative art, such as the members of the Voces Quartet, obtained inspiration from the knowledge generously shared by the maestro. For his whole activity and the contribution brought to the Romanian culture, Berger was distinguished with prizes by the Romanian Academy (1966 and 1985), UCMR (1967, 1974, 1977, 1981, 1985, 1990), Order of Cultural Merit, 4th Class (1967), 3rd Class (1969), 2nd Class (1974) and Order of 23 August (1979)<sup>8</sup>.

Trained as a violist, Berger dedicates a series of compositions to this instrument, 4 concertos<sup>9</sup> and 4 sonatas<sup>10</sup>, where the viola has different partners. Thus, the *Sonata for Viola and Cello op. 18*, composed in 1962, is relevant in the context of the topic for this study. The Sonata is a 4-part cycle, *Fantasia, Recitativo, Arioso, and Fugue*, like Bach's *Suites for solo cello* or *the Suites and Partitas for solo violin*. Even if the titles of the parts do not follow a pattern, they maintain a sequence based on the principle of contrast and alternation.

Part I (*Fantasia*) is cast in the pattern of a tripartite lied with a refrain, A-B-A. Even though the form is classically inspired, it is approached in a free manner, incorporating numerous elements of improvisation. Considering that the imitative technique is widely employed, an affinity with the genre of the two-voice invention, as known from J. S. Bach, can be observed. The melodic lines that open Part I are accompanied by the viola's "corda da recita" on the sixth and seventh degrees of the mixolydian mode, supporting the cello, and vice versa, with the cello's counterpoint on the viola's theme. In the median section, there is a turnaround of the main viola melody, while the cello counterpoints with a flow of triplets which, because of their manner of performance, spiccato, creates a powerful colorful effect. The violent dynamic contrast between the main melodic line in unison at *pp* and the erupting isorhythm in *ff* marks the culmination of the section.

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<sup>8</sup> Viorel Cosma, *Muzicieni din România. Lexicon bio-bibliografic, (Musicians from Romania: Bio-bibliographic Lexicon)* vol. I, Musical Publishing House, Bucharest, 1989, p. 121.

<sup>9</sup> *Concert no. 1 for viola and orchestra op. 12* (1959), *Concert no. 2 for viola and orchestra op. 16* (1961), *Concert for violin, viola and orchestra op. 55* (1978) and *Solo Concert for viola op. 94* (1990) (<https://rama.org.ro/wp-content/uploads/2022/02/Berger-lista-lucrari-cronologic.pdf>).

<sup>10</sup> *Sonata for viola and piano op. 3* (1957), *Sonata for viola and cello op. 18* (1962), *Sonata for flute, viola, and cello op. 27* (1965), *Sonata for solo viola op. 35* (1968) (<https://rama.org.ro/wp-content/uploads/2022/02/Berger-lista-lucrari-cronologic.pdf>).

From a harmonic perspective, the first movement exposes numerous chords and progressions that are perfectly tonal, yet their superimposition goes beyond the traditional line. Thus, the B major chord overlaid on C-sharp minor or the sequence A-flat minor – E-flat minor superimposed on G mixolydian are notable. Also, in the reprise, the theme presented by the cello takes on a dodecaphonic-serial aspect.<sup>11</sup>

The rhythmic-metric analysis reveals an abundance of contrasts. Rhythmic formulas in regular subdivisions arranged complementarily in the lines of the two instruments, unfold in a diversified metric. Thus, we find measures of 5/8, 6/8, 2/8, 3/8, 4/8, and the binary-ternary alternation present in this part frequently appears from one measure to another. The rhythmic construction system based on the complementarity principle has its roots in Bach's polyphony and facilitates the highlighting of voices, while the rhythmic variety resulting from the succession of alternative measures avoids repetitiveness and symmetry.

The title that Berger gives to the first part of the sonata can be considered an allusion to the genre addressed throughout the history of music, such as Bach's *Chromatic Fantasy and Fugue*, Beethoven's *Fantasy op. 77*, Mozart's *Fantasy in Re minor K 397 and in Do minor K 475*, or the romantic fantasies of Schumann and Chopin. However, the language and sound organization leave the traditional sphere.

The second part, *Recitativo*, has a tripartite form of the contrabasso type, ABB. The three sections have different tempo indications, ranging from *Allegro moderato*, lively with dramatic effects, to *Meno mosso* in the first section B, and *Calmo* in the second section B. The transition, from bursts of the motif of destiny (Fate-motif), with the augmentation of durations (in sixteenths on the viola, in quarters on the cello), to the unison of the two instruments and the separation from unison into two complementary melodic lines, establishes a calm that sets the stage for the poetic atmosphere of the upcoming section, *Arioso*.

From a harmonic point of view, *Recitativo* has a transparent and linear aspect, with one moment marked by chords in the climax. Certainly, the intervals that make up the diminished seventh chord with an added sixth disturb the third and sixth consonants that precede and follow it. The presence of the minor third (mi-sol) that transforms into a major third (with the appearance of A flat, enharmonically equivalent to G sharp) creates a state of ambiguity and minor-major conflict, contributing to maintaining tension alongside the strongly contrasting dynamics (pp-fff). The composer's preference for melodic scales always searching for stable pillars is noteworthy.

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<sup>11</sup> G-A-A flat -E flat-D-E-F sharp-C-D-E flat-B-E.

This choice generates a type of “infinite melody” which, although tensioned, ensures the fluency of the recitative.

The *Recitativo* is constructed rhythmically from waves with a double direction. Thus, tension relief and tensioning are achieved through the distribution of metric accents (7/4, 6/4, 5/4, 4/4, 3/4, 2/4, 1/4, and vice versa) and the wide dynamic range (ff → p and vice versa). In the middle section, the first B, we find the melodic line in compound unison composed of eighth notes assimilated to the syllables of the declamation. We observe that eighths, as both regular and exceptional divisions, create subtle nuances in the discourse.

The third movement, *Arioso*, is characterized by a distinctly melodious melodic line in a restrained tempo. Moreover, Berger's tempo indication, *Larghetto, lirico e calmo*, is eloquent regarding the desired character. *Arioso* is the type that can replace a preceding *Recitativo* before an *Aria* or can be preceded by a *Recitativo*.<sup>12</sup> Even if it is specific to the opera, we can also find it in instrumental music, such as *Sonata for piano op. 110* by Beethoven, as a third movement preceding *Fugue*<sup>13</sup>.

The sound construction follows the pattern of a tripartite lied form, ABA, where B is divided into three microsections. The cantilena, as the main melodic line, is presented by the cello, while the viola indicates a complementary contrapuntal line. The main melodic line of section B is divided between the cello (in the first microsection of B) and the viola (in the second microsection), following the principle of imitation. The ending of the section starts similarly to the exposition, but the roles of the two instruments are reversed. Then, the music fades away through motivic fragmentation and dynamic decrease.

From a harmonic perspective, *Arioso* outlines latently some chords generated by the polyphonic interweaving of voices. The A-flat chord, with two-thirds (C-flat, C), enriched with melodic and chromatic notes, is present throughout the entire first section. The middle section unfolds based on a sequence of chords with dual valence (major-minor) derived from mixtures of sixths and thirds in the viola's counterpoint. The culmination of the part is marked by a C major chord with an augmented second and augmented fourth added. The tension relaxes throughout the recapitulation towards A-flat major through the fifth A-flat to E-flat in the final part.

The rhythm of the movement is related to that of Bach in the *Aria from Suite No. 3 for Orchestra*, where the eighth note is the unit of time. In Berger's work, however, the meter is highly varied (2/8, 3/8, 3/16, 4/16), expressing an asymmetry that suggests the vocal nature of the music. Unlike the square

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<sup>12</sup> Leoncavallo, *Paiate (Pagliacci)* act I.

<sup>13</sup> Dumitru Bughici, “Dicționar de forme și genuri muzicale” (*Dictionary of Musical Forms and Genres*), Muzicală Publishing House, Bucharest, 1978, p. 20

structures of instrumental phraseology, vocal singing phrases physiologically depending on breathing. The ornamental Baroque character is present throughout the part, with the eighth note supporting a remarkable variety of subdivisions and groupings. Melodic continuity is perfect, the succession of rhythmic formulas is complementary, and polyphonic dialogues stand out, although the sonic texture is loaded with ornamental notes.

The *Fugue* concludes the cycle of movements that make up the *Sonata for Viola and Cello, Op. 18*. The form is that of a simple fugue, and the fugue's pattern is as found in the masterpiece that served as its model, Bach's *Wohltemperiertes Klavier*: exposition, episode 1, recapitulation, episode 2, recapitulation, episode 3, recapitulation 4, final recapitulation, epilogue. The intervallic relationships between themes and responses are dissonant, with an augmented fifth and a diminished fifth, and their exposition occurs in the bass-alto and tenor-soprano tandems, respectively. The treatment of thematic material in the reprisals is based on various procedures, ranging from simple exposition to rhythmic diminution, condensing the four measures into one, or unison. The episodes are based on extractions from the counterpoint of the first response, and elaborations of thematic motives in terms of intervals, instrumentation, or dynamics. The interesting aspect is episode 2, which introduces new material and, in terms of the affect theory in Baroque music, assimilates the "sighing motive."

The tradition-modernism opposition is also reflected at a harmonic level. The vertical elements reveal unique harmonic constructions that tend to blur the distinction between consonance and dissonance but mark the unfolding of polyphony horizontally. The four voices construct, in the exposition, a G major seventh chord with an augmented fifth, due to the D sharp at the first entry of the viola. We can note Berger's predilection for inversions and added notes, as well as the minor-major balance he creates, which leads to strange sonorities or profound instability, especially when accompanied by extreme dynamic indications.

Analyzing from a modal perspective, we observe that the melodic structures are based on dodecaphonic series, without being overly strict. For example, the theme uses the series G, A-flat, G-flat, F, D, E, D-sharp, C, B, G, B, in which the note G is repeated. The response appears when the theme series is not yet exhausted, thus identifying only the following eight notes: D-sharp, E, F, D, C-sharp, A-sharp, C, A. The themed series exposed by the tenor consists of seven notes: B, C-sharp, D, B-flat, A, F-flat, D-sharp, while the response's series consists of: F, G, B-flat, E, D-sharp, B, G-sharp. It can be assumed, thus, that the exposition contains, "in nuce" (obviously), the idea of stretto. Additionally, it is observed that, by extracting the first note of each thematic beginning, the structure G, B, D sharp, F, is obtained, often encountered throughout the fugue, either in the horizontal or vertical plane.



According to Bach's tradition, long rhythmic values found in this movement lead to the conclusion they are part of the vocal fugues, which are based on a "cantus firmus" type line. The full note the fugue starts with, the gradual decrease of the durations, and the fragmentation through pauses create a space fit to highlight the counterpoint of the theme. Moreover, the entire rhythmic tableau of the fugue is complementary, the technique allowing the highlighting of polyphonic layers. Unlike the preceding movements, the fugue uses relatively few types of durations, but their combination is extremely varied. Also, in contrast with the first three movements, the metric remains unchanged (4/4) until the *Epilogo*, which quotes thematic elements extracted from all four movements and enunciates them in reverse order.

## Conclusions

Berger developed his system of composition, in which the musical discourse generated by a modern modal language is organized into Baroque and Classical structures. Counterpoint is one of the frequently and skillfully used techniques in polyphonic constructions, with the composer consistently assigning special importance to the melodic factor. The scope and monumentality that characterize his work are derived from a profound understanding of structural tradition, reflected in the combination of fixed forms with improvisational ones. Consistently concerned with order and systematization, Wilhelm Georg Berger has always balanced discourse on music with creativity in composition. As he said himself: "The composition focuses on the science and intuition of the music inventor to impart expression, beauty, communicative power, and artistic meaning to a sonorous material permeated and dominated by the spirit of necessary order and, in its essence, potentially exploitable through acts of creation."<sup>14</sup>

I used the *Sonata for viola and cello op. 18* for analysis because the highlighted elements fully reflect the combination of tradition and modernism. The construction in the form of a cycle, similar to Baroque suites and partitas, the titles of the movements, their arrangement in this order, and the chosen forms for each of them constitute the framework in which Berger elaborated a musical discourse based on a modern language using serial technique applied to modes, polytonality, novel instrumental and timbral combinations, diverse sonorities achieved through strongly contrasting dynamics, and the extreme registers of the instruments.

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<sup>14</sup> Wilhelm Georg Berger, *Dimensiuni modale (Modal Dimensions)*, Musical Publishing House, Bucharest, 1979, p. 271.

The deepening, adaptation, and utilization of a specific thought model demonstrate the high level of combinatorial complexity in Berger's oeuvre. Like many other composers in 20th century, Berger did not identify himself with a specific modern music movement because his synthetic nature did not fit into a single stylistic direction<sup>15</sup>, but blending the traditional with the modern gave his compositions a character of unity in diversity.

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<sup>15</sup> Octavian Lazăr Cosma, „Simfoniile lui Wilhelm G. Berger. Considerații stilistice” in *Studii de muzicologie IV (Wilhelm Georg Berger's Symphonies. Stylistic Considerations in Studies of Musicology IV)*, Bucharest, Musical Publishing House, 1979

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<https://rama.org.ro/wp-content/uploads/2022/02/Berger-lista-lucrari-cronologic.pdf>  
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## THE GATES OF SKY BY EDE TERÉNYI: MUSIC ANALYSIS

ATTILA FODOR<sup>1</sup> 

**SUMMARY.** In our previous paper, we examined the genesis of the choral work, its textual and musical sources, the intellectual and cultural influences that may have played a role in its creation. Starting from this complex ideological background, in this paper we will examine, through a detailed analysis of the score, how the composition's structure, musical language and techniques bring the text to life, where its message is directed, and what additional conceptual and expressive value they provide. The Gates of Sky is, in a certain reading, a cultural-anthropological journey, partly based on historical references, partly mythical. However, its rich musical language and symbolic meanings only gain significance if they are combined with a suitable and convincing sound dramaturgy. For the author's basic aim is not merely to evoke a ritual, but to give the performers and the audience the opportunity to experience the metamorphosis it embodies.

**Keywords:** Ede Terényi, Ernő Lendvai, The Gates of Sky, choir music, ritual, world tree

### Choral poem or ritual?

In the first edition (Mixed Choirs, 2005), Terényi called The Gates of Sky, along with Black-Red set on Sándor Kányádi's<sup>2</sup> text, a choral poem. The international literature does not provide much information about this genre. In Romanian musicology<sup>3</sup> the term is used to describe larger-scale, frequently dramatic (or ballad-like), multi-movement choral works, a cappella or with instrumental accompaniment, mostly inspired by folk music.

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<sup>2</sup> Sándor Kányádi (1929-2018), one of the most significant Hungarian poets of Transylvania in the 20<sup>th</sup> century.

<sup>3</sup> Cf. Valentina Sandu-Dediu. *Muzica românească între 1944-2000 (Romanian Music between 1944-2000)*. Editura Muzicală, București, 2002, p. 139.



Terényi's choral poems are not the first ones in the Hungarian composition of Transylvania.<sup>4</sup> In his case, the two above mentioned works stand out from his other mixed choirs by the high number of voices and, above all, by their multi-movement structure. Another common feature is that their lyrics highlight the folk culture's different states of being seen in a broader time frame.

As we already have mentioned<sup>5</sup>, Terényi developed *The Gates of Sky* probably during the early 2000s into a much larger work by adding two further parts. The initial title was now applied to the trilogy as a whole, while the former, unaltered piece was renamed *Ritual*. This suggests that he has not merely expanded the earlier material, but reinterpreted its function in a broader dramaturgical context. During this period, he dedicated two essays to the relationship of modern music and shamanism, which not only shed light on the reasons for this change, but also help to unravel the creative concept behind the original composition.

The first (*Artists - or Shamans?*, 2001), written half a decade after the completion of the choral poem, was quoted earlier<sup>6</sup>. The starting point for this short contemplation is the Yakut legend on the purpose, method and requirements of shamanic journeys, taken from Jankovics' book, which is used as a motto for the 2013 edition. The essence of Terényi's argument is that the true artist, in the process of creation and performance, traverses a similar path between earth and heaven to that of the shaman. This idea is taken further in his next essay entitled *Modern Music – Shamanic belief* (2011), in which he explores the possibility and criteria of the artwork as a ritual.<sup>7</sup> As he wrote: "The shamanic journey is in fact a travel between the present world and that of beyond, both by the author himself, and by the transformation that takes place in the events of his work."<sup>8</sup> In his view, the authentic music ritual is not primarily found in external aspects (title,

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<sup>4</sup> Such examples are *Seven choral poems* by Aladár Zoltán (1929-1978), or *Steaua stelelor* by Albert Winkler (1930-1992).

<sup>5</sup> See Attila Fodor. *The Gates of Sky* by Ede Terényi: Sources and Context. In *Studia UBB Musica*, LXVIII, 2, 2023, pp. 388-390.

<sup>6</sup> *Idem*, p. 393.

<sup>7</sup> One of its important implications for our study is the phenomena of incantation, characteristic of ritual music, which is mainly realized with repetitive means. Whereas for Eastern European composers (e.g. Stravinsky, Bartók, etc.) this technique was a way of reviving their own ancestral traditions, others, mainly in the West, used it to evoke the sacred ceremonies of other continents (Africa, the Far East, etc.). Terényi has had the opportunity to hear works of similar inspiration from the workshop of his colleagues in Cluj (e.g. Cornel Țăranu's *Nomadic Songs* or Péter Szeghő's *Incantations*), but it seems that the spiritual influences of the 1990s (detailed in our previous paper) were more decisive in this respect.

<sup>8</sup> Terényi Ede. *Harangvirág – harangszó (Bellflower – Ringing Bell)*. Grafycolor, Cluj, 2012. First published in *Helikon*, Vol. 22, No. 10, 25 May 2011.

programme, symbolic references, etc.), but in the underlying structure and the dramaturgical organization of the piece, which allows to be experienced during the performance and reception. As an argument, he invokes two significant works: *The Rite of Spring* and *Cantata Profana*. The latter is related to our topic, as is Ernő Lendvai's<sup>9</sup> reading of Bartók in a general sense.

### From structure to sound dramaturgy

It is not very common for a musicologist to be regarded as a composer's mentor.<sup>10</sup> This particular respect was primarily addressed to Lendvai's sound system theory and his insights into the dramaturgy of sound<sup>11</sup>. Although the relevance of the so-called axial system and the golden ratio to the whole of Bartók's oeuvre has long been a matter of debate<sup>12</sup>, Terényi not only in his own treatise on harmony<sup>13</sup>, but also as an artist<sup>14</sup>,

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<sup>9</sup> Ernő Lendvai (1925-1993), Hungarian musicologist. He is best known for his innovative analytical approach to Bartók's music. His first paper (*Sonata for two pianos and percussion*, 1937), published while he was still in college, attracted a great deal of attention. He is the author of several volumes, mainly analyzing the major works of the Bartók's oeuvre, but he has also written about the music of Kodály and Verdi.

<sup>10</sup> Besides Lendvai, he also regarded Kodály as his master. Although he did not study with him personally, he took some of his early works to the elderly composer, who gave advice to the young Terényi by means of written notes. His intellectual ties with Bartók were even deeper. In his own words: „I've been fascinated by Bartók since I was a child: he is my musical father, I consider him a genetic relative, I am in music through him.” In Terényi Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I. (My Music - My Life. Thoughts – portraits – memories. Autobiography I.)*. Grafycolor, Cluj-Napoca, 2020, p. 18.

<sup>11</sup> Remembering Lendvai, he wrote the followings on this subject: „The science of sound dramaturgy, in its essence, brings us close to the world of the CREATIVE artist: it sheds light on the CONTENT of MUSIC. The essence of real creation is the conception of content and its expression, its development, its dramaturgical organization through musical elements. At the level of MASTERWORK, the emphasis is mainly on the construction (the structure). In a work seen as CREATION, a high level of artistic ORGANISATION comes to the fore. Big difference. In the latter case, we are looking for an answer to the question of WHAT, WHERE, WHY it is united and how much it is at the service of the work's content. In other words, what kind of content is displayed by the ARTWORK. It raises the question of the balance, the unity and the quality regarding the CREATIVE INTENTION and its fulfillment as SONORITY. To what extent do the content and the sonority overlap? And finally, in relation to the work as a whole, how does the dramaturgy of the SOUND EVENTS unfold in the light of the work's core concept.” In Idem, p. 70.

<sup>12</sup> See, for example: Kárpáti János. *A Bartók-értés zsákutcái (The Dead Ends of Bartók-Understanding)*. In *Holmi*, XIX, No. 8, 2007, pp. 1027-1039.

<sup>13</sup> Ede Terényi. *The Harmony of the Modern Music*. Grafycolor, Cluj, 2006.

<sup>14</sup> From this point of view, the stylistic grounding of Lendvai's theory seems to be secondary, since the application of his insights as a creative concept can hardly be judged by the criteria of scientific validity.

assumed the dual approach of the geometric and gravitational<sup>15</sup> structures. Moreover, he was concerned with their relationship both in theory and in practice.

His research resulted in the realization that there is no third way<sup>16</sup>, which presumably encouraged and, in a sense, validated his musical-historical adventures. After the playful world of the neo-concertos of the 80s, this was reflected more profoundly in the organic works of the 90s. While the aforementioned systems may evoke certain associated periods and styles, these can be detached from their original time horizons through their mixed use and the application of various traditional and modern compositional techniques.

The Gates of Sky is, in fact, such a cultural-anthropological journey, partly based on historical references, partly mythical. It evokes - perhaps as a symbolic gesture - some elements of the Cantata profana's concept and organizational principle<sup>17</sup> as formulated by Lendvai, above all the pantheistic world view and the idea of metamorphosis.

The repetitive tendency, which is characteristic of Terényi's music in general, is of particular importance in this composition, since it permeates the entire deep structure, and is often present on the surface in the form of

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<sup>15</sup> Lendvai, referred to Bartók's dual harmonic world as chromatic (the golden ratio system) and diatonic (the acoustic or overtone system). Among others, he also demonstrated his theory with mathematical parallels, namely the geometric and arithmetic ratios. So, he already uses the term geometric, even if not in a generic sense, whereas the concept of gravitational probably comes from Terényi.

<sup>16</sup> He summarizes this as follows: „In music - and here we always mean European polyphony - it was only in the 16th century that the process of tonal thinking was completed. The scales are still modal, but the cadenzas are now tonal according to the major-minor system. Chords are based on root notes, on centers of gravity, so they are PITCH-STALAGMITES. It is an artificially designed tonal system that has been alive and reigning for thousands of years. It radiates confidence, strength, calmness, we always recognize the reference points, we know where we are, that is what atonality has taken away from the audience. Music before polyphonic-tonal music was dominated by the tonal structures based on the golden ratio: la-so-mi, do-la-mi (read from top to bottom in a solmization). [...] In this system, the fixed point is not at the bottom of the chord, but at the top (hangs the notes of the chord, grape-cluster-like), so they are PITCH-STALACTITES. [...] In fact, this is the natural environment of musical sound, and it is as old as mankind. This timeframe is vast compared to the timeframe of the thousand-year-old tonal gravitational music. I, like all my contemporaries, use both systems, so we are moving in a 100-year time frame of a mixed sound system. The neo-styles bring back the tonal system for a while, the followers of the ancient primitive sonority (e.g. folklorism, neo-primitive experiments, repetitive music, etc.) are the vanguards of the primitive sound. The scales tip this way and that. And it will continue to do so until the end of time.” In Balázs Sándor. “Öt érzék és a lélek harmóniája. Terényi Ede zeneszerzővel Balázs Sándor beszélget” (“Five senses and harmony of the soul. Sándor Balázs talks to composer Ede Terényi.”) In Papp Endre [ed.]. *Hitel*, XXX, No. 5, May 2017, pp. 59-60.

<sup>17</sup> These will be mentioned in the analysis.

recurring rhythms and percussion instruments. This is related not only to the ritual character, but also to the geometric shift of the soundscape, a correlation that the composer himself has formulated.<sup>18</sup>

However, far from resulting in monotony, this concept serves an intentional dramaturgic purpose: on the one hand, it shifts attention from the “external” musical events to the internal experience; on the other, it focuses on the fundamental sonic centeredness of the composition, which, like and closely related to the complex, often symbolically used time organization, can lead to a rich, nuanced and effective acoustic result; and, beyond that, to the experience of a cathartic state. Perhaps that is why the author in *Artists - or Shamans?* compared the performer to the shaman, whom he calls the re-creator.<sup>19</sup> All this raises the idea that Terényi did not intend *The Gates of Sky* merely to evoke a ritual, but to be a kind of genuine ceremonial music that would bring about a real inner transformation.

### The motto

As mentioned in our previous paper, the 2013 version has been completed with a musical motto and additional colored geometric diagrams, arranged in horizontal and vertical symmetry, including excerpts of musical scores. Although the latter are not dealt with in detail here, it is worth mentioning that some of the structures (chords, harmonies, tonal systems) they contain are more or less recognizable in the architecture and organization of the original work.<sup>20</sup>

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<sup>18</sup> “The repetitive tendency in my work is most strongly expressed. That’s why one of my critics remarked: ‘T.E. was composing repetitive music before it had even been invented.’ I think that is a correct statement. The structure of repetitive music is similar, sometimes even identical, to the way a plant brings its leaves one after the other, repeats them. See, the previous idea (of structuring music on the basis of natural models) can also be expressed in this way.” In *Idem*, p. 67. Note that the correlation given in the quoted passage comes from Lendvai, who considered that the geometric system reflected the organic existence of the plant world.

<sup>19</sup> In the essay *Artist – or Shamans?* he writes: “The shaman’s work is an immediate, but one-time LIVING CREATION: establishing connections with different energy planes, dimensional systems. In essence, it corresponds to the interpretation of an artwork. The shaman is therefore a performer, but also a creator. Performers are also often said to recreate the work.” Terényi Ede. *Zene tegnap, ma, holnap (Music yesterday, today and tomorrow)*. Stúdium Könyvkiadó, Kolozsvár, 2004, p. 25. Originally in *Helikon*, XII, No. 18, 25 September 2001.

<sup>20</sup> Here, we have in mind in particular the figure entitled *The Boughs of Galaxy*. Cf. Terényi Ede. *The Gates of Sky*. Grafycolor, Cluj-Napoca, 2013, pp. 179-182.



### The motto

The motto begins with a set of pitches, numbered in a way reminiscent of Allen Forte's pitch class concept<sup>21</sup>, who assigned rising Arabic numerals to each of the twelve chromatic tones. However, Terényi associates C not with 0 but with 1, so we can assume that behind the change there may be symbolic reasons.

The appearance of the trinity is noteworthy, since it contains just so many fragments and each of them (with the exception of the last one) is divided into such a number of "beats". This can refer to the number of movements and broadly, to the overall structure of the extended work ("trilogy"). The central D note of this piece (here presented as a kind of *finalis*) is given this number, and its second occurrence is preceded by a triplet, which has a symbolic significance in the last movement's (*Life Tree*) Christian message.

The tonal relations create a modern impression, while the visual representation of time is rather old-fashioned (characteristic for the first movement), i.e. they bear a distinctive feature of the pre- and post-tonal eras. Likewise, the horizontal and vertical relations involve both the subtonal turn (C-D), reminiscent of modality, and the phenomenon of Bartók's mistuning technique<sup>22</sup> (C-C#). The Forte allusion may suggest the idea of liberation from the gravitational system (atonality), but it also contains the intervals of the

<sup>21</sup> Allen Forte. *The Structure of Atonal Music*. Yale University Press, New Haven & London, 1973, pp. 1-3.

<sup>22</sup> This theory was elaborated by János Kárpáti, based on the idea of Bence Szabolcsi. Essentially it means, that the tritone, the diminished (or augmented) octave, as well as the transformation of the major third into a perfect fourth or minor third, which are common in Bartók's music, are not necessarily the result of the of golden ratio relationships as described by Lendvai, but a result of mistuning of the intervals and tonal frames of acoustic origin (overtone-based) by their alteration in ascending or descending directions. This essentially calls into question the legitimacy of the axial system. Cf. Kárpáti János. *Bartók kamarazenéje (Bartók's Chamber Music)*. Zeneműkiadó Vállalat, Budapest, 1976; and Kárpáti János. *Bartók-analítika (Bartók-Analytics)*. Rózsavölgyi és Társa, Budapest, 2003.

geometric one (minor second, major second, perfect fourth, tritone<sup>23</sup>, respectively minor sixth, diminished and augmented octave in polyphonic setting). The chord at the end of the model combines the two systems (dominant seventh and beta<sup>24</sup>), while the fermata sign seems to refer to Terényi's statement quoted<sup>25</sup> earlier.

The three facture-types (monody, cantus firmus polyphony and layered chordal superimposition) mark certain milestones of the compositional history, each of which is given a dramaturgically distinct role in the piece. Meanwhile, the motto is also reflected in the tonal centers and tritone relations of the outer movements.

The structure of the "final chord" indicates that there is no need for a resolution<sup>26</sup>, since its D fundamental is not a tonic, but a central pillar, which is complemented, among other things, by its antipole (G#). It also marks the end point of the work's harmonic language (extended tonality). If the model is mirrored along a horizontal axis, we get a synthesized view of the overall symmetric structure, both in vertical and temporal sense. It is on this idea that the work's axis, the second movement, and the macro-structure as a whole are based.

## Analysis

### *World Tree*

The opening movement is raw music of elemental energy, evoking the imaginary world of the magical-syncretic<sup>27</sup> age. Its ritual character is mainly due to the constant presence of percussion instruments, repetitive elements and the incantation. The melodic writing is simple, consisting of relatively few notes, mostly used in a step-like movement. Vertically speaking, the defining presence of geometrical relations is noticeable. In the polyphonic moments, one finds both old (organum, heterophony) and modern techniques (moving clusters).

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<sup>23</sup> Lendvai assigns the augmented fourth to the acoustic system (overtone 11) whereas the diminished fifth is associated with the geometric one.

<sup>24</sup> We use this and the other related terms (alpha, delta etc.) according to Lendvai's analysis, which Terényi adopts in his work on the harmony of modern music. Cf. Lendvai Ernő. *Bartók stílusa (Bartók's Style)*. Zeneműkiadó Vállalat, Budapest, 1955.

<sup>25</sup> „And it will continue to do so until the end of time.” See footnote 14.

<sup>26</sup> There are examples of this, as well as of the opposite. Thus, while the gravitational layered chord at the end of the second movement remains suspended, the alpha that appears towards the end of the last movement apparently is being resolved to the central D.

<sup>27</sup> Cf. Angi István. *Zeneesztétikai előadások*, I. kötet (*Lectures in Music Aesthetics*, vol. I). Scientia Kiadó, Kolozsvár, 2003, chapter II.

The often-rudimentary overall impression is nuanced by the rich timbral palette (unusual doublings, active role of vowels, sibilant effects, percussion sounds).

The movement is characterized by a continuous construction (expansion, extension), structured in a montage-like manner, with wide dynamic arcs. The sections of the form have a distinctive character, also marked by the author at their beginning with tempo changes. The opening and closing moments, based on incantation, provide the narrative framework (the root of the world tree and its farthest point: the diamond meadow); between them, the wonder and adoration ("Heavenly Lady"), the aural image of the world's resounding tree and its grandeur ("The branches are reaching heaven") are evoked. The whole process is imbued with a kind of elemental excitement and transcendent power.

The opening is mysterious yet suggestive. There vibrates (*pppp*) the still incorporeally floating ten bars of primal sound - the central D<sup>28</sup> - and with it the slowly emerging contours of time, first in the gentle vibration of the tam-tam, then in the measured pulses of the drum.<sup>29</sup> It carries within simultaneously the misty past, the outpouring of the life-giving sound, and the eternal presence of the fairy tale ("once upon a time..."). However, it also marks the emergence of duality, which here does not so much imply antagonisms or dialectics, but rather a historical-spiritual - and in musical terms, structural - layering.<sup>30</sup>

As regards the relationship between the aural reality of the work, the symbolic meanings and visual associations behind it, these form a single body in the score, which does not play the role of a mere notation, but often takes on the quality of a drawing or a figure. This can be observed to some extent from the first bars. The visual aspect is both archaic and modern. The value sets evoke the idea of the 13th-14th century Mensural notation, but the rhythmic layering, as well as the detailed elaboration of dynamics and especially of the articulation, give a contemporary impression.

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<sup>28</sup> In this respect it is related to the *Cantata profana*, and they also have in common the evocation of origins. Bartók's introduction is an unconcealed reflection on the *St Matthew Passion*, with its opening melodic turns and polyphonic texture embedded in his own style. Terényi's intention is more a return to distant, immediate roots, hence the opening of the *World Tree* creates much an archaic impression.

<sup>29</sup> Though there is no reference to it in the score, we think that the message and soundscape of the movement implies the possible use of a shamanic drum.

<sup>30</sup> The coexistence of such dualities (primitive cult-Christian religion, timelessness-measured time, geometric and gravitational structures) is present throughout the work.

## E.g. 2

**Adagio mistico**  $\text{♩} = 60$

**World Tree, m. 1-7.**

One might legitimately ask why the author did not use the time unit given in the metronome marking, the “old-fashioned” half value, as the basis for the time signature? Since there is no obvious musical explanation, it is perhaps worth looking for symbolic meanings. Besides the eight permanent vocal parts of the work, according to the legend<sup>31</sup>, the first shaman’s world tree (the turu) had eight branches, which, like the tree itself, expressed the cosmic order. And while this is a pagan ritual, it has some connection with the Christian message of the last movement. We refer to the eschatological significance of the number eight<sup>32</sup> or the entry of the drum. The timing of the latter resonates with the decisive event of the sixth day<sup>33</sup>, as described in the biblical genesis, which takes musical expression here in the (human)

<sup>31</sup> See Attila Fodor. Op. cit, p. 398, footnote 51.

<sup>32</sup> “The Bible tells us that eight souls were saved in Noah’s ark, which is a foreshadowing of the resurrection, since early Christian theology holds that Christ was resurrected on the eighth day. Thus, the figure eight is a symbol of the resurrection, the last judgment, eternal life and the New Testament.” In Hoppál-Jankovics-Nagy-Szemadám [eds.]. *Jelképtár (Dictionary of Symbols)*, second, revised edition. Helikon Kiadó, Budapest, 1994, pp.195-196.

<sup>33</sup> “So God created mankind in his own image, in the image of God he created them; male and female he created them. [...] God saw all that he had made, and it was very good. And there was evening, and there was morning—the sixth day.” 1Mos. 27,31.

measurement of time, the *hronos* protos. This is probably why the crotchet (in mensural terms: *brevis/tempus*) became the basis of the time signature. The importance of the eight even pulse units running almost throughout the movement is emphasized here by the *p-f-p* dynamic arc and the tam-tam's *sforzando*.

The logos first resounds in the lowest voice (B2), associated with the root of the world tree: "... at the gateway of hell rises a large oak". In contrast to the following, the prosody here, which is foreign to the natural accentuation of the Hungarian language, has a distinctly ritual purpose: in its subtlety and dynamic nuance suggests some analogy with the rhetoric of biblical verbliness, while at the same time its rhythmically repetitive patterns carry a kind of magic characteristic of incantations. In this way, Terényi seems to reflect on the birth of the melody<sup>34</sup> (or our ideas about it), which we can observe unfolding from the following bars onwards, in the manner of shaping musical time. The rhythmically articulated A2 note forms a lower perfect fourth in relation to the D1 of the female voices, which is idiomatic of both folk music and early polyphony. Its significance is well illustrated by the fact that for more than half of the movement (over 36 bars) it is used quasi-independently<sup>35</sup>, which is also underlined by the changing values and the adaptive (humanizing) rhythm of the prosody. The lyrics invoke the qualities associated with the world tree ("the world's resounding tree", with a new element: "Mother Earth's tree"). Musically speaking it has the role of clanging<sup>36</sup>, while constructively it is a binding material.

In this context, from bar 8 onwards, the "melody" is being born, even if in a rudimentary form, which serves to evoke the creator divine mother, the Heavenly lady, first in the male voice and then in all other parts. It is especially this trichord cell (F#-G#-A) that provides the basis for the further melodic invention. Here the percussion layer introduced earlier maintains the ritual character of the process, while counterpointing the vocal material in a mostly complementary way.

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<sup>34</sup> This phase is described by Bence Szabolcsi as follows: „Intonation and melody are closely linked to each other; their origins are the same somewhere in the distant past. [...] Somewhere in the ancient stage of development, to speak is to sing.” In Szabolcsi Bence. *A melódia története. Vázlatok a zenei stílus múltjából (The History of Melody. Sketches from the past of musical style)*. Zeneműkiadó Vállalat, Budapest, 1957, p. 10.

<sup>35</sup> Although the term "pedal point" would seem obvious in terms of the long, temporally unfolding tonal plane, here the perfect fourth actually implies a geometric relation, which in both musical and dramaturgical terms play the role of juxtaposition (and not functional subordination).

<sup>36</sup> The character of this part is somewhat reminiscent of the throat singing, rich in overtones, found in the ancient religious ceremonies of many ethnic groups (for example, the Mongolian Tuvats).

The choir's first collective appearance is discrete but wide ranging. The new quality is represented here by the presence of the (doubled) major third, which has primarily a coloring function. The vertical structure is ambiguous, since there is a perfect fourth frame beyond the octave (D4-A2), which produces a suspended (geometric) sonority, while the major third is a gravitational interval<sup>37</sup>. This type alternates with a geometric delta chord (A-D-G#).

**E.g. 3**

S-A  
1-2

T1-2

B1

B2

É - gi úr - nō min - den - ség any - ja É - gi úr - nō

m. Vi - lág zen - gő fá - ja.

**World Tree, m. 1-7.**

Also fitting into the model is the C# center of the second Lady-invocation, which is the source of the following organum-like melodic development based on isorhythmic movement. The address is now dramatic (ff), almost exclamation-like. This is facilitated by the special “orchestration”<sup>38</sup> of the fifth resonance and the rapid opening of the parts.

<sup>37</sup> If viewed as a lower sixte ajoutée, it reinforces the geometric system.

<sup>38</sup> We have in mind the unison doublings of the different heterogenous vocal parts (S2-A1, A2-T1, T2-B1-1), which fuse and diversify the sonority.

## E.g. 4

S1  
 S2-A1  
 A2-T1  
 T2  
 B1  
 B2

*ff*  
*ff*

É - gi úr - nō, Ég sá - tor, Is - ten - fa, Ég fűg - gö - nye  
 É - gi úr - nō, Ég sá - tor, Is - ten - fa, Ég fűg - gö - nye  
 É - gi úr - nō, Ég sá - tor, Is - ten - fa, Ég fűg - gö - nye

- nya a nya - fa

**World Tree, m. 17-21.**

There is a pillar-like quality<sup>39</sup> to this sound, as if it were a musical metaphor for the column “holding up” the sky. The process almost returns to this interval as a gesture of the falling veil<sup>40</sup>, which is particularly striking in the relation of the continuation. However, the enharmonic variants of the “conjunction” (C#-G# and Db-Ab), which marks the meeting point of heaven and earth, indicate the qualitative difference between the two worlds. The descending line of S1 coincides with the deepening of the vowels, so there may be also a timbral consideration behind it.

In the next bar, the parts fall back into the mysterious opening register and a near dynamic range. The contrast is significant, and although the material is not new (see B2, mm. 10-14), the perfect octave setting makes it novel. Its role is both to conclude the earlier process and, because of its text and livelier rhythm, to serve as a transition to the second, more animated section (m. 25, *Più mosso*, *agitato*), which is mainly directed towards developing and enhancing the tonal qualities of the tree (“The world’s resounding tree”) and its grandeur (“The branches are reaching heaven”).

<sup>39</sup> The organum-like fifths indicate the initial phase of gravitational (“columnar”) construction, although the fourth played a more dominant role in the first vertical structures of the early polyphony.

<sup>40</sup> See Attila Fodor. *Op. cit.*, p. 398.

The central C-note onto it is based, is also part of the model. The steady movement of the drum, which was (also) used earlier in an intermittent, bridging role, anticipates the effects of the next moment, thus displaying a latent vocal quality.

E.g. 5

The musical score for 'World Tree, m. 22-24' is presented in a multi-staff format. It includes the following parts:

- Soprano (S):** Treble clef, 8/4 time signature. Dynamics: *ppp*. Lyrics: "Vi-lág zen-gő fá - ja, zen - gő fá - ja."
- Tenor (T):** Bass clef, 8/4 time signature. Dynamics: *ppp*. Lyrics: "Vi-lág zen-gő fá - ja, zen - gő fá - ja."
- Bassoon 1 (B1):** Bass clef, 8/4 time signature. Dynamics: *ppp*. Lyrics: "Vi-lág zen-gő fá - ja, zen - gő fá - ja."
- Bassoon 2 (B2):** Bass clef, 8/4 time signature. Dynamics: *pp*. Lyrics: "(fa)".
- Drum:** Drum clef, 8/4 time signature. Dynamics: *pp*. The notation shows a steady, pulsating rhythm of eighth notes.

**World Tree, m. 22-24.**

Above the reprise of the lower layer (B2) (which is now more elaborate in a prosodic sense), there follows as a first phase a contemporary moment with a magical effect, reminiscent of an onomatopoeia, which is also indicated by a notation characteristic of Terényi's music in a graphic sense. Within the process, two different elements alternate (also in a conjoined form) in the manner of the baroque double counterpoint, each of them based on the consonant z. The first recalls the drum's earlier pulsating rhythm (according to the composer's instruction: "Zehehehenng"), the second is a fast flutter-tongue-like effect that, both in itself and in parallel movement, re-emphasizes the major third relation. This is somewhat nuanced by the sounding reality of the outcome, which is in fact (practically) a heterophony. The timbre here is enriched by a prolonged tam-tam, which fits well into the atmosphere dominated by sonants.



E.g. 6

**Più mosso, agitato**

cresc. molto

SA 1-2

T1-2

B1

B2

Tam-tam

2. 3. 4.

rep. rep.

z z z z z z z z

z z z z z z z z

Ze\_n\_g Ze\_n\_g Ze - ng

az po-kol ka-pu - já - ban áll ott, egy

**World Tree, m. 25-27.**

From bar 30, the heterophonic character (due to the dwindling of repeated effect planes) gradually slips into a short, relatively free polyphony, which, in its melodic material, brings a further expansion of the previously mentioned trichord cell in the form of a serpentine rising sequential movement, thus expanding to a seventh. With the minor third imitation (A-F#), the geometric system comes to the fore again. If we align this with the previous C-center, we obtain the three pillars of the dominant axis (A-C-F#<sup>41</sup>).

E.g. 7

S1-2

A

**World Tree, m. 30-31, melodic development**

<sup>41</sup> The missing Eb occurs in the final section of the movement.

The thinning of the texture is also indicated by the use of agogic (rit. molto and fermata). We notice here the gravitational sonority of the bass and tenor voices (C#-G#-B), which, in addition to the rhetorical sense of preparation, again serves to emphasize the quality of the tone (m. 35).

E.g. 8

*rit. molto*

(a)

**World Tree, m. 25-27.**

The previously heard, layered, anthemic sound of the “Heavenly lady” invocation reaches its climax in bars 37-40. An important change is the incorporation of the hitherto independent part (B2) into this vertically wide-open, modal-chromatic, musically expressive harmonic progression, based on varied fundamental note relations. Its closure, in a modified set-up, brings back the “6/4-like chord position” (B1-B2) known from the beginning of the movement, with the addition of a new note (B) that enhances its gravitational color.

E.g. 9

*al tempo*  
*ff*

*p rit.*

**World Tree, m. 37-44.**

The third larger section of the movement (*Meno mosso, calmando*, m. 45) starts with another textual addition by the composer (“Tree that reached the sky”). Its tonal center is the F#-pole of the dominant axis, which has been used previously for the evocation of the tree. The underlying imitation material is related to the previous one in the outlining of the minor third and the perfect fourth, while its chromatic version suggests the 1:2 distance scale<sup>42</sup>.

**E.g. 10**

**Meno mosso, calmando**

*ppp*

B1  
É-gig é-rő FA, Ég-be ér az á-ga,

B2  
É-gig é-rő FA, Ég-be ér az á-ga, Ég - be

**World Tree, m. 45-47.**

The vertical relationships in the polyphony of the rising melodic lines result in mixtures and moving clusters, the density and direction of the texture being used to musically evoke the image of the tree that reached the sky (B2 and S1 rise an octave). This eventually culminates in a widening, again suspended (so-called major 6/4) *fff* sounding column, which results in a clarification and stability.

**E.g. 11**

**allargando**

*fff*

SA  
1-2

TB  
1-2

Tam-tam

*fff*

**World Tree, m. 54-56.**

<sup>42</sup> This model scale, also frequently used by Bartók, belongs to the geometric system. It appears in full extent and on a large surface in the third movement.

At this moment (m. 54), the choir reaches 14 voices. The subsequent sudden fall (in tritones) (G#-D-G#) reduces the tension while maintaining it (G#-G instead of Ab-G). The drastic descent may have prosodic reasons (the lowering of the vowels: “Égbe ér az ága”: é-á-a) besides the aforementioned rebound (return to the original register), somewhat similar to the solution used in the last bars of the first section (mm. 16-21).

The final – longest continuous – section is somewhere between a reprise and a synthesis in musical and semantic terms. It is a reprise regarding the original tempo and dynamics, as well as the incantation character, which prevails here almost exclusively. We can regard as a synthesis the combination of the z-consonants known from the second form part and the prosody of the initial incantation. Additionally, the previous minor-second relations appear here simultaneously in the mistuning technique (C-C#), and the missing note of the axis, the Eb, also appears.

## E.g. 12

The musical score excerpt for 'World Tree, m. 60-64' consists of five staves. The top two staves are for vocal parts B1 and B2. B1 has the lyrics 'gyémántrétre heveredtek' followed by a long 'z' consonant line. B2 has 'z' followed by 'tojáshéjba keveredtek' and another long 'z' consonant line. The Drum staff shows a steady, repetitive pulse. The Tam. (Tambourine) staff has a wavy, tremulous line. The Tamb. (Tambourine) staff has a wavy, tremulous line with a 'tr' marking.

**World Tree, m. 60-64, excerpt (B1-B2)**

Terényi also signals the fairytale happy ending with the previously unused rattles<sup>43</sup> (tamb.). The drum-like monotony of the process leads back to the timelessness of the beginning, that is, to the repetitive, eternal presence of the ritual. Another special feature is that the composer offers the performers before the conclusion the option of a drum-improvisation evoking

<sup>43</sup> This instrument is a frequent accompaniment to his joyful Christmas works, which were so dear to him.

as such the world of instrumental concertos (cadenza)<sup>44</sup>. Besides fitting perfectly into the sonic world of shamanic ritual, it carries a quite modern idea, again pushing the boundaries of choral music.

The final chord is a root position major triad (A-C#-E), rather unusual for the work as a whole, which is here given a prosodic mistuning: the consonant z turns into a rustling, fading s, which is notated in a suggestive graphic form<sup>45</sup>. The latter essentially consumes the pitches, signaling the end of the ceremony: that the fire has burnt out.

**E.g. 13**

The image shows a musical score for four parts: S1/A1, S2/A2, T1-2, and B1-2. Each part is written on a five-line staff. The notation includes notes, rests, and a graphic notation 'z. SSSSSSSSS' below each staff. A bracket above each staff indicates a specific time interval. The graphic notation 'z.' is followed by a series of 'S' characters, which are described in the text as a rustling, fading sound that consumes the pitches.

**World Tree, m. 69-70**

**Soul Tree**

The first movement, raw in many respects, radiating elemental power and full of noisy effects, is followed by a personal, inner ritual. Accordingly, the percussion is paused, and the previous dense texture of divided parts is replaced by a two-chorus layering, resulting in a much more transparent, chamber-like sound.

<sup>44</sup> At the choir's general pause, he adds the following footnote: "Instead of G. P. it would be possible a drum improvisation with ff/pp dynamic changes in the context of senza misura."

<sup>45</sup> Since the exact number of s-letters is of little practical significance, it is likely that the author is again confirming - perhaps this time in a more obvious way - the central numerical symbol of the movement. These, in the two final bars add up to just eight, and when read together they form the last letter of the Hungarian alphabet (zs).

The fairy-tale framework and the spiritual journey along the world tree are replaced by the drama of earthly life embedded in a pantheistic<sup>46</sup> context: the dilemma of desire and passing away. In order to evoke this, Terényi introduces the forest metaphor, in which life and death come together in a natural, yet for man irreconcilable way. This dichotomy is reflected in the confronted message of the two folk songs chosen by the composer, which he uses together with their tunes. In both cases the forest provides the environment for the musical expression of love, and they share the same sense of longing: while in the first, the woman left behind tends the grave of the beloved who died in the army, in the second, the object of romantic desire appears in the image of a bird. Terényi uses the third line of the first folk song (the lamentation) as an opening text to the second melody, thus making the forest a site of transformation (metamorphosis<sup>47</sup>): the bird is now not only a symbol of love, but also the representation of the beloved's soul<sup>48</sup> whose body is lying in the grave.

The dramaturgy of the movement, articulated in three-part form, is based on two components: the lyrical self, placed in the center (B), which swells into a passionate complaint (second folk song), and the consoling forest murmur (A), which surrounds it musically, thus adding a new quality to the metaphor of the resounding tree. The more laconic return, as a synthesis of these two mood elements, is softened into a contemplation, a memento. The setting invokes the organizing principle of symmetry both vertically and horizontally and can therefore be seen as the central axis of the work in a musical and symbolic sense.

The similar features of the two old-style Hungarian folk songs<sup>49</sup> used in the movement are unifying factors, giving greater room for compositional experiments. At the same time, they allow the author to combine them into

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<sup>46</sup> The idea of the wooden headstone lurking in the text creates a connection with both the world tree (movement I) and the cross (movement III).

<sup>47</sup> In his essay *Modern Music - Shamanic Belief*, we find in this regard: "Ernő Lendvai's 1964 paper refers to the metamorphosis of the Cantata profana as follows: the beautiful bridge of the Cantata profana, which the fairy-tale boys would find, is a watershed also in the musical conception of the work: the inner and the outer bank are two worlds, and whoever crosses this bridge must die for the former way of life: according to the saga, he must become a star, he must merge with nature (because in the legend, to become a star or a deer is the same thing)." In Terényi Ede. *Harangvirág – harangszó (Bellflower – Ringing Bell)*. Ed. cit., p. 126.

<sup>48</sup> This may also explain why the composer omitted the last two resignatory passages of the first folk song.

<sup>49</sup> Parlando-rubato style, psalmody character, pentatonic ground, same syllable count, some melodic turns.

layers by various means, or to fuse them together in a soundscape that, while having different emotional saturation, still remain homogeneous.

The framing formal sections emerge from the following soldier's song<sup>50</sup> from Gyímesközéplek (Lunca de Jos - Trei fântâni), of which the author also adopts the tempo markings indicated by the collector, Zoltán Kallós:

## E.g. 14

♩ = 72

S er-dó, er-dó ke-rek er - dó, S kö - ze - pi - be gyász - te - me-tó.

S er-dó, er-dó, ke-rek er-dó, S kö-ze - pi-be gyász-te-me-tó.

**1<sup>st</sup> folksong**

Terényi combines two relatively modern solutions to recreate the forest murmur in a quite effective way. With the first montage technique<sup>51</sup>, he scatters melodic fragments of half a line (in the score, a bar) in space and time, a procedure also used to compress, blend and layer texts/sections. Their order of appearance is not directed by the chronological criteria (the linear structure of the melody), but by the desired sonority, and the potential stereophony<sup>52</sup> of the two-chorus arrangement, that also plays a significant role in this respect. Still, with the exception of the last line, the continuity of the melody is traceable throughout, despite the variable timing. As the melody progresses, more or less simultaneous excerpts are heard in repeated form or in stretto imitation, embedded in the rhythmic layers of the other parts. The temporal shifts increase towards the end of the A section, so the sound also becomes more blurred, suggesting a kind of decay (a figurative distancing), which serves to lead into the middle section.

<sup>50</sup> The sources of the two melody quotations presented in this movement were described in detail in our previous paper. Cf. Attila Fodor. Op. cit., p. 400.

<sup>51</sup> One of its first prominent applications is found in Stravinsky's music, above all in his epochal work *The Rite of Spring*.

<sup>52</sup> As a former member of the Károly Kós Chamber Choir, I had the privilege to sing in his other work conceived for three choirs, *Libera me Domine* (1997), during the rehearsals of which the composer suggested the possibility of mixing the parts spatially for sonority reasons. I think that this movement, because of its much less monolithic character, might be even more suitable for such experimentation.

Thus, the repetitive character of this movement is palpable in the recurrence of the mosaics, which gives individuality to the parts, while at the same time, the differentiated temporal shifts between layers, the slow change of materials and the diversification of the entries' order, result in a unique vertical and rhythmic constellation of each moment. The overall effect is reminiscent of contemporary choral improvisations, but behind the continuous development of the texture there is a conscious organization, which ultimately leads to the idea of heterophony, somewhat similar to the previous movement, but realized in fundamentally different way.<sup>53</sup>

The starting point of the constantly developing sound surface<sup>54</sup> is a tetratonic system (A-F-D-C)<sup>55</sup>, which appears in the coincidence of the first and last melodic excerpts (A1, B1). Moreover, they not only represent the beginning and the end of the folk song, but also carry through their synchronic exposition the idea of mirror symmetry. The reason for bringing forward the final line (B1, m. 1-4) may have been that thus, the first section remains open, leading to the middle one with a suspended sense of incompleteness.

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<sup>53</sup> Its facture and sonority are akin to the middle movement (Adagio religioso) of Bartók's *Piano Concerto No. 3*, in which the opening string material also creates a pentatonic texture, albeit realized in an imitative technique. This metaphor of forest murmur is also known in the Hungarian literature, and Terényi refers to it in his own writings. See for example his essay *Swiss Cuckoo Clock*. In Terényi Ede. *Zene, költői világ (Music, Poetic World)*. Grafycolor, Cluj-Napoca, 2008, p. 14. We believe this metaphysical connection to be valid for the present movement (and for *The Gates of Sky* as a whole), especially as it serves as a bridge between the „pagan” (*World Tree*) and Christian (*Tree of Life*) messages of the outer movements.

<sup>54</sup> We use this term in order to describe a sound space in which the temporal-spatial events (melody, rhythm, etc.) are blended into an overall texture (fr. *mélange*), so that individual moments are musically subordinated to it. The general application of this technique is first seen in impressionism, both in orchestral and piano music.

<sup>55</sup> The original melody quoted earlier was written down by the collector according to the Bartók's system, with the final cadence on the G note. Terényi transposed it down a perfect fourth, thus aligning its *finalis* with the central D of the work.



Andante ♩ = 72 (→60)

S1 *pp* ...ke-rek er - dő, ke-rek er - dő ke-rek er - dő,

A1 *pp* s Er-dő, er - dő, er - dő, er - dő, er - dő, er - dő, er - dő, er - dő,

T1 *pp* s Er-dő, er - dő, er - dő, er - dő,

B1 *pp* ...gyász-te-me-tő, gyász-te-me-tő, gyász-te-me-tő,

**Soul Tree, m. 1-4**

The repeated A-notes of the soprano and tenor at the top of the sonority (as a kind of suspended fundamental) suggest a geometric structure. Not least because the minor triad (A-F-D) does not fit clearly into the gravitational harmony, and here neither does the so-called major 6/4 (C-F-A). This is in accordance with the descending slope of the old-style Hungarian folk song, to which the composer also refers in the second chorus by the direction of the voice entrances. Not surprisingly, the texture subsequently consolidates the C-G (perfect fourth) pillar. With the second line, introduced from bar 6, through the simultaneous presence of several melodic materials, the tonal range begins to expand towards the diatonic system.

With the entrance of B2 (m. 10), a complex, individually led vocal heterophony emerges with the exception of the bass parts, in which the latter begin to play more and more the role of harmonic pillar, indicating a shift towards the gravitational system (which becomes a harmonically distinct feature of the middle section). This is also indicated by the fact that Terényi gives an acoustic<sup>56</sup> color to the folk songs' tonal system by raising the third step in its last line (F#<sup>57</sup>).

<sup>56</sup> This is what Lendvai calls the diatonic system of Bartók's music.

<sup>57</sup> We cannot exclude the possibility that the composer, based on Lendvai's analysis of the *Cantata profana*, used the two systems consciously, also with a symbolic purpose. Quote: "The tonal symbolism of the *Cantata* leaves no doubt for a moment that its author identified the basic idea of the miraculous deer-legend, the inherent duality of 'here' and 'beyond',

## E.g. 16

S er-dő, er-dő, ke-rek er-dő s kö-ze pi-be

1<sup>st</sup> folksong, third line

## E.g. 17

er-dő, er-dő, ke-rek er-dő s kö-ze - pi-be

*Soul Tree*, m. 12-14

As observed in the example above, the composer also makes a further modification in the third line (second measure), presumably to keep the melody along the G-pillar, thus providing continuity between the two melodic lines and a slow transformation of the sonority, which results in a kind of gradual emotional and semantic metamorphosis through the successive entry of the solo parts and the steady progression of lyrics, respectively that of the melodic sections. This is underscored by the enrichment of the texture and the intensification indicated by the dynamic signs, as the forest murmur gives way to the lament of the beloved in an almost cinematic approach.


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with the opposition of these two systems (referring to the opening and closing notes of the work, F.A.). [...] The double direction of the attractions imbues these scales with an opposite emotional, expressive content: the Golden Section scale [...] is a veritable primary culture of its kind, a dense ancient jungle – like ‘crampy fingers’ of the root-like vegetation; in the other: the acoustic scale has no trace of this spasmodic sensitivity, it is no longer a delicate network of nerves and blood vessels (like the web of the musical opening), but a peculiarly dissolved and melting enamel, one might say a colorful and shimmering musical ‘lacquer surface’, the smooth mirror of which the voice of the deer-boy glides effortlessly over and unfolds the ‘rainbow spectrum’ of the music: the overtone scale.” In Lendvai Ernő. *Bartók dramaturgiája (The Dramaturgy of Bartók)*. Akkord Kiadó, 1993, pp. 225-226.

In bar 19, the Eb alteration, which is also part of the gravitational system, appears, indicating the new harmonic center (Bb-major/g-minor) of the passionate middle section (Appassionato). This is based on the following Phrygian melody collected by Béla Bartók in Csíkrákos (Racu):

E.g. 18

**Parlando**



Er-dő, er-dő, ke-rek er-dő, Ha e-gyi-ket meg-fog-hat-nám  
De szép ma-dár jár-ja ket-tő! Ke-be-lem-be bé-zár-hat-nám!

**2<sup>nd</sup> folksong**

As mentioned earlier, Terényi, taking advantage of the folk songs' identical syllable number, places a section of the first text that he still considers important ("I have planted those flowers/ Watered them with my tears") on the second melody (in repeated form), whose otherwise short formulation thus expands into a two-verse material. This was due the polysemy of ideas achieved in the melodic repetition, and not least by the fusion of the two folk songs especially in a spiritual sense, which is realized here for the moment in respect to lyrics, and in the last section in musical terms too. This purpose is also confirmed by the symmetrical arrangement of the text<sup>58</sup> provided for the second edition of the score.

The focus on individual expression is indicated here by the use of folk song in its entirety, presented in a homophonic arrangement that emphasizes it most. Compared to Bartók's variable time signature, Terényi chooses the 2/4 measure, marking the time delays resulting from the parlando-rubato character with fermata.

<sup>58</sup> See Attila Fodor. Op. cit., p. 399.

## E.g. 19

**Appassionato**

S a vi - rá - got én ül - tet - tem, S köny - ve - im - mel ön - töz - get - tem, A vi - rá - got  
Er - dó, er - dó, ke - rek er - dó, De szép ma - dár jár - ja ket - tö. Ha e - gyi - ket

**rit. molto**

én ül - tet - tem, S köny - ve - im - mel ön - töz - get - tem,  
meg - fog - hatn - nám, ke - be - lem - be bé - zár - hat - nám, bé - zár - hat - nám.

**Soul Tree, m. 21-30**

This kind of harmonization is unique in the entire work. Though there are chorale-like structures and modal root-relationships also in the first movement, only here occur elements typical for the functional music, such as the lowered seventh (Ab) of the B-flat major ninth chord in m. 22, which result in a secondary dominant, even unresolved. The eight-part setting inevitably leads to different parallel movements, which are exploited by the composer for “orchestration” purposes, by constantly changing the coinciding voices and making subtle harmonic adjustments at the end of the lines.

The middle section concludes in S1 with a slowed-down (*rit. molto*), sigh-like closure reminiscent of the “kuruc” melodic, foreshadowing in character the last emphasized (repeated) measures of the reprise, set partially on the same text. The former is the author’s invention in the spirit of folk music, which Phrygian turn – as a kind of condensed anticipation – occurs in seven voices in bar 26. The cadence is given a particular nuance by the fluctuations of the individual chord tones, acting in a darkening and especially in a brightening sense, even simultaneously. This direction is reversed at the end of the movement. The major final chord is a typical modal element, but also prepares - quasi-functionally - the tonal center of the return (C). We may suspect a deliberate consideration behind this cadential addition,

at least as suggested by one of Terényi's writings on the subject, which may even explain some of the harmonic solutions of the movement.<sup>59</sup>

The reprise shows the intention of a concentrated synthesis. Thus, both folk songs return at once, yet the sparseness of their partial occurrence creates a sense of echo. Their presence is both convergent and divergent. The convergent character is primarily due to the fact that the topmost voice features the common tetrachord of the two melodies (see bar 3 of the musical example below), and that they form a single pentatonic system, except for the *pien*<sup>60</sup> notes. From the entrances of the parts the following folk-song fusion unfolds with some minor time overlaps:

### E.g. 20



### The fusion of the two folksongs

The passage is divergent in the sense that the melodic excerpts are given a distinct sonic plane (separated between the two choirs). And although the different technique of their presentation (Choir 1: discursive, imitative, unfolding character, Choir 2: repetitive synchronicity) is not new, here the stretto confrontation is rather alienating, an intention that becomes even more evident in the final measures of the movement. Yet, at least for these five bars, a kind of time-space synthesis is achieved.

Compared to the first section, the forest murmur is introduced in a symmetrical reversal by the second chorus. In this way, the passage common with the second folk song comes to the fore as the upper part, which the author stretches out in a sighing manner (the added “haj”-interjection, S1-A1).

<sup>59</sup> We quote an excerpt from his essay entitled *Krasznahorka büszke vára (The Proud Castle of Krasznahorka)*: “In the melodies of the Kuruc-times a peculiarly Hungarian musical language was born, worthy of the language of our 16th century melodies. It goes back to earlier roots than the later: it sets down its roots in the world of our minor 6/4 intonations and build on them a strange-sounding major-minor sonority, often conjured back to the medieval world of modes by the archaic gesture of the Phrygian-cadence, which is sometimes tinted by the exoticism of the augmented second closure of Eastern origin. Hence the peculiar mournfulness of these melodies, their subtle timbral variations, the passionate pathos of their expression.” In Terényi Ede. *Zene, költői világ (Music, Poetic World)*. Ed. cit., p. 244.

<sup>60</sup> Originally filling (transitional) notes occurring in the pentatonic structure, which later became consolidated.

## E.g. 21

S1 *p* Er-dő, er-dő, ke-rek er-dő, haj, \_\_\_\_\_  
 A1 *p* ke-rek er-dő, haj, \_\_\_\_\_  
 T1 *p* De szép ma-dár jár-ja ket-tő, \_\_\_\_\_  
 B1 *p* jár-ja ket-tő, \_\_\_\_\_

**Soul Tree, m. 31-34, 1<sup>st</sup> choir**

In the following, the previously familiar folk-song excerpt disappears, the voices seem to become frozen<sup>61</sup> in the rhythmic planes. Terényi, as if contesting the earlier fusion, emphasizes the antagonistic meaning of the two choirs' material by juxtaposing their texts. While in the middle section he placed the lamentation and the uplifting image of the bird on the same melody, here the latter is accompanied by the idea of mourning. For the moment, the musical polysemy seems irreconcilable: the first plane points to the sky with convincing prosody, the second repeats the idea of the graveyard with a rhythm that is incongruous with Hungarian language, thus symbolically recalling the beginning of the first movement ("At the gateway of hell..."). This is somewhat nuanced by the two harmonic layers dispersed between the choruses (C major and F major). The fading character of the closure is enhanced by the *f-p* contrast and the *dim. e rit.* dynamic indication.

<sup>61</sup> The solution is reminiscent of the two-part chorus *Senkim a világon* (*I've no one in the World*), in which Bartók "freezes" the melody of the upper part for a few bars at the following passage: "The rush of the summer stream chills in the winter." This work also displays the desire for love in a pantheistic context. There is an additional analogy of the embracement of nature and its inevitable confrontation with the relative impermanence of human emotions (desires, intentions), reflected in the A-E polarity and the contrasting relationship of the voice-movements. Cf. Szabó Miklós. *Bartók Béla kórusművei* (*The Choral Works of Béla Bartók*). Zeneműkiadó, Budapest, 1985, p. 102.

The prosody can hardly be justified by musical arguments alone (i.e. the harmonic layering and rhythmic complementarity of the two choirs). The conclusion, as mentioned above, rhymes with the middle section, but its minor harmonic turn reinforces the irrevocability of the lower plane’s message (“the grieving cemetery”).

E.g. 22

1st choir

Ha e-gyi-ket meg-fog-hat-nám, ke-be-lem-be bé-zár-hatn-nám... bé-zár-hatn-nám...

2nd choir

Kő - ze-pi-be gyász-te - me-tó, kő - ze-pi-be gyász-te - me-tó... gyász-te - me-tó...

*attacca*

*Soul Tree*, m. 36-40

Here Terényi once again makes use of the musical potential of the Hungarian diction, thus placing an accent on the high vowel of the old-fashioned - nowadays mainly used in Szeklerland – “bé” syllable, namely in the “down-tuned” A1 and B1. This doubled minor second descending chromatic step is also significant in terms of timbre.

The *Soul Tree* thus ends in the flow of seemingly hopeless expressions of “grieving cemetery” and “I would close it in my heart”, thus the synthesis is given a negative connotation, that is, the message of the movement is a metaphor of absence. It is no coincidence that the composer does not give a resolution here, but at most contemplates the outcome of the musical and semantic dissonance of the folk songs, since *attacca* is followed by the rousing third movement.

### ***Life Tree***

In the last, fast movement (*Allegro*, 4/4) the rhythm section returns. The expansion of the instrumentation<sup>62</sup> indicates that the composer intends to give percussion a more active role. This is reinforced by their quasi-stand-alone, block-like use, and their much denser and more varied writing. While in the *World Tree* they served primarily as a mood creating tool, here the function of dynamizing the choral material comes to the fore.

The steady quaver motion that begins in the second percussion seems to recall the defining rhythmic and symbolic component of the first movement's shamanic ceremony. This is not surprising, since the message of the text is expressed in the form of a highly archaic, proto-Christian ritual. Yet the tension of the movement also conveys a sense of marching, of urging, which is directly linked to the dramatic situation carried by the rune: the wakening encounter and confrontation of Virgin Mary with the evil women. The *Life Tree*, thus, as a kind of synthesis, embodies the different but coherent spiritual-musical layers evoked in the work: the world of primitive magic, the folk character and the liturgical function.

The movement is organized in a threefold structure: the instrumental introduction (bars 1-8) is followed by a long, continuously developing, intense choral section (bars 9-62), which finally leads to a quiet, coda-like, mystical sustained texture (bars 63-74). Interestingly, Terényi does not set the relatively voluminous rune according to the dramaturgy outlined earlier<sup>63</sup>, but splits it in two after Mary's interrogation ("Where are you going?"), and places the rest of the text as a second verse<sup>64</sup> on the same musical material, with the rhythmic variations required by the prosody. For the aim here was not so much to express the words in a poetic setting, but rather to highlight the rhythmic nature of the praying, and to emphasize the fundamental conflict of the plot that is being enacted.

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<sup>62</sup> The question of percussion apparatus is not clarified in either edition. The upper two parts have no name, the lower three (according to the score, Drum, Tam-tam, Rattle), judging from the writing, do not always seem to be idiomatic. Since we have not been able to locate the manuscript, in the present study we can only make some observations about the role of the rhythm section. However, it may be noted that the use of some brighter, more resonant instruments (triangle, bell, etc.) seems appropriate to the character of the movement. As regards the question of editions, we recommend the first (2005), which contains relatively few errors compared to the second (2013). In the latter, for example, the second line of the text is completely omitted. Nevertheless, it is also worth reviewing, as it contains some important additional instructions, especially on the last two pages.

<sup>63</sup> See Attila Fodor. *Op. cit.*, p. 405.

<sup>64</sup> Although the term is not really appropriate in this case, for the sake of simplicity we will use it here.



Nevertheless, there are some dramaturgical connections and semantic overlaps between the two verses emerged in this way. These include passages referring to the movement of Mary and the women (“Departed”, “We are headed towards...”), the invocation of Jesus (“with her blessed child”, “let’s clot his red blood”), the three candles and the admonition to repentance, or the dramatic moment of the encounter (the characterization and sending away of the women). It is of particular interest that Terényi makes the first, shorter section of the text the same length as the second by prolonging the word Mary several times. (We will return to the significance of this later.)

According to the score, the instruction *Da capo al Fine*<sup>65</sup>, which complements the end repeat final bar, requires the whole movement to be played again, including the instrumental introduction. A new element of the repetition is the text recited in the concluding section, which the informant detailed as a function of the rune at the collector’s request (“I surround him with candle...”), and the percussion tremolo performed in *crescendo molto senza misura*.

The instrumental introduction creates a contrast, a rebound from the brooding, sigh-like echo of the *Soul Tree*. The 16 bars, consisting of four repeated sections, are based on the steady movement (crotchets) of the second percussion instrument. This kind of rhythmic differentiation is unique to the movement, and was certainly justified by the independent statement of the apparatus. Their gradual appearance foreshadows the progressive unfolding of the vocal parts.

**E.g. 23**

***Life Tree*, m. 1-16.**

<sup>65</sup> This only appears in the second edition. In a symbolic sense, the instruction may refer to the idea of circularity, which is specific to the cyclical nature of ecclesiastical rites (for example, the monks’ prayer hours), and in a broad sense to the promise of eternal life.

With the entrance of the choir (m. 9) a large-scale process begins, that continues uninterrupted as a composed crescendo until bar 63. As already pointed out, Terényi, similarly to the percussion, treats the voices in blocks. The tutti introduction recalls the first movement, but here it is more of a congregational allusion, as the choir sings the text as one person in the melody that begins on the central (D) note of the work. The percussion instruments partly emphasize its metrics and current meaning (“marching”), and partly contribute to its ceremonial character with coloring effects (*tr*).

The predominantly polyphonic movement is essentially built on a single musical material. Its source is the collection of Szekler religious folk songs of great importance by the 17<sup>th</sup> century Franciscan monk Johannes Kájoni, the *Cantionale Catholicum*, most of whose melodies were discovered and published by ethnographer Péter Pál Domokos in 1979.<sup>66</sup> Terényi, in his own writings, repeatedly spoke of the volume with enthusiasm, which he said he not only studied it frequently, but also used as source material, especially for his Christmas choral works.

In accordance with the message of the *Life Tree*, the composer took the following version of the *Salve Regina*<sup>67</sup> (4<sup>th</sup> Marian antiphon) and placed on it - with some modifications - a section of the Csángó rune.

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<sup>66</sup> „...édes Hazámnak akartam szolgálni” (...I wanted to serve my sweet country) [ed. Domokos Pál Péter]. Szent István Társulat, Budapest, 1979.

<sup>67</sup> “Salve Regina (Latin for ‘Hail Queen’): Marian-Antiphon. Its author is unknown, and it is the oldest antiphon after *Alma Redemptoris Mater*. Its invocations are also found in the Church Fathers. Already in the 11<sup>th</sup> c. it was the subject of a meditation by Anzelm of Lucca (PL: 184-188). Dominicans and Cistercians sang it at the end of the *Compline*, in other monasteries it is used as a processional chant. From the 14<sup>th</sup> century it was also included in the breviary for the greater part of the year (prayed from Trinity Sunday to Advent).” In *Magyar Katolikus Lexikon*, XI. kötet (*Hungarian Catholic Encyclopedia*, vol. XI) [ed. Diós István et Viczián János]. Szent István Társulat, Budapest, 2006, p. 826.

## 433.

## SALVE REGINA.

NOTA: IDVEZITŐNKNEK SZENT ANNYA

MENy-or-szág-nak Ki-rály-né-ja,  
 Ir-gal-mas-ság-nak Szent Any-nya:  
 E-let, é-des-ség, re-mén-ség,  
 Id-vez-légy szép Szűz MA-RI-A.

***The Salve Regina chant*<sup>68</sup>**

The changes, however, go beyond the demands required by the textual adaptation, and thus, by analogy with the second movement, they reveal a kind of re-creating intention. This seems to be confirmed by one of Terényi's statements<sup>69</sup> that in the 1990s, which he called his *musica sacra*

<sup>68</sup> In „...édes Hazámnak akartam szolgálni” (...I wanted to serve my sweet country). Ed. cit., pp. 685-686.

<sup>69</sup> “While browsing the vast volume by Tóth Kálmán Csomasz, Géza Papp and Pál Péter Domokos, which is incomparably rich in melodic material, I realized [referring to the volumes of the *Songbook of Old Hungarian Songs*, F. A.] that besides folk songs there is an extremely precious, impressively beautiful musical world of the religious folksong, a wonderful world of texts made up of original poems or poetic translations. What amazed me most was the way in which foreign melodies, coming from the West and linked to liturgical events, were transformed by the popular consciousness - the collective memory - or how the ‘borrowed’ musical material was melted and turned into perfect melodies. This process of transfiguration has even reshaped the melodies that were created in our country, sometimes not only on a technical level (modifications of the musical scale, ornamentation, transformation of melodic cells), but also in terms of their conceptual content. [...] I like to call it MUSICAL PRECIOUS METAL SMELTING. Is there such an activity in music workshops? - I wondered. What do I myself do in this field? I was looking for an answer to this question with the works of the 90s? Can I ‘fuse’ melodies in my music workshop? And then allowing them to cool in new forms to create new melodic jewels?” In In Terényi Ede. *Zeném – Életem. Gondolatok – arcképek – emlékek. Életrajz I.* (*My Music - My Life. Thoughts – portraits – memories. Autobiography I.*). Ed. cit., p. 106.

period, he himself tried to become a kind of melting pot of old songs, similar to the way in which folk tradition filtered through itself the Western music culture. Although the melody also appears as a quote (in each case only partially), the composer - interestingly - does not schedule its literal exposition to the first choral statement, a moment which, because of its monophonic character alone, would be more appropriate to highlight it. Instead, he employs a kind of vertical montage<sup>70</sup> at the articulation points of the first three lines by aligning the material of the outer two with the central tone (D).<sup>71</sup> One of the consequences is that the melody becomes broader, and the original pentachord structure is extended to a diatonic one.

### E.g. 25

The melody of Salve Regina

Terényi's adaptation

### Comparison of the two melodies

Since the rune is not in verse form, the adaptation has called for further modifications. Thus, the first bar is repeated, which is musically justified, as it creates a more organic connection with the instrumental introduction's eight pulses (see percussion 2) and resonates with the drum rhythm of the first movement. The result is an asymmetrical phrase-period of seven bars, which, together with the polyphonic repetition, carries the first conceptually coherent section of the text (bars 9-21).

As for the rhythm, Terényi basically follows the spirit of the original melody. The stiff pulsation, reminiscent of a rhythmized Gregorian chant, not only affects the seemingly rigid prosody, but also lends the melody a certain monotony, which the composer makes more flexible mainly by means of podatus/flexa-type two-note turns and end-of-line melismas. Meanwhile, the varying number of syllables compared to Salve Regina results in a more flexible articulation, sometimes taking an asymmetrical shape. For example,

<sup>70</sup> The procedure is somewhat reminiscent of what Coca Gabriella, quoting the author, calls key-scordatura. In Gabriella Coca. *Ede Terényi – History and Analysis*. Presa Universitară Clujeană, 2010, p. 25.

<sup>71</sup> It is also worth adding that in Gregorian chant the melodic turns play a more important role than the actual pitch system of the tone, so the author's intervention in this sense has less impact on its ethos.

in the upper voices, during the first verse, the emphasis shifts from the fourth bar (mm. 18-21), while the differences in articulation occur simultaneously due to the imitative technique.

## E.g. 26

S  
1-2

Há-rom szá-l gyor-tyá-já-val a szent temp-lom-ba mi-se hall-gat-ni, mi-se hall-gat-ni, aj-  
Tir-je-tek meg, tir-je-tek meg, ne men-je-tek, ne men-je-tek Ró-zsá-nak ke-be-li-be, aj!

A  
1-2

El-in-du-la bó-dug-sá-gos Szűz Má-ri-a az ó-ál-dott szent fi-á-vo-l, fe-hér fá-tyol-já-vo-l,  
Tir-je-tek meg, tir-je-tek meg, ne men-je-tek, ne men-je-tek, ne men-je-tek Ró-zsá-nak ke-be-li-be

**Life Tree, m. 16-21 (excerpt)**

As shown above, the introductory monodic section unfolds in a first phase as a free fifth-imitation between high and low vocal parts. The differentiation of the two planes is mainly caused by the omission of the opening bar, thus resulting in a stretto, canon-like polyphony. In both cases, the melody follows the pattern of the Salve Regina, but is given a Dorian character<sup>72</sup> compared to the original<sup>73</sup>, which is the most common tone of early sacred chant. The relative isorhythmic<sup>74</sup> character of the first three bars seems to dissolve towards the end of the section, due to the melodic and prosodic interventions. While the imitation recalls the later phases of polyphony, the opening empty fifths have a more medieval effect, as does the triplet ornamentation of the upper part, reminiscent of the discant technique.

The dramatic moment of the encounter between Mary and the women (m. 22) - which coincides with the even more powerful imperative of the Virgin in the repetition - is preceded in both texts by the “aj”-melisma, emphasized with *sf*, indicating both fright and threat, the latter also underlined by the exclamation mark. Here, the musical process leaves the previous gravitational system and from now on it is characterized by a continuous mistuning. At this point of the first section (“She met with women bearing ill breezes”) Terényi brings back the text of the opening melody (“Blessed Virgin Mary... departed”), which intensifies the dramaturgical presence of Mary by reiterating her name, which essentially results in a semantic echo. For this reason alone, it is not

<sup>72</sup> In the first instance it contains Bb, while here, because of the upper part a B-natural is introduced. This fluctuation is not foreign to the medieval ethos of the Dorian tone.

<sup>73</sup> A major-pentachord.

<sup>74</sup> The term is not used in the sense of 13th-14th century polyphony, but to refer to the lack of rhythmic differentiation between the planes.

surprising that the previous markedly even pulsation is expanded into a 3/2 metric<sup>75</sup> by means of prosody and accentuation, and the previous two tonal planes are also extended into three as follows:

1. A dynamically varying 1:2 distance scale that gives rise to the mistuning, which in this phase unfolds in segments along a G# axis between S1 and T1-T2 (F#-G#-A, G#-A#-B) and in traces recalls some turns of the original melody;
2. A rhythmized part, in longer values, corresponding to the textual reprise (A1-2, B1-2);
3. A third, even broader plane, launched with repeated notes (A2).

**E.g. 27**

**Life Tree, m. 22-27 (excerpt)**

It is possible that in using the distance scale Terényi had in mind not only musical considerations but also the literal meaning of the term (distancing). This could also be indicated by the fact that in the first verse, the other two planes display Virgin Mary and the evil women simultaneously, in a cantus firmus manner. In this respect, the role and quantitative ratio of the corresponding parts may also be telling, as well as the highlighted tritone-relation (D-G#), which musically speaking suggests the idea of the axial system

<sup>75</sup> Here we have in mind a musical reference to the medieval concept of the Holy Trinity, which was expressed, among others, in the so-called perfectum division of the ars cantus mensurabilis.

(and fits the model), especially since, after a brief, perfect fifth clearing (m. 27) it continues with an enharmonic reinterpretation on the subdominant axis (E-Bb). At this point, the narrative thread carried by the upper voices (S-T) is focused on the moment of evil's identification (first stanza: "Seventy-seven kinds of...") and that of dismissal (second stanza: "Go to the...").

From bar 28, the distance scale is further extended from the different segments of S1-S2, amidst the chromatic movements of the other voices. The *f crescendo molto* indicates that the plot is heading towards a new dramatic point.

**E.g. 28**



**The expansion of the distance scale**

The importance of this moment is underlined by the five-part rhythm canon in the percussion section, which builds up and decomposes along a horizontal axis of symmetry (mm. 28-41). Its endpoints and axis coincide with important moments, and in addition to its concertante character, it creates a tumultuous effect by intensifying the choral material.

Terényi encodes the earlier, spiritually reinforcing symbol of the trinity in the triplets<sup>76</sup> of percussion instruments, which here runs as a rhythmic "theme-head" evoking the visual imagery of an arch.<sup>77</sup> In its symmetrical center, he places the second "aj"-interjection, which this time does not sound as a shock, but like an exclamation (fff), now provided with the corresponding mark (!). The striking power of Mary's presence is also shown by the fact that the choir opens up to its widest range, and the other voices, wedged into it, recall as a reprise the steady rhythmic pulsation of the initial monodic material. Here the facture begins to acquire a truly columnar shape for the first time in the entire movement, while the former mistuning is cleared into an octave, which - beyond the musical reasons - evokes thus the most perfect interval according to the ancient and medieval view (F2-F5).

<sup>76</sup> This is foretold by the percussion introduction.

<sup>77</sup> Here, the architectural analogy seems obvious, since the Gothic pointed arch carries a transcendent (in Dante's terms: anagogic) message.

The musical score for 'Life Tree, m. 34-35' consists of five vocal parts and piano accompaniment. The vocal parts are:

- S 1-2:** Soprano 1-2, marked *fff*, with a long note and the text 'Aj!'. A slur covers the entire vocal line.
- A 1-2:** Alto 1-2, with lyrics: 'Kér - dé bó - dog - sá - gos szép Szűz / Ott van nék - tek ve - cse - rá - tok,'.
- T 1-2:** Tenor 1-2, with lyrics: 'Kér - dé bó - dog - sá - gos szép Szűz / Ott van nék - tek ve - cse - rá - tok,'.
- B1:** Bass 1, with lyrics: 'Kér - dé bó - dog - sá - gos szép Szűz / Ott van nék - tek ve - cse - rá - tok,'.
- B 2:** Bass 2, with the text 'Aj!' repeated twice.

The piano accompaniment features a marching crotchet movement in the right hand, with triplets of eighth notes. The left hand provides harmonic support with chords and sustained notes.

**Life Tree, m. 34-35.**

From this point on, the S1 mostly has an independent presence, as the bearer of Mary's spirit. Her majesty is suggested not only by the placement in the highest vocal register, but also by the unusually prolonged notes that widely span the entire structure. Furthermore, when her name is first heard, it is echoed by the full choir in the next segment (mm. 36-41). Terényi also indicates the dramatic intensity of the situation by the alternation of *ppp* and *fff* dynamics, which seem to coincide with the next stages of the process.

The marching crotchet movement continues in the other parts, and in addition to the repetitions, a new distance scale (F-Eb-D-C-B-A) begins to unfold, in which the B fits as a symmetrical midpoint in the F octave on the strong time units (m. 37 and 39-40). The emergence of the diminished fifth<sup>78</sup> in relation to the second verses' message coincides with Mary's threat ("I will tie your stalls").

<sup>78</sup> Unlike the augmented fourth used previously, the diminished fifth here aligns with the geometric distance scale.



At the end point of the rhythm canon, the word Mary, formerly articulated over 6 bars, resumes in *fff*. Underneath, on a new text (in the first stanza Mary's interrogation and the clause in the second), the middle voices introduce another distance scale in a faster rhythm (in quavers).

E.g. 30



The second distance scale

From this point, Terényi underpins the relatively unstable facture and tonal structure with the mostly synchronous movement of the percussion instruments, which by the analogy of the initial occurrence of the Salve Regina melody form a sort of horizontal community. The same function is carried out by the choir's insular clarifications, which evoke the initial isorhythm.

The process clears again at beat 50 with an E-note, foreign to the system (not fitting the distance scale). The moment coincides with the golden section of the movement<sup>79</sup> and contains an important textual insertion with symbolic meaning. The lowercase *m* unanimously present in all the voices may be interpreted as a closed consonant that produces a color change, but the symbol of the Mary's-route<sup>80</sup> can also be read from the context.

Fig.1



The symbol of Mary's route

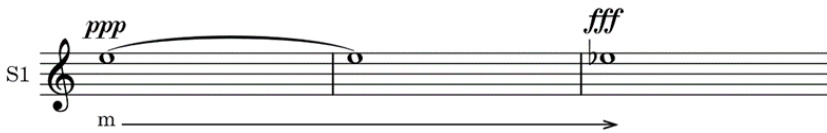
This idea is supported by the arrow next to it, which, in addition to indicate the lengthening of the consonant, shows the spiritual direction to follow rather than a musical effect.<sup>81</sup>

<sup>79</sup> The movement consists of 74 numbered beats. Taking into account the repetitions of the instrumental introduction, the actual length is 82 bars.

<sup>80</sup> The Via Mariae connects pilgrimage sites dedicated to the Virgin Mary, widely spread in Central Europe, following the example of the famous El Camino. Viewed as a map, it currently outlines the shape of a cross.

<sup>81</sup> The symbol could mean *accelerando*, but in the context of dynamics it also holds the possibility of a fast *crescendo*.

## E.g. 31



Life Tree, m. 50-52.

The distinctive quality of the moment is marked by the tremolo of the fourth percussion instrument, and the triplet of the second one. A similar symbolic gesture might be the rhetoric sigh that emerges from the minor-second descent of the sustained F-note, as well as the diatonic and chromatic passage (F-E-Eb-D, or E-Eb-D-C#) contoured by the overall movement of the S1, which virtually include the notes of the Bach-topos: the so-called Kreuzmotiv (Eb-D-F-E).

From bar 52, the process returns to the earlier distance scale and the intense polyphony of its exposition, this time framed by the outer voices with a major second lower (Eb). An essential novelty is that S1, which has hitherto been repeating the Mary's name, is incorporated into the texture, and the lyrics of the two verses include the *m*-consonant independently of the indicated different dramaturgical phases (p. 56). Though the process, musically speaking, seems inexorable at this point, this change signals the forthcoming contemplative final section.

The parts arrive on an alpha chord, accompanied by a percussion tremolo (m. 62), which totalizes the distance scale, according to the following structure: Eb-F#-A-C (dominant axis – upper layer) and D-F-G#-B (tonic axis – lower layer). Its use evokes the idea of completeness. The second edition of the score here suggests the possibility of dwelling on this sonority by means of a *senza misura*.

## E.g. 32



The alpha-chord, m. 62.

The mystical tone of the movement's conclusion (bars 63-74) is indicated by the *pppp* dynamics similar to the opening of the *World Tree*, the pause of the percussion, and the quasi-static texture of the choir, that unfolds and decays in a horizontal mirror symmetry on the *m*-consonant. This process, which can also be interpreted as the resolution of the former alpha-harmony, starts with the central D in all voices, into which (S1, B1) a vertically layered incomplete<sup>82</sup> distance row (D-C#-B-Bb-G#-G-E) is wedged. After a transitional chord (D#-F#-A-B-C#) the sound is cleared again, now for the last time.

A special feature of the concluding section is the recitation, originally an explanatory prosodic addition by the informant to the rune ritual. By adopting this and incorporating it into the composition in this way, Terényi connects the ritualistic character, hitherto evoked by musical means, to a real reference. Meanwhile, he evokes the simplicity, the sincere and fervent faith of the Csángó woman calling on the Virgin Mary, as well as the beauty of the dialect. This very effective solution, also in terms of music dramaturgy, gives the text, embedded in a sonic texture, a distinctly uplifting, poetic character.

E.g. 33

The image shows a musical score excerpt for 'Life Tree, m. 63-66'. It consists of five staves of music. The lyrics are written in Hungarian and are distributed across the staves. The lyrics are: "Én egy gyortyával keritem... meggyuótom, Kettőt így eszeteszek az egyiket meggyójtom S amikor elmondok egy verset, osztán elalítom, gyójtom meg a másikat s e menen kilenszer, oggyig a három versbe így háromszor...". The music is written in a simple, quasi-static style with long notes and rests.

**Life Tree, m. 63-66 (excerpt)**

<sup>82</sup> It lacks the F-note, which previously (see S1) played an important role (musically speaking it was overused).

The percussion tremolo, indicated in the final measure has a role of retransition in the first instance, but in the second it is supposed to be performed *senza misura crescendo molto al ffff*. The latter can be seen as the musical expression of the missing Amen. At the same time, the crescendo, the arrow-signs and the absence of the barline create the impression of openness.

The common feature of the beginning and ending passages of the work is the suspended note and the simultaneous percussion impulse, which conveys, however a different meaning. The composition is thus born from timelessness and returns to it. The overall ascent along the *World Tree* brings a new quality, expressed in the perfect octave<sup>83</sup> relation of the full choir.

## Conclusions

The spiritual and musical depths of *The Gates of Sky*, its rich semantic horizons, places it as a representative choral work of Terényi's organic period of the 1990s. Therein we can discover traces of the composer's intellectual aspirations after the Romanian regime change: indirectly his interest in Steinerian anthroposophy and directly the inspiring influence of the Hungarian Academy of Arts' milieu, above all his revelatory encounter with the architecture of Imre Makovecz.

A common element in Makovecz's "architectural beings" is the column reminiscent of the living tree, which, like the world tree, links the organic and spiritual spheres, the earth and the sky. The cultural-historical significance of this relationship emerges from Marcell Jankovics' book, but also from the dialectic of the two major harmonic systems described by Lendvai. Both played an important role in shaping the overall concept of the work.

The tree motif not only marks the titles of the movements, but also connects the situations and states that are being expressed through it. The ritualistic, primitive soundscape of the *World Tree*'s shamanic ritual (shaman tree-root) shows the organic existence. Here, the melodic is elemental, the prosody is often incantatory, the time structure is fragmented, the atmosphere is noisy. The intimate tone of the *Life Tree* (wooden headstone-trunk) dramatizes one of the fundamental dilemmas of human life in a love context: the longing for eternity and the pain felt over passing away. With the textual and subsequently

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<sup>83</sup> Rudolf Steiner associates this interval with the quality of spiritual ascension: "Every time the octave appears in a musical composition, man will have a feeling that I can only describe with the words, "I have found my 'I' anew; I am uplifted in my humanity by the feeling for the octave." In Rudolf Steiner. *The Inner Nature of Music and the Experience of Tone*. GA 283 [ed. Alice Wulsin]. The Anthroposophic Press, 1983, p. 48.

melodic fusion of the two old-style Hungarian folk songs used, the composer achieves the metamorphosis that he formulated as the main criteria of a musical work that exists as a ritual. The negative connotation of the movement's ending suggests that there is no earthly resolution of the tension. This pensive mood is interrupted by the attacca following, poignant *Life Tree* (cross-crown), which is based on an archaic Csángó rune and a version of the *Salve Regina* melody, a religious church song collected in Szeklerland. The proto-Christian ritual, reminiscent of a protective prayer, recalls the dramatic encounter between Virgin Mary and the evil women on her way to the temple with Jesus, and their subsequent sending away. Its music displays strong medieval influences, the rhythm carries a sense of marching and urgency, while in terms of progression it is a polyphonically unfolding, composed crescendo.

As can be seen from the model's pillar relationships and the axial principle emerging in the outer movements, Terényi uses the geometric system as a constructive and symbolic basis for the work, which, like the *Cantata profana*, is primarily the carrier of the ancient, organic world. This is reflected in the feminine quality<sup>84</sup> that is central to the texts (Heavenly Lady, the beloved left behind, the Virgin Mary). However, the shift of the process in the gravitational direction starting from the final chord of the *World Tree* indicates the disintegration of the former syncretic relationship between matter and spirit and its subsequent reconstruction in a different quality (Life Tree).

The sound systems occur in a mixed way in each movement, but the musical and mainly symbolic aspects set a certain direction. Thus, the *World Tree* has a rather geometric predominance, while the *Life Tree*, despite the extensively used distance scale, seems to carry the message of the gravitational system. Here, in addition to the religious folk song's character and its first elaboration, we are thinking in particular of the almost ever-present framing role of the perfect octave. The *Soul Tree* shows both their separation and blending, which can be seen in their distinct exposition as well as in the slow transformation of the vertical structures.

This process applies in particular to the gradual immaterialization of musical images associated with wood: while the fairy-tale-like resounding tree of the first movement and the subsequent forest murmur still finds an acoustic form, the wooden headstone is only evoked by the memento-like atmosphere of the middle movement's echo, while the cross that symbolically

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<sup>84</sup> In Jankovics' words: „The essence of this role of motherhood at the level of religious philosophy is that the divine spirit, the incorporeal celestial soul, took material form through the mother's body (as in the language 'mother' became 'matter', from *mater* to *materia*). With her own body, the tree creates a living bridge between heaven and earth, spirit and matter.” In Jankovics Marcell. *A fa mitológiája (The Mythology of the Tree)*. Csokonai Kiadóvállalat, Debrecen, 1991, p. 87.

towers above the final movement is to be read from the hidden context of a large-scale melodic process.

The symmetry is fundamental, both musically and symbolically, in the architecture of *The Gates of Sky*. This is clearly shown in the geometric diagrams attached to the 2013 version. Thus, the two floating endpoints on the central D note appear as mirrors of each other on the work's time axis. A similar relationship is apparent in the spatial arrangement of the quasi-independent melodic planes of the opening and closing movements: the rhythimized repetition of the shamanistic incantation (B2) and the part that emphasizes Virgin Mary's name (S1). These horizontal and vertical correlations are also present on a smaller scale in the layout and structural relationships of the middle movement.

In addition to the repetitive rhythmic background, the folk character of the texts and melodies can be seen as a unifying factor, which brings relatively distant temporal-cultural horizons onto a quasi-identical foundation. Terényi's experimental approach to the musical-cultural past suggests an imaginary world: in his melting-pot workshop, former messages and intonations decompose, blend and take new form as they cool. However, similar to the mistuning process, some reference is also provided in this regard. Thus, the text of *World Tree* is framed by folktale material, while the melody and the incantatory prosody are the result of the composer's invention, often reminiscent of the characteristic features of children's songs. The sources of the *Soul Tree* are identifiable, but the primary semantic purpose of textual and musical fusion goes somewhat beyond the traditional concept of folk-song arrangement. The solution used for the *Life Tree* is perhaps the most peculiar in this respect, as it brings together two materials with different purposes and structures, but resonant in their message and archaic character: a prosaic prayer with the melody of a strophic religious folk song. In all three cases, the end result gives a genuine impression, regardless of how the materials used and invented are re-solidified after being melted, either in a lumpy or uniform manner. We believe that this kind of haphazardness is part of the creative concept.

The soundscape of the work is complex, rich and nuanced. The momentary position and constellation of melodic, rhythmic-prosodic and harmonic elements is guided by a broader acoustic consideration, that is, the timbre as a meta-principle appears a prominent structural and structuring, even signifying factor. For this reason, it seems appropriate to speak here of an actual orchestration. This is justified by the inclusion of percussion alone, not to mention the differentiated approach to the sonority of the choir. The almost constant presence of the eight voices leads to unavoidable doublings, which the composer exploits with great awareness - along traditional and

contemporary techniques - to blend, layer and individualize the tonal qualities of the different moments and chords. He is equally attentive to the prosodic potential of the lyrics. For example, the influence of the text's intonation on the melodic and some harmonic developments is clearly visible.

The primary role of the instrumental section is to emphasize the ritual function, to energize the processes and to enhance the variable atmosphere. Its relationship with the choir is evolving accordingly. In the noisy first movement, full of impulses, it merges with it in a kind of syncretic way, thanks to, among other things, the acoustically transitional, densely used sibilant vocal effects. The intimate character of the middle movement makes the presence of noises unnecessary. Meanwhile, the sonority is renewed in several respects: the strong beat is replaced by subtle layers of temporal pulsation resulting from the montage technique, and the texture is transformed into a stereophonic one. The percussion returns in the finale, with increased involvement from the very first bars. Because of their compositional elaboration, they form an independent plane, and in this block-like quality maintain a continuous structural dialogue with the choral material.

The open question remains, to what extent can Terényi's vision be considered a Dantean path, a kind of eschatological position? Is the shamanic ritual any less valid than the protective ritual of the Csángó woman invoking Virgin Mary, or the love of the girl left behind who tends the grave of the soldier resting in the forest? This possibility is inherent in the linear-discursive-historical reading of the composition, and even in its overall dynamic trajectory. Yet, the vertical worldview embodied in the wood, the pervasive presence of folk culture, the circularity of the ritual, reinforce the idea of timelessness and thus of coexistence. That all the essential – both spiritual and musical – expressions of sacred wisdom that have filtered down through the generations, evoked in the work, are authentic and sincerely experienceable transcendent aspirations. This is what the plural of the title may refer to: The Gates of Sky.

*(Translated into English by Attila Fodor)*

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## DA PACEM DOMINE BY ARVO PÄRT. THE STYLISTIC AND INTERPRETATIVE ANALYSIS – CONDUCTOR’S GUIDE

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**SUMMARY.** The piece “Da pacem Domine” (Give us peace, O Lord), by Arvo Pärt was inspired by a Gregorian antiphon from the 9th century. Written in the original *tintinnabuli* style, the piece uses numerous compositional techniques belonging to the early Renaissance period called *Cantus firmus*, parallel *organum*, *faux bourdon*, *Landini cadence* or anticipations, but also and even a modern way of vocal scoring: the “pointillistic polyphony”. The work is divided into four sections, corresponding to the four verses of the prayer and the gravitational centre of the music is **D**. To impart expressive meaning to the musical performance, the interpreters, both the conductor or singers can consider the following elements: homogeneity in individual voices and ensemble performance, different singing modalities (legato/non-legato) alternating between moments of cadence and the rest of the piece, the technique of attack and sound placement, finding and maintaining an appropriate inner state reflecting the ideas of the text and the general character of the piece.

**Keywords:** *Da pacem Domine*, Arvo Pärt, style, interpretation, analyse, conductor, guide

### General Information

The piece “Da pacem Domine” (Give us peace, O Lord), inspired by a Gregorian antiphon from the 9th century, was commissioned by Jordi Savall<sup>2</sup> and dedicated to the memory of the victims of the terrorist attacks in Spain in

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<sup>2</sup> Jordi Savall i Bernadet, born in 1942, is a musician of Spanish (Catalan) origin, a virtuoso performer of the viola da gamba, conductor, and composer.



2004. Composed just two days after the tragic events, the piece was performed for the first time in June of the same year, as part of the commemorative events at the Forum of Cultures in Barcelona. Arranged in its original version for choir and orchestra<sup>3</sup>, the composition remained over the years a symbol to remember the victims of the attacks but also an invocation for peace and the hope of a better world<sup>4</sup>. It is noteworthy that in 2007, a recording of the work (belonging to the Harmonia Mundi record label and performed by the Estonian Philharmonic Chamber Choir conducted by Paul Hillier<sup>5</sup>) won the Grammy Award for Best Choral Performance. The text of the piece is a Christian prayer (often interspersed as a refrain between verses of Psalm 122) which appears in the works of several composers<sup>6</sup> from the medieval and Renaissance periods to the present day: *Da pacem, Domine, in diebus nostris* (Give us peace, O Lord, in our time)/*Quia non est alius* (*For there is no one else*)/ *Qui pugnet pro nobis* (*Who will fight for us,*)/ *Nisi tu Deus noster.* (*if not You, our God.*)

The piece is written for a four-part choir, in 4/4-time signature, and the tempo indication (M.M.=40) should generate a duration of approximately 5 minutes. The gravitational centre of the piece is **D**, and the harmonic organization alternates between **D** Dorian, **D** minor - harmonic version, and **D** natural minor. Kimberly Cargile<sup>7</sup> observes that the piece “*Da pacem Domine*”<sup>8</sup> is composed in a very style similar to the work<sup>9</sup> “*Solfeggio*”<sup>10</sup>.

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<sup>3</sup> Hillier, Paul. Notes from the CD booklet “*Da pacem*”, Harmonia Mundi, HMU907401, 2006, p. 4.

<sup>4</sup> The work was also performed in 2008, four years after the attacks, in a commemorative concert under the interpretation of two united ensembles: *La Capella Reial de Madrid* and *La Capella Reial de Catalunya*, conducted by Jordi Savall.

<sup>5</sup> Paul Hillier (1949) is a renowned British conductor, singer, and musicologist, particularly known for his work in early music, contemporary classical music, and choral music.

<sup>6</sup> *Da pacem domine*: Antoine Brumel (1483-1512), Arnold von Bruck (1500-1554), Orlando di Lasso (1532-1594), Jakob Paix (1556-1623), Melchior Franck (1579-1639), Alfredo Teixeira (1965-).

<sup>7</sup> Cargile, Kimberly Anne. *An analytical Conductor's Guide to the SATB a Cappella Works of Arvo Pärt*, Phd diss., University of Southern Mississippi, 2008, p. 133.

<sup>8</sup> Pärt, Arvo. *Da pacem Domine*, ©2004 by Universal Edition, Wien/UE 32941.

<sup>9</sup> Written during the early stages of his compositional career (the serial-dodecaphonic period), the piece *Solfeggio* “actually consists of a series of major scales; it resembles an exercise, but the manner in which the scales are distributed among the voices transforms the composition into a pleasant and accessible piece” - Schenbeck, Lyn. “Discovering the Music of Estonian Composer Arvo Pärt” In *Choral Journal*, August 1993, p. 23.

<sup>10</sup> Pärt, Arvo. *Solfeggio*, ©1997 by Universal Edition, Wien/UE 30455.

E.g. 1

*largo*

S  
do \_\_\_\_\_ so \_\_\_\_\_ re \_\_\_\_\_

A  
mi \_\_\_\_\_ do \_\_\_\_\_ so \_\_\_\_\_

T  
fa \_\_\_\_\_ si \_\_\_\_\_ fa \_\_\_\_\_

B  
re \_\_\_\_\_ la \_\_\_\_\_ mi \_\_\_\_\_

Arvo Pärt, *Solfeggio*, mm. 1-6

**A** Pacato ♩ = 40 ca  
(*mf-mp*) non dim. *sim.*

Soprano  
Da \_\_\_\_\_ pa - - - cem \_\_\_\_\_ Do - - - mi -

Alto  
Da \_\_\_\_\_ pa - - - cem \_\_\_\_\_ Do - - - mi - - -

Tenore  
Da \_\_\_\_\_ pa - - - cem \_\_\_\_\_ Do - - - mi -

Basso  
Da \_\_\_\_\_ pa - - - cem \_\_\_\_\_ Do - - -

Arvo Pärt, *Da pacem Domine*, mm. 1-5

Each vocal part intones the syllables of the text in a predetermined order throughout the entire piece: first the altos, then the sopranos, the tenors, and finally the basses (E.g. 2, m. 1-5).

**A** **Pacato** ♩ = 40 ca  
(*mf-mp*) non dim. *sim.*

Soprano  
Da pa - - - cem Do - - - mi -

Alto  
Da pa - - - cem Do - - - mi - - -

Tenore  
Da pa - - - cem Do - - - mi -

Basso  
Da pa - - - cem Do - - -

**Arvo Pärt, *Da pacem Domine*, mm. 1-5**

The melody of the soprano serves as the *Tintinnabuli Voice (T Voice)*<sup>11</sup>, to which the tenor joins, but only for the first twelve measures of the piece. The alto and bass (to which the tenor is added from measure 13) all function as *Melodic Voices (M Voices)*, and perform a stepwise motion, “with one note on each syllable”<sup>12</sup>. An exception to this pattern is made with one measure before each cadence, where the lower voices of the soprano intone a sequence of chords in the first inversion (identified by Paul Hillier as a technique belonging to the early Renaissance period called *faux bourdon* or *faburden*), which resolves into a *Landini cadence*<sup>13</sup> (a composition technique named after the organist Francesco Landini, 1325-1397 – E.g. 3, m. 14)."

<sup>11</sup> “Tintinnabuli” is a compositional style created by Arvo Pärt which explores a minimalist approach characterized by the interplay between two voices: one voice moving in a stepwise motion, representing the tintinnabulation (bell-like sounds), and another (melodic) voice moving in arpeggios, outlining the triad harmony.

<sup>12</sup> Kimberly, op. cit. p. 133.

<sup>13</sup> Hillier, Paul. Notes from the CD booklet “Da pacem”, Harmonia Mundi, HMU907401, 2006, p. 4.

**E.g. 3**

11

(us) nos - - - tris

(us) (us) nos - - - tris

(us) nos - - - tris

bus (us) nos - - - tris

**Arvo Pärt, *Da pacem Domine*, mm. 11-14**

Within the *fauxbourdon*, we also encounter *anticipation*<sup>14</sup> - another technique belonging to the early Renaissance (E.g. 4, m. 26 - see the alto line, the second eighth note of the triple time being the anticipated note, which actually belongs to the successive chord).

**E.g. 4**

26

us qui pu - - - gnet pro

us qui pu - - - gnet pro

us qui pu - - - gnet pro

us qui pu - - - gnet pro

**Arvo Pärt, *Da pacem Domine*, mm. 26-31**

Reinier Maliepaard<sup>15</sup> identifies in the piece *Da pacem Domine*, along with the *faux bourdon* technique, three other medieval procedures: the use of *Cantus firmus*, the *organum* technique, and the *hocket* technique.

<sup>14</sup> Kimberly, op. cit. p. 134.

<sup>15</sup> Maliepaard, Reinier, "Da pacem Domine of Arvo Part based on a few medieval ideas", 2000, p. 2. ([http://www.bestmusicteacher.com/download/maliepaard\\_arvo\\_part\\_da\\_pacem\\_domine.pdf](http://www.bestmusicteacher.com/download/maliepaard_arvo_part_da_pacem_domine.pdf))

The *Cantus firmus*<sup>16</sup> is present in the work in the alto voice, with slight variations, two measures before the cadence (E.g. 5, m. 1 - 14).

## E.g. 5

Alto

(*mf-mp*) *non dim. sim.*

Da — pa — — — cem — Do — — — mi — — —

ne — in — di — — — e — — — bus —

(us) — (us) — nos — — — tris

**Arvo Pärt, *Da pacem Domine*, mm. 1-14 (the Alto line)**

The parallel *organum* technique emerged in music with the first experiments in two-voice polyphonic compositions and has two defining features: parallel motion and equal note values. The intervals initially used (9th century) were fourth, fifth, or octave, and by the 12th century, there were already superimpositions of thirds. Arvo Pärt employs this technique through a parallelism of tenths between the alto and bass, maintained throughout the piece, with only one exception (m. 37). Reinier Maliepaard terms the two voices in medieval language as *vox principalis* (alto) and *vox organalis* (bass).

The *hocket* technique, identified by Dan Voiculescu with the term “pointillistic polyphony”<sup>17</sup>, although it seems to be used for all four voices, is actually strictly applied only to the soprano and the tenor. Reinier Maliepaard states that “The interplay between soprano and tenor can be described as heterophony: different forms of the same melody sung simultaneously, in this case, by two voices”.<sup>18</sup>

<sup>16</sup> “Cantus firmus” refers to a pre-existing melody that serves as the basis for a composition. This practice became prominent starting from the Notre-Dame School in the 13th century.

<sup>17</sup> The punctualist polyphonic technique is “like a derivation and limit point of an ancient musical procedure - hoquetus - in which the melodic material was constantly interrupted by arranging the flow into multiple voices.” Voiculescu, Dan. *Polifonia secolului XX (The polyphony of the 20th century)* Editura Muzicală, București, 2005, p.119.

<sup>18</sup> Maliepaard, Reinier, “*Da pacem Domine* of Arvo Part based on a few medieval ideas”, 2000, p. 3. ([http://www.bestmusicteacher.com/download/maliepaard\\_arvo\\_part\\_da\\_pacem\\_domine.pdf](http://www.bestmusicteacher.com/download/maliepaard_arvo_part_da_pacem_domine.pdf))

In the realm of the *M Voice*, the steps **B natural** and **C** alternate between natural **B** and **B-flat**, respectively, and between natural **C** and **C#**. This mobility of the sixth and seventh steps of the **D** scale generates modal oscillation between the three gravitational poles: **D** melodic minor, **D** natural minor, and **D** Dorian. Despite the appearance of mobile steps, the melodic language used is eminently diatonic. Except for the two measures preceding each cadence, the note values and the order in which each voice enters remain the same throughout the work. For each syllable, the author notes in the score the indication to attack it with *mezzo forte*, a nuance maintained constantly for two beats, and then to move to *mezzo piano* without any decrease in intensity (also specified in the score: *non dim.*). In other words, the interpretation mode of these entries would be two beats of **mf** and then suddenly **mp**. The *simile* notation implies that this mode of attacking the sounds remains unchanged throughout the piece. These dynamic indications result in a sonorous plan in a stereophonic play of timbre alternations reminiscent of the sounds produced by bells.<sup>19</sup>

The work is divided into four sections, corresponding to the four verses of the prayer. This is obvious both in notation (each part ends with a double bar) and audibly, as the transition from one episode to another is made using the *faux bourdon* technique, which resolves into *Landini cadences* (with one exception within the second section where the cadence at measures 17-18 does not serve as a conclusion, but rather as a comma within the same episode emphasizing the text idea *non est* - there is NO ONE ELSE apart from God – E.g. 6).

**E.g. 6**

16 (2+2+2)

Soprano: a non a - - - li - -

Alto: a non est a - - - li - -

Tenor: a non est a - - - li -

Bass: a non est a - - - li - - -

**Arvo Pärt, *Da pacem Domine*, mm. 16-20**

<sup>19</sup> Kimberly, op. cit., p.134.



The four sections are distributed as follows: the first section between measures 1-14, the second section between measures 15-27, the third section between measures 28-35, and the final section between measures 36-47. The climax of the piece is found in the second section, between measures 24-26, a passage in which the soprano attacks the high **F** three times consecutively, and at the second repetition is doubled by the tenor an octave lower (E.g. 7, m. 24-26).

## E.g. 7

21

(u) - - - (u) - - - (u) - - - (u) - - - (u) -

(u) - - - (u) - - - (u) - - - (u) - - - (u) - - -

- - - (u) - - - (u) - - - (u) - - - (u) - - - us -

(u) - - - (u) - - - (u) - - - (u) - - - (u) - - -

26

us -

us -

us -

us -

Arvo Pärt, *Da pacem Domine*, mm. 21-27

## Stylistic – Interpretative Aspects

The overall character of the piece, given by its *punctualistic* writing and very slow tempo (M.M.=40), is a tranquil one, with deeply meditative qualities. Hillier appreciates the work as “an eloquent example that presents Pärt in his most characteristic manner – a simple texture (four voices, throughout the entire piece), a simple and slow pattern with almost no rhythmic variation, and with a harmony that hardly moves at all, where each sound is carefully placed in its proper position, like stones in a Zen garden.”<sup>20</sup>

Since in this work elements of language such as variations in intensity, tempo changes, or the conveyance of an expressive melody with a leading role are absent, the interpreter’s role in the coherent and expressive articulation of the music becomes very difficult. Additionally, there is an almost immobile harmony: apart from the five moments of cadence (m.m. 13-14, 17-18, 26-27, 34-35, 44-47) of fauxbourdon type, the rest of the work revolves with small oscillations around the gravitational pole of **D**.

To impart expressive meaning to the musical performance, we can still consider the following elements:

1. Homogeneity in individual voices and ensemble performance.
2. Different singing modalities (legato/non-legato) alternating between moments of cadence and the rest of the piece.
3. Technique of attack and sound placement. Adapting vocalization to the style of the work (sound projection into resonators and maintaining this placement, regardless of the register being sung, reminiscent of Renaissance vocalization).
4. Finding and maintaining an appropriate inner state reflecting the ideas of the text and the general character of the piece.

1. The term “**homogeneity**” is so commonly used in the art of choral music that it has been abstracted to the point where, in the interpreter’s consciousness, it sometimes becomes devoid of any meaning. In this regard, I find it necessary to describe this term in detail, as in *tintinnabuli* music, homogeneity is a fundamental condition for achieving an appropriate interpretative act. To homogenize oneself as a singer within one’s own part or within the ensemble means to bring three main elements to a common denominator: vocal colour, sound intensity, and last but not least, the inner state or emotions that animate the singing. In addition to these, however, there are

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<sup>20</sup> Hillier, Paul. Notes from the CD booklet “Da pacem”, Harmonia Mundi, HMU907401, 2006, p. 3.

many other aspects that must be understood and standardized in the consciousness of vocal part members and ultimately the entire ensemble. These include: direction in leading musical phrases, the manner of sound attack, articulation and diction, closing final consonants, constant tempo pulsation or its coherence within variations of movement, highlighting important sounds or phrases in the context of harmonic-polyphonic structure. As each interpretative act brings with it specific challenges related to the musical text at hand, choral homogeneity largely depends on the conductor's ability to perceive the defining elements of the piece's interpretation and to communicate them verbally (during preparation) or through gestures (during performance), so that the singers react accordingly, thus finding that "common denominator" spoken of by Arvo Pärt himself<sup>21</sup>. However, in the process of homogeneity, there is an element of psycho-emotional nature that does not solely depend on the conductor's intellectual abilities or musical aptitudes. Although rarely discussed, I consider this aspect to be essential: for a part to reach a higher level of homogeneity, it is necessary for each component member to relinquish their own identity (vocal-tone) in favour of the group identity, paying more attention to listening to their singing partners and having the same interpretative intention (intensity, vocal colour, emotion, phrase direction) rather than focusing on their own tone. It involves a deep depersonalization of one's own vocal colour, with the ultimate goal (much higher in the context of choral music) of creating such a perfectly homogeneous vocal colour of the part that the audience no longer distinguishes any dispersed timbre (different in colour, intensity, or placement in resonators of the sound), yet having the opportunity to listen to a new, original, unique, and unrepeatable timbre (which I will now refer to as the part's aura), a perfect overlap of separate vibrations which, when united, give rise to an unprecedented instrument: the choral part.

If the universe has created "among instruments, the voice embodies perfection"<sup>22</sup> – the human voice, then the choral part is perhaps an instrument with superior expressive qualities compared to the solo voice, precisely because of this social trait of human nature, with effects of exponentially increasing energy (and implicitly the intensity of artistic expression) when multiple individualities come together, vibrating in unison. Only then, when this aura of the part is born through the perfect resonance of its constituent elements (we can even say in a magical way, beyond what can be explained in words), do the composer's words come true: "one single note is enough, when beautifully sung."<sup>23</sup>

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<sup>21</sup> Restagno, Enzo. *I seek a Common Denominator*, in *Musikblätter*, March-April, 2012, p.7.

<sup>22</sup> Pärt, Arvo. Notes from the CD booklet *De profundis*. Harmonia Mundi HMU907182, 1996, p. 1.

<sup>23</sup> Pärt, Arvo. Notes from the CD booklet *Tabula Rasa*. ECM Records N.1275, 1984, p. 1.

In the work “Da pacem Domine” **homogeneity** becomes an extremely important factor, as the writing in the style of attack polyphony (alternating with the five moments of cadence mentioned above) creates real challenges in the coherent and fluent articulation of the musical text. The fact that the voices almost always enter in succession imperatively requires the performers to take on from each other the general characteristics of sound: intensity, vocal colour, and the manner of sound attack. If the indication at the beginning (*Pacato*, which can be translated as calm) refers to the tranquil character of the work, from the writing, we can initially perceive the simplicity and repetitive pattern of the music. This trait should be reflected in a singing style as pure as possible, in a non-vibrato character, and with a vocal colour as natural (open) as possible.

The homogeneity of the parts, meaning the synchronization relationships and the common denominator in the case of the entire vocal ensemble, can only be achieved after the homogeneity of each part has reached a stable level.

The common ideas to which all choir parts will adhere are:

- The manner of attack with a soft but direct shading on the sound, without using different pitches as leverage (usually lower pitches).
- A constant tempo, almost measured, without compulsively marking the beats, which can create agitation and discontinuity in the musical discourse.
- Natural opening of the vowels alongside simple, non-vibrato singing, regardless of the pitch register.
- Articulation synchronized with the conductor’s gestures (especially in the case of final consonants at measures 14, 27, and 35).

2. Regarding **phrasing**, we will pay special attention to the character of non-legato or legato, treating the cadential moments differently from the rest of the music. As Reinier Maliepaard asserts, these cadences serve not only a structural function (delimiting sections of the work in accordance with the text) but also that of “providing compositional variety, an ancient aesthetic principle of diversity in music.”<sup>24</sup> The different manner of interpreting cadences is highlighted by the author himself, through the placement of expression legatos above the phrases in question (E.g. 8, mm. 13-14).

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<sup>24</sup> Maliepaard, *op. cit.* 2000, p. 5.

11

(us) nos tris

(us) (us) nos tris

(us) nos tris

bus (us) nos tris

\*) - - - = quasi legato

**Arvo Pärt, *Da pacem Domine*, mm. 11-14**

Thus, the stereophonic interplay of punctualistic polyphony<sup>25</sup>, achieved through the separate singing of each syllable (separated in the score by rests), is interrupted in the *quasi-legato*<sup>26</sup> moments when the voices move almost isorhythmically in parallel motion, with the exception of the soprano line, which retains the character of separate attacks, further imitating the sound of a bell (Example 7, mm. 26-27). Even though it is not specified in the score, the endings of the *Landini* cadences will always be performed in diminuendo, highlighting the voice that makes the specific delay (Example 7, mm. 26-27), so that the moment of resolution is in a lower intensity than the preceding one.<sup>27</sup>

**3. The technique of attacks and sound placement:**

The text is a prayer for peace and inner tranquillity, which must be correlated with the attack of the sounds. This should be soft on a medium shade, preparing each emission from the diaphragm, pre-thinking (imagining) beforehand the pitch, shade, and high position of the sounds (in the natural

<sup>25</sup> The renowned term by Dan Voiculescu, *op. cit.* p.119.

<sup>26</sup> The author's indication in the score, footnote, p. 1 (*Da pacem Domine*. ©2004/2006 by Universal Edition, Wien/UE 32941).

<sup>27</sup> A way of interpreting cadential moments with delays (6-5, 4-3), which has also been referred to in later musical stylistics as a *lamento* phrase, where the peak of tension is on the long note preceding the resolution, so that at the moment of resolution, the sound is soft, with a feminine character.

resonators of the nasal and parietal cavities). The chest resonance, characteristic of dramatic music from modern periods such as Romanticism or Post-Romanticism, must be avoided. The required vocal quality here is one devoid of sensuality, of the evident imprint of gender (female or male) – rather seeking a neutral, angelic – androgynous state. The only technical way to achieve such sounds is to place the sound as high as possible – in other words, using the head voice (regardless of the range, avoiding the chest voice as much as possible). The conductor's instructions will be directed towards the lower parts (alto and bass). Especially these singers must mimic the timbral colour of the higher voices (soprano and tenor), even if at times they must sing notes in the extreme lower range (Example 8, mm. 13-14).

Repeated sounds pose a significant challenge in vocal interpretation because as they occur successively, the pitch tends to become increasingly imprecise, often descending in intonation. This situation is encountered at every turn in "Da pacem Domine", and therefore methods to counteract this tendency are sought. One suggestion from the conductor is that as choristers sing repeated notes of the same pitch, they should mentally *think* of the sound becoming progressively higher. From a technical and interpretative standpoint, the most appropriate solution would be for performers not to reset their respiratory-vocal apparatus at each attack but to maintain the same position (referring to the position of the ribs, shoulders, as well as the placement of the sound in the resonators behind the cheekbones and forehead), taking short breaths only as needed to sustain the duration of the next note, but giving the impression that the phrase was made in a single breath. This way, intonation, colour, and the position of the sound are more easily maintained at the same level, and ultimately, the intensity of the inner emotion behind the music is preserved. On a subtle level, this approach avoids disrupting the flow of the music, which even in this punctualistic style (using *hocket* technique) would be detrimental to the overall stylistic construction of the piece.

4. The **inner state and emotions** that animate the sonority are essential elements of the *tintinnabuli*<sup>28</sup> style. With an extremely simple choral writing and texture, with melodic lines almost incapable of remaining alive if taken out of the context in which they are formulated, with a generally slow or very slow tempo, without abrupt changes, with a harmonic and dynamic sound dominated by immobility - the role of keeping the audience's attention alive largely falls to the interpreter.

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<sup>28</sup> There are other *a cappella* choral works that impress, for example, with such a spectacular melody that the music can unfold without having a clear interpretive intention or exceptional emotional charge, yet they manage to maintain the audience's attention within acceptable limits even in this case.

Being overwhelmingly music with a religious character, the atmosphere of the *tintinnabuli* style is primarily dominated by two inner states: the sacred and purity. It is easier for us to talk about purity because it is associated with ideas such as simplicity, careful sonority, naturalness, and transcendence.

The sacred in Arvo Pärt's music is closely linked to the internal transformation that occurred following the composer's conversion to Orthodoxy. In the interpretative style of *tintinnabuli*, the sacred is often associated with hesychastic prayer (they share the use of repetitive patterns) and can be associated with inner states such as humility (in the face of the greatness of God) and surrendering one's own will to the divine will (the inner attitude of "Lord, let your will be done"). The state of the sacred in the interpretation of the piece "Da pacem Domine" can be associated with the attitude of singing for divinity, with the intention of incorporating into our way of emitting sound those specific traits (virtues) that could resonate with the Creator: nobility, gentleness, self-control, faith, peace, humility. We thus appeal to that "divine spark" within each of us, or in other words, to the "grace of the Holy Spirit" breathed into us at birth according to the Christian tradition. We can suggest to the singers that the state of the sacred in *tintinnabuli* singing is that striving of humanity to be as faithful as possible to the image after which it was created.<sup>29</sup>

Even though at first glance it may seem like Renaissance music in Gregorian style, we could argue that the *tintinnabuli* style manages to achieve a musical ecumenism, based on forms, structures, vocal textures, and religious texts specific to the Catholic world, overlaid with states and attitudes characterized by profound Orthodox traits, sometimes even explicitly reflected through the conveyance of melodies with a Byzantine character.

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<sup>29</sup> The Bible, Gen. 1 Verse 26: And God said, "Let Us make man in Our image, after Our likeness, to rule over the fish of the sea and the birds of the air, over the livestock, and over all the earth itself and every creature that crawls upon it." (underlined by the author).

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## A MULTILEVEL ANALYSIS OF FAZIL SAY'S SONATA FOR VIOLIN AND PIANO OP.7

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**SUMMARY.** This article introduces Fazıl Say's Sonata for Violin and Piano op. 7, composed in 1997, shortly after his international success. Despite being an early work, it exhibits the architectural complexity characteristic of Say's style, blending his Turkish cultural heritage with innovative compositional techniques. The authors aim to analyze this sonata thoroughly, exploring its mature style and cultural influences in order to provide a series of guiding principles for interpretation. They discuss the architectural and semantic meanings that reside in the incorporation of Turkish musical elements, such as modal approaches, folk traditions, and dance rhythms, throughout the sonata's three movements. Each movement is examined, highlighting technical challenges, interpretive nuances, and thematic connections to Turkish culture. The sonata's structure, culminating in a palindromic arrangement, is investigated, emphasizing its coherence and narrative thread. The first movement introduces melancholic themes, the second movement evokes Turkish instruments and rhythmic patterns, the third movement emulates the Horon dance, and the second to last movement draws from Turkish folk songs. The conclusion praises Say's fusion of tradition and innovation, highlighting the interpretive freedom left to performers and listeners. Overall, the Sonata op. 7 reflects Say's distinctive musical language and showcases his prowess as both a pianist and composer, blending tradition with modernity in a captivating manner.

**Keywords:** Fazıl Say, Sonata op. 7, violin, piano, Turkish culture, composition, musical elements, modal approaches, folk traditions, dance rhythms, interpretation, structure, thematic connections, melancholy, Turkish instruments, rhythmic patterns, Horon dance, folk songs, tradition, innovation, interpretive freedom.

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## 1. Introduction

The Turkish composer Fazıl Say (b. 1970) composed the Sonata for Violin and Piano op. 7 in 1997, at the request of the “Arizona Friends of Chamber Music” association<sup>4</sup>, just three years after winning the international competition “Young Concert Artists” (New York, 1994), which served as a launching pad for the career of the young concert pianist and composer (Fazıl Say, n.d.). Although among his early works, the architectural approach to composition revealed through a comprehensive exploration of musical material unveils the premises of the compositional style that has made Say renowned. The creative vision that lends a distinctive and recognizable identity to his compositions is closely linked to a fusionist approach, simultaneously faithful to the composer’s ethnic and cultural background and oriented towards innovating technical and expressive language. Thus, Say’s creation is simultaneously anchored in the heritage of his native cultural legacy and in the visionary perspective of the ongoing transformation of language, specific to the contemporary direction of creation.

For many reasons, Sonata op. 7 for violin and piano can be perceived not as an early composition, but rather as a hasty anticipation of mature style, as it incorporates all the elements and characteristics necessary. In this article, the authors aim to bring to light, in an exhaustive manner, the relevant clues of this mature style found in the musical material of the sonata. Correlating these with the semantic substrate they contain will ultimately serve as a valuable guide towards an authentic interpretative vision of the score. By probing the cryptic information latent in the musical text of the sonata, we will gain the knowledge and understanding necessary for a more accurate fulfillment of the ultimate objective of any musical piece, namely its manifestation through performance. Thus, the ultimate goal of this analysis, which has engaged theoretical means, is ultimately a practical one. A secondary outcome of the article is the desire to popularize within the Romanian musical cultural space fresh works, which, as we will see, have the potential to engage the affective and musical imagination of artists in a creative process of interpretation, which has not yet been constrained by a multitude of scholarly perspectives within a rigid framework of stylistic vision. It is important to mention that, in the comprehensive endeavor undertaken on the score towards shaping an accurate interpretative vision, the individual factor, represented by the affective and imaginative inclinations of the authors, has contributed to a large extent. Thus, the present study serves as an introductory perspective into the world of Fazıl Say’s compositions, through the Sonata op. 7 for violin and piano, upon which they attempt to provide a starting point in the collective formative process of interpretative vision.

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<sup>4</sup> Say, Fazıl. *Sonata for Violin and Piano*. Mainz: Schott Music. 2007, p. 2.

## 2. General overview

The sonata is primarily marked by a series of features stemming from the extensive heritage of Turkish culture. As such, within its content, several constituent elements of this heritage are found, either through suggestion or textual encryption, or through paraphrasing or direct quotation. These elements are present on multiple levels. Regarding the treatment of the protagonist instruments, their technical capabilities have been exploited based on thorough knowledge to evoke sound effects characteristic of other instruments recurring in Turkish musical tradition, such as kanun, ud, Kemeñçe, and bağlama. The intentionality of these imitations, as well as the optimal method of achieving the desired sound paradigm, will be correlated with the technical and timbral possibilities specific to the violin and piano, respectively, and with the interpretative vision deduced from the engagement of these technical and expressive means. Additionally, concerning the treatment of the piano, several specific effects have been obtained by employing non-specific means that altered its timbre to achieve the desired effect.

The melodic universe of the work has also been expanded through the incorporation of several constructs derived from the Turkish cultural paradigm. These do not define the sonata as a whole but are successively and simultaneously found within numerous sections throughout. Firstly, there is the modal approach in line with the Turkish-Arabic system of maqam. Extracting and systematizing this melodic material present within the melodic-harmonic structure of the score is important for understanding the semantic and stylistic connotations it implies. Secondly, we find direct representations of specific folk traditions, more precisely, of certain dances. Analyzing the specificities of these insertions will serve not only as a confirmation of the necessity of a certain type of interpretative character with which the respective section is intended to be infused, previously accessible at an intuitive level, but also as an encouragement of emphasis placed on the opportunity for exaggerating the desired affective and sonic effect. Thirdly, melodic lines specific to Turkish folk songs are paraphrased within a formal framework that allows for the development of connections with specific constructs of traditional Turkish instrumental music, the observation and analysis of which will deepen the semantic substrate of the section and serve as an emotionally conducive framework for discussing the interpretative vision.

The architecture of the sonata proposes an almost palindromic unfolding of the musical discourse, as the last movement, the fifth, is nothing but a reiteration of the initial movement. This is revealed both by the identity of the title, "*Melancholy*", accompanied by the complementary indication *da capo* in the case of the last movement, and by the perfect identity of the musical material. This movement frames the musical development at both ends, functioning as an element intended to tie together the coherence of the narrative thread it contains. Each of the three movements that succeed along this thread manifests a distinct

profile, without being connected to each other except by a generative overall vision, whose common denominator is the intention to evoke different instances of the aesthetics and ethos inherent to the Turkish folkloric landscape. These three movements incorporate the most consistent elements specific to the language, which presuppose both a high degree of technical difficulty in execution and a deep understanding of the origin and semantics of these elements, in order to achieve an authentic interpretative product, in line with the compositional intention.

### 3. First Movement, “*Melancholy...*” Andante Misterioso

The first movement of the Sonata begins with 4 bars of piano introduction then the main theme unfolds in unison with the violin. The accompaniment carries on the leitmotif of the introduction. This theme contains several minor second

E.g. 1

The musical score for the main theme (measures 12-15) is presented in two systems. The first system (measures 12-14) shows the violin and piano parts. The piano part begins with a piano introduction (pp) in measure 12, marked 'una corda' and 'rit. simile'. The violin part enters in measure 13 with a melodic line marked 'dolce espressivo' and 'con sordino', while the piano part provides accompaniment marked 'mf'. The second system (measures 14-15) continues the theme, with the violin part marked '2' and the piano part marked 'mf'. The score includes various musical notations such as dynamics, articulation, and performance instructions.

Main theme, mm. 12

intervals and even an augmented one. The second phrase consists of the piano reiterating the theme, while the violin superimposes with a coloratura character. The correct phrasing by both players is very important, as well as the breaths.

From the 3rd phrase onwards both the theme and the accompaniment is more developed. An interesting aspect observed in measure 21 is that the melody unfolds in unison at both instruments, while the phrasing is not the same. Some interesting lines begin to appear in the accompaniment. From bar 24 onwards the descending melody in the violin creates a romantic impact. The next musical phrase, developed from measure 29 onwards, with its chromaticism and many trills and the fact that the violin is playing in the high register conveys an almost unspoken melancholy. From bar 37, where the composer adds the notation "VERY FREE" and the piano is left alone, we can perceive a gradual tension towards the climax of this movement. From measure 45 with auftakt, the piano hands the theme to the violin. The dynamic is also transforming towards the climax at measure 55 through a continuous crescendo reaching *fff* in the violin, then, between measures 56-57, a *sfz* repeated three times.

**E.g. 2**

**The climax of the movement, mm. 54-58**

Starting from measure 58, a *stretto* section is developed from all the musical themes encountered so far. From measure 78 onwards the piano remains alone. In this movement, the phrases are very well identified, and mostly symmetrical.

#### 4. Second movement - “*Grotesque...*” *Moderato Scherzando*

The second movement, entitled “*Grotesque*” *Moderato Scherzando*, represents an accumulation of intentional sound effects primarily tailored for the technical-timbral profile of the violin, and to a lesser extent for that of the piano. Throughout most of the unfolding of this movement, the violin imitates a series of Turkish instruments. However, the most striking aspect that emerges with the greatest urgency, right from the beginning, is the rhythmic-metric aspect. This serves to outline the structural coordinates. The section follows a tripartite scheme ABA', where A is defined by the metric framework of 15/8, and B by that of 9/8. The role of this metric framework is to infuse the melodic-harmonic construction with an individualized rhythmic support, evoking one of the two main coordinates of Turkish music, namely the concept of *usul*.

These concepts essentially represent a metric pattern independent of tempo and flexible in terms of rhythm, accompanying a musical piece or a movement thereof. The multitude of possibilities regarding the number of beats in a metric cycle (from 2 to 124), as well as the numerous ways of subdividing them, has generated a complex system. Most of the metric cycles called *usul* are formed by the juxtaposition in different variants of the two basic *usuls*, *Nim Sofyan* (2 beats) and *Semai* (3 beats), but they cannot be reduced to these alone, as a metric cycle is closely related to the melodic phrases it accompanies<sup>5</sup>. We can consider that the understanding of an *usul* can be achieved with the greatest accuracy in relation to the overlaid melodic phrase and the main and internal accents it contains. On the one hand, section A of the second movement, which engages the metric framework of 15/8, evokes this concept, but it does not identify with it, as the subdivision proposed by the composer, 3+2+3+2+3+2, does not belong to any *usul*<sup>6</sup>.

<sup>5</sup> Farraj, J. & Shumays, S. A., *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century*, Oxford University Press, Oxford, New York, 2019, pp. 88-89.

<sup>6</sup> Potential *usuller* with which a measure could be identified are *Raksan* (15 beats), a cycle consisting of a *Duyek* (8 beats) and a *Devr-i Turan/Devr-i Hindi* (7 beats) or a cycle consisting of three *Türk Akşağı* (5 beats), but their subdivision always assumes the sequence 2+3 within the simple component *usuller* (Ertek, 2007, p. 65).

E.g. 3

81 (3+2+3+2+3+2) ♩ CCA 138

Viol

Prepared Piano

P-no (Fughetta)

(\*) Please see the preparation of the piano for this movement

83

Viol

P-no quasi tremolo

84

Viol

P-no leggiero

Compound metre, mm. 81-83

On the other hand, the middle section B engages a metric cycle of 9/8, subdivided as 2+3+2+2, revealing an exact identity with the succession of accents in the 9-beat *usul*, *Raks Aksak*<sup>7</sup>.

Thus, the main theme is represented in the piano until measure 84, when the violin takes over, reitarating the same theme. From measure 89 onwards we observe a jazz character, thanks to the harmonic interventions on the piano with the right hand. We notice a major change starting with measure 93, where the metric changes to 9/8, bringing a more sttled character. We can asstert that this section best conveys the grotesque character, due to the use of many glissandos, tremolos, accents and highly dissonant harmonies. After a measure of 12/8, where both players intervene in unison, the A section, with both the initial theme (measure 121) and the second theme (from measure 127), returns. The second movement ends with an ascending glissando on violin supported by an ascending folk arpeggio on piano.

<sup>7</sup> This should not be confused with the well-known 9-beat meter generally known as Aksak, which always has the subdivision 4+5 (Ertek, 2007, p. 85).



## E.g. 4

The image shows a musical score for Violin and Piano. The Violin part (top staff) begins at measure 134 with the instruction 'trem. e gliss.' and ends with a fermata and 'ppp'. The Piano part (bottom staff) features a complex rhythmic pattern with sixteenth and thirty-second notes, marked 'ppp'. The right hand (RH) and left hand (LH) are indicated. The score is enclosed in a large bracket at the bottom.

## Ending of the second movement, m. 134.

In this movement, both instruments were tasked with imitating two traditional Turkish-Arabic instruments, the *kanun* and the *ud*. The *kanun* is a string instrument from the zither family, of Arab origin, with a trapezoidal resonating box and 26 rows of strings. It is found both as a solo instrument and as part of an ensemble.<sup>8</sup> The *ud* is also a string instrument, from the lute family, with a rich history in the Middle East, having a pear-shaped resonating box, most often with six rows of strings<sup>9</sup>. Thus, both instruments are played by plucking the strings, and sustaining long note values is achieved using a common technique, emphasized tremolo. Accents are necessary for the clear delineation of pitches in a melodic line and for phrasing. Other advanced techniques also include producing harmonics. It becomes evident why the composer chose to transpose these techniques to the violin. The theme of the movement, which is exposed in the A sections, is realized through *pizzicato*. Its execution involves eighth and quarter note values, as the violin cannot produce longer values by engaging in tremolo plucking. Moreover, although the score does not provide such an indication, quarter note values (where possible) can be realized through harmonics instead of an *ordinario* effect to increase the degree of similarity with the imitated instrument. Section B proposes the execution of tremolo technique on the violin in its traditional form, with the bow. The execution of this section should be approached carefully, as the desired sound effect should still seem to result from plucking. Thus, each repetition of the sound within the value realized by tremolo should be

<sup>8</sup> Poché, C., Qānūn. In: L. Libin, ed. *The Grove Dictionary of Musical Instruments*. 2nd Edition, Ed. Oxford University Press, New York, 2014, p. 188.

<sup>9</sup> Poché, C. "Ūd". In: L. Libin, ed. *The Grove Dictionary of Musical Instruments*. 2nd Edition ed. Oxford University Press, New York, 2014, p. 128.

distinct, slightly accentuated by striking the string to imitate the timbre resulting from plucking. For the most accurate realization of the sound effect, we have identified a combination of true tremolo and the *jeté* technique as an optimal method of execution. This involves allowing the bow to fall onto the string with an initial impulse, followed by its free pull in one direction (up or down); the natural recoil of the bow allows for rapid repetition of the sound.

### 5. Third movement - "Perpetuum Mobile..." Presto

The third movement, "*Perpetuum mobile*" *Presto*, intends to recreate the exalted aesthetic of the *Horon* dance. This is a mixed group dance, found in over 50 variations throughout the Pontic region of Turkey. *Horon* is notably characterized by its very brisk tempo, which requires an extraordinary agility of the dancer's body movements, often resulting in a shaking of either the shoulders or the entire body.<sup>10</sup> This dance can be considered one of endurance, ritualistic<sup>11</sup>, aiming for a cathartic fulfillment, a spiritual release attained through the exertion, facilitated by the frenetic, almost delirious character that characterizes its entire unfolding. Additionally, the metric framework of this dance involves the use of asymmetric compound meters, such as 7 or 9 beats, but there are also other variations. The composer opted for the metric framework of 6/4, however, the accents noted throughout the violin line, reinforced by the singular, *secco* chords of the piano, propose an asymmetric phrasing, composed of a succession of cells of 5, 3, 9, 6 beats, with possible variations - thus, a complex, asymmetric rhythm. The violin line is almost exclusively realized through doubling the values of eighth notes, and the extremely brisk tempo suggests a *quasi*-tremolo performance. This technical resource arises for the purpose of imitating the *kemençe*, a popular instrument specific to the eastern Mediterranean region, with strings and a bow, of small dimensions, which accompanies this dance within the instrumental ensemble.<sup>12</sup> Since the third movement of the sonata portrays this dance in the absence of dancers who physically and visually manifest the delirious character of the entire performance, it is understood that the two performers must exaggerate the manner of interpretation by any means available. Regarding the violin, its melodic line has been most evidently infused with the peculiarities inherent in manifesting this frenzy, as sustaining this *quasi*-tremolo over such an extended segment is particularly

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<sup>10</sup> Saygun, A. A., Des Danses D'anatolie et de Leur Caractère Rituel. *Journal of the International Folk Music Council*, Volume 2, 1950, p. 12.

<sup>11</sup> Idem, p. 10.

<sup>12</sup> Durning, J. et al. Kamāncheh. In: L. Libin, ed. *The Grove Dictionary of Musical Instruments*. 2nd Edition ed. Oxford University Press, New York, 2014, p. 106.

demanding, thus having cathartic potential. Dosing energy and effort, so that the exposition of the melodic-harmonic line is never deprived of the characteristic exaltation of the dance, is extremely important and, at the same time, difficult to achieve. Exaggerating the accents, for a proper realization of the compositional intention, is a mandatory condition.

**E.g. 5**

135 (MICROTONE)\*  
Viol  
P-no  
136  
137  
simile

**Beginning of the „Horon”, mm. 135-137.**

**6. Fourth Movement - “Anonym...” Andante**

The second to last movement is titled “Anonym” *Andante*. The source of the melodic material is accurately indicated by the composer, who notes at the beginning of the section the Turkish lyrics of the folk song “*Odam Kireçtir Benim*” (“My room is white-washed”), from an anonymous source, which has been sung and recorded by various Turkish singers in different versions.

**Melody of “Odam Kireçtir Benim”, mm. 189-200.**

Below is an approximate translation of the lyrics:

*My chamber's whitewashed walls,  
 My visage, full of smiles,  
 Strip down, nestle into my arms,  
 My touch, a healing balm.  
 Lime doesn't cling to my room's confines,  
 When sand remains unblended,  
 Love's flame doesn't ignite,  
 When not envisioned as intended.  
 Did my father ever call, “Hey”?  
 I loved, yet fate had its way,  
 Father, am I but a memory's sway?*

We observe from the content of these lyrics the intentional semantic aspect of the movement, which, broadly speaking, speaks of a lost or extinguished love. The movement proposes as a guiding thread a melancholic, mournful aesthetic, but at the same time subtle and subdued. Achieving this requires exceptional delicacy and gentleness in execution, engaging the *sul tasto* bowing technique when the phrase is written *ordinario*. When the score indicates its realization with harmonics, through flageolet, the doloroso aesthetic is achieved through a kind of vibrato on the “tired” spectrum of finger movement. The movement also includes a section of improvisational nature on the piano. Here, the intention is to obtain a distinctive timbral effect on the piano, which is achieved by covering the low register strings with the left hand. The piano imitates here the baglama, also a string instrument from the lute family, engaged by plucking.

This part conveys a Post-Impressionist feel to it, through to the broken harmonies on the piano. The violin joins the piano, after 4 introductive measures, with the melodic line of “*Odam Kireçtir Benim*”. An interesting aspect of the movement lays in the approach of the piano, whose timbral qualities are altered through the pressing of the mallets with the left hand. This technique has been used in several of Fazil Say’s compositions, such as “Black Earth”.

### E.g. 7

The image displays a musical score for Violin (Viol) and Piano (P-no) from measures 225 to 228. The score is divided into two systems. The first system covers measures 225 and 226, and the second system covers measures 227 and 228. In the first system, the violin part has measures 5 and 6 marked with boxes. The piano part includes the instruction "Dampen the strings with the left hand" and a dynamic marking of *mf*. The second system has measures 7 and 8 marked with boxes in the violin part, and the instruction "Both damper and sustain pedals depressed" in the piano part. The piano part features a series of upward-pointing arrows indicating specific damping techniques.

**Notation of the damping technique, mm. 225-228**

The Sonata op. 7 ends in a palindromic manner with the reiteration of the first movement, “*Melancholy...*” *Andante Misterioso*. Thus, the originality of the work portrays specific aspects of the Turkish musical language and, also, innovative compositional techniques, without exceeding the possible perception level of a general audience. The “...” in the titles of the movements have a subjective meaning, open to the creativity and imagination of the listeners as well as the performers.

## 7. Conclusions

Fazil Say is not only a world-class pianist but also an exceptional composer. What we notice in the Sonata op. 7 is that he approaches an original language, which reflects elements of traditional Turkish music along with jazz sequences. We could categorize this work as programmatic music, but the composer still leaves room for free thinking and understanding of the musical and semantic meaning on the part of both the listener and the performers, owing to the mention of “...” after each movement title. Researching this work encompassed a unique experience for the authors of this article. An original aspect is the approach of the prepared piano, a technique we encounter in various works by the composer. It is to be appreciated the extent in which the composer merges, between the confines of the Sonata, both tradition and innovation.

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Director Emeritus, Vancouver Symphony Orchestra; Principal Guest Conductor, Jerusalem Symphony Orchestra). Praised in countless publications as “*an exceptional professor, with pedagogical gift and professional mastery*” Dr. Stela Drăgulin created the famous school of piano in Braşov. Dr. Drăgulin’s success in pedagogy is illustrated by her students’ prodigious careers: hundreds of concerts and recitals in Romania and abroad as soloists with some of the best orchestras in Austria, Belgium, Bulgaria, Germany, Italy, Japan, Romania, Serbia, Indonesia, and the USA, as well as 54 prizes at prestigious national and international competitions. The Romanian Television produced two movies – “And yet... Mozart” and “The long way to perfection” – to better present Dr. Drăgulin’s professional activity and success. Those documentaries were broadcast in over 30 countries. As a reward for her performances, Stela Drăgulin’s is the conferee of an impressive number of distinctions and awards. Of which the most important is the Medal “Merit of Education” in the rank of Great Officer, granted by the President of Romania in 2004. Other prizes include the “Honored Professor” award of the Ministry of Education and Research in 1985, the “Astra” prize for pedagogy in 1987, the prize of the Romanian Broadcast Corporation for great contribution to the development of the Romanian piano playing in 2000, She is also a Correspondent Member of the American – Romanian Academy for Arts and Sciences, ARA, since 2002, and in 2010 she has been elected as president of the Romanian branch of this organization. In 2010 Dr. Drăgulin received The American Romanian Academy Award for Art and Science. Due to her exceptional international results, she was invited for a private audience by Pontiff John Paul the Second in 1990. Prof. Stela Drăgulin, PhD, studied piano with Prof. Nina Panieva – Sebessy, PhD. and she received her doctoral degree in musicology from the Music Academy of Cluj Napoca in 1997. She is Habil Professor PhD., starting in 2013, because of having earned the University Habilitation Degree Attestation, whereby she was approved as PhD coordinator.

**Attila FODOR**, Ph. D. (b. 1977), musicologist, aesthetician, senior lecturer at the Art 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*. His papers (published mainly in the Studia UBB Musica journal, several conference issues, and books of the Partium Christian University) focus on the problems of aesthetics and musical stylistics in the music of the 20th century, especially Maurice Ravel and Claude Debussy, Béla Bartók, Zoltán Kodály and the Hungarian composers in Transylvania: György Ligeti, Péter Vermesy, Ede Terényi, József Birtalan. He participated at numerous national and international conferences and symposiums of musicology in Cluj-Napoca, Iasi, Oradea, Timisoara since 2005.

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She is also a member of the jury of the International Festival-Competition "Seasons in Odessa". She belongs to the European Association of Pianists-Teachers "ERTA" and scientific organizations "Center of Ukrainian-European Scientific Cooperation" and "University of Leadership and Innovation". The artistic director of the band of the author's (bard) song "Garmony", which is a laureate of International and Ukrainian competitions. In her research, Oksana Gorozhankina focuses on the problems of forming the musical and interpretive competency of future music teachers, the formation of the spiritual culture of modern youth by means of musical art. She is the author of the scientific and methodological manual "Practical course on the formation of the spiritual culture of modern youth" and more than 60 other scientific articles.

**Stela GUȚANU**, Univ. Lecturer, PhD, University Pitesti, Conductor and Founder of the *Lyris* Choral Group (formerly known as "Ad Libitum"), was born in Kishinev, the Republic of Moldova. In 2004, she earned a PhD degree in Musical Stylistics at the National University of Music in Bucharest, Romania, with the thesis: "Stages of development in the religious music in Moldova and Bessarabia, in the tradition of Romanian orthodoxism from the 18<sup>th</sup> – 19<sup>th</sup> centuries". In 1999, she successfully completed the post-university course "Choral Points of Reference", led by the eminent conductor Marin Constantin. In 1998, she earned a master's degree in Academic Choir Conducting at the National University of Music in Bucharest. In 1996, she graduated from the Arts Institute in Chișinău, the Faculty of Musical Pedagogy, at the specialization: "Academic Choir Conducting". Between 1995-1996, she earned the "George Enescu" merit scholarship. She started her didactic activity in 1992 and has been teaching ever since. During these years, she activated as a teacher of conducting and music history at the Choral School No. 36 in Chișinău (1992-1993), as a vocal coach at the School of Theatre in Chișinău (1994-1995), then *assistant lecturer* at the Academy of Music, Theatre and Plastic Arts in Chișinău, collaborated with Teleradio Moldova as a music editor. Since 2006 to 2011, she has been working as teacher at the "Faethon" Konservatory of Music in Alexandroupoli – Greece and at the "Ihohroma" Music School, in the same town. Presently, she is *Univ. Lecturer PhD at University Pitesti*. As regards her conducting activity: conductor of the choir of "A. Ursu" Primary School – Chișinău (1996-1997); conductor of the boys' choir from "St. Demeter" Church"- Chișinău, conductor of the Choir for Children with Disabilities – Ilfov County, Romania (2003), conductor and founder of the "Ad Libitum" Choral Group, second conductor of the Chorale of Church "St. Kiriaki" in Alexandroupoli, Greece, conductor and founder of the Children's Choir of "St. Nicholas" Church in Alexandroupoli – Greece. Artistic activity: since 1998 until 2006, she has been a member of the National Chamber Choir "Madrigal", with which she has performed and toured both in Romania and abroad (Germany, the Netherlands, Hungary, Switzerland, Skopje, Italy, Israel, Japan). 2023 – was awarded The National Award *Personality of the Decade in Romania*. 2016 and 2017- was included in the *Dictionary of Personalities in Romania*. She is the author of one book and of over 40 studies published in national and international specialized magazines; she also has over 65 participations in international sessions and conferences. In addition, she organizes conferences, and is a member of several scientific conferences.

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**Diana ICHIM** is a first-year PhD student at the Transilvania University of Braşov. For her PhD studies and bachelor's and master's piano degrees she has been under the guidance of Habil Professor PhD Stela Drăgulin. To this day, Diana has graduated from both programs with an overall average of 10. She held numerous piano recitals both in Romania and abroad, of which it is worth mentioning her tours in Bulgaria, Greece, Mongolia, China and the United Arab Emirates. Her second instrument is the harpsichord. Diana started her harpsichord studies in 2020 at the Faculty of Music of the University Transilvania of Braşov. under the guidance of the well-known organist of the Black Church, Associate Professor Steffen Markus Schlandt. Diana is convinced that the two instruments will help her build a dual career in the music world.

**Liviu IFTENE.** Originally from Brasov, Liviu Iftene had taken his first singing lessons under the guidance of Mrs. Constanţa Câmpeanu at the city's Popular Arts School. He then completed his undergraduate studies at Transylvania University of Brasov - Faculty of Music, and the titles of Master and Doctor of Music at the National University of Music in Bucharest. Since 2008, he is an opera soloist for the Brasov Opera House and he has also performed in the main cultural institutions of Romania. He participated in various tours or musical projects in countries such as: Germany, Austria, Switzerland, Spain, France, Italy, Poland, Canada. Mariana Nicolesco, Leontina Văduva, Viorica Cortez, Rockwell Blake, Dan Dediş are just a few sonorous names of the lyric art that contributed to shaping his voice and his personality.  
<https://www.opera-brasov.ro/liviu-iftene-tenor/>

**Iuliana ISAC** (born in 1989) is an associate professor at the Faculty of Music of the Transilvania University of Braşov, a graduate of the faculty where she is now a teacher (Bachelor's degree – Music Pedagogy, Master's degree – Technique and musical art of the 20th century and PhD graduate) and a graduate of the „Ciprian Porumbescu” College of Art in Suceava. She was a teacher at the Vocational Music High School „Tudor Ciortea” in Braşov (2016-2019) and she is the coordinator of the Children's Choir of Transilvania University in Braşov, Camerata Veselă (2016-present).

Her doctoral thesis is titled *The stylistic reflection of minimal and archetypal currents in Romanian music creation from the second half of the 20th century* and is set to be published soon. The fields of interest in research are closely following the subjects she teaches: musical theory, history of music, music and the didactics of music education, emotional and artistic education.

**Noémi KARÁCSONY**, Ph.D., is currently Lecturer at the Transilvania University of Braşov, the Faculty of Music. She completed her BA studies at the „George Enescu” University of Arts in Iaşi (2010–2014) and continued with MA studies at the Transilvania University of Braşov, the Faculty of Music (2015–2017). She obtained her PhD in music in 2020 at the Transilvania University of Braşov. She appeared in aria and lied recitals, as well as concerts, in Romania and abroad (Italy, Bulgaria, Serbia, Mongolia, Kazakhstan). Among the works she performed the following can be mentioned: *Nisi Dominus* RV 608 and *Stabat Mater* RV 621 by Antonio Vivaldi, *Stabat Mater* by G. B. Pergolesi, or the *Cantata BWV 170* by J.S. Bach. She appeared as La Zia Principessa in the opera *Suor Angelica* by G. Puccini (Opera Braşov, 2016) and as Orfeo in the opera *Orfeo ed Euridice* by Ch. W. Gluck (Iaşi, Cluj-Napoca 2014). She was awarded first prize at the 8<sup>th</sup> edition of the *Victor Giuleanu* National Competition, the classical singing section (2017). In 2017 she won second prize at the 9<sup>th</sup> edition of the International Singing Competition “*Città di Pisa — Omaggio a Titta Ruffo*”, in Pisa, Italy. She participated in the masterclasses of the soprano Maria Slătinaru-Nistor (Iaşi), mezzo-soprano Liliana Bizineche (Braşov), soprano Cyrille Gerstenhaber (at the Summer University of the Early Music Festival in Miercurea Ciuc, 2016), soprano Mária Temesi (Braşov, 2018) and soprano Laura Niculescu (Italy, 2019).

**Yevhen KURYSHEV** is a Candidate of Pedagogical Sciences, an Associate Professor of the Department of Instrumental and Performing Arts of the Faculty of musical art and choreography of the Borys Grinchenko Metropolitan Kyiv University. Yevhen Kuryshev is a well-known music critic and researcher of opera, piano and chamber performance art. He is a graduate of the Kyiv State Conservatory (now the National Music Academy of Ukraine) named after P.I. Tchaikovsky and the piano postgraduate course (assistantship-internship) of the conservatory in the specialty "Solo piano". He worked as a teacher at the Kyiv State Music School named after R.M. Gliera, associate professor at the National Pedagogical University named after M.P. Drahomanova. In the field of scientific interests of the author, there are the research and implementation of the well-known European system of musical and aesthetic education of Karl Orff in Ukraine; problems of forming the creative personality of the future music teacher; study of the evolution, regularities and prospects of the development of the operatic art of Ukraine on the example of the artistic and creative activity of the National Opera of Ukraine named after T.G. Shevchenko. Yevhen Kuryshev is the author of more than a hundred printed works. Among them there are four educational manuals ("Performance Practice as a Form of Professional Training of a Music Teacher"; "Theory and Practice of Musical and Aesthetic Education according to the Karl Orff system"; "Musical archive of Borys Grinchenko"; "Poetry Borys Grinchenko in the works of Ukrainian composers and performers"), scientific and methodical

## CONTRIBUTORS

articles, music-critical publications. Yevhen Kuryshev has developed and introduced several new training courses into the educational process. For many years he has been performing as a pianist and accompanist in concert halls of Kyiv and other cities of Ukraine, as well as in Germany, Georgia, and Slovakia. He is a member of the All-Ukrainian National Music Union and laureate of the Borys Grinchenko Scientific Prize (2011).

**Olha LIASHENKO** is a Candidate of Pedagogical Sciences, Associate Professor of the Department of Instrumental and Performance Mastery of the Institute of Arts and Choreography of the Kyiv Capital University named after Borys Grinchenko, member of the international scientific organization "Center for Ukrainian-European Scientific Cooperation". The students of her class often become the participants and winners of various international competitions. The author herself was twice a member of the organizing committee for holding the first and second All-Ukrainian instrumental and performance competition "Billissimo" (January-March 2018 and 2019) in the Institute of Arts of Kyiv University named after Borys Grinchenko. In her research, Olha Liashenko focuses on the professional training of future performers and piano teachers, on the specifics of the professional activity of a special piano teacher at a classical university. She developed 12 working training programs in such disciplines as "Musical instrument", "Production (specialty) practice", "Production pre-diploma practice (preparation of a solo concert program)" for students of the V and VI courses of the specialty 025 "Musical Art" of the Educational Level: the second master's degree of the educational program 025.00.01 musical art and others. Every year Olha Liashenko participates in various international conferences in Ukraine and abroad. She is the author of more than 60 articles, theses, textbooks, and monographs.

**Marharyta MALAKHOVA** - Candidate of Pedagogical Sciences (PhD in Pedagogical Sciences), Head of the Department of Instrumental Performance Skills of the Faculty of Musical Art and Choreography of the Borys Grinchenko Kyiv Metropolitan University in Kyiv, Ukraine. She is a member of the National All-Ukrainian Music Union (Association of Accordionists), Artistic director of the ensemble of folk instruments «Malachite» of the Department of Instrumental and Performing Skills of the Faculty of Musical Art and Choreography of the Borys Grinchenko Kyiv Metropolitan University. The «Malachite» ensemble is a laureate of international and all-Ukrainian festivals and competitions. The ensemble received the title «Exemplary Artistic Team» (2012) for a high level of musical performance. The ensemble team participates in many artistic and musical projects, presentations, conferences, and concerts in Kyiv and beyond. Marharyta Malakhova is interested in professional and scientific problems that are related to the training of specialists in the field of accordion art; formation of professional and personal qualities and improvement of performance skills of students-instrumentalists; problems in communication and creative interaction by members of instrumental ensemble. Her numerous publications touch on the scientific problems in the professional training of higher education students. They highlight the aspects of the formation of professional and personal qualities of students by means of collective musical performance.

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**Daniel MOCANU** is University Lecturer Professor Ph.D. at the Faculty of Orthodox Theology, „Babeş-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 orthodox tradition of Romania (from the 19<sup>th</sup> to the 21<sup>st</sup> century)”. He teaches 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: *Praznicul Cincizecimii – abordare liturgică și muzicală. Analiză de caz: cântări din tradiție ortodoxă românească a secolelor XIX-XXI. (The Feast of Pentecost - liturgical and musical approach. Case analysis: songs from the Romanian Orthodox tradition of the XIX-XXI centuries)*. Presa Universitară Clujeană, 2020; *Vasile Petrașcu, scrieri, documente, comentarii, (Vasile Petrascu, writings, documents, comments)*. Presa Universitară Clujeană, 2022; *The Lord’s birth troparion, Transylvanian exegeses*, in: *STUDIA UBB MUSICA*, LXVII, 2, 2022 (p. 193 – 213) DOI: 10.24193/subbmusica.2022.2.11. *”Musical exegesis, in the Transylvanian style, composed by Dimitrie Cunțanu, at our lord’s birth catavasia”*, in: *STUDIA UBB MUSICA*, LXVI, 1, 2021 (p. 193 – 216) DOI: 10.24193/subbmusica.2021.1.13; *„Traian Vulpescu and the Uniformity of Religious Chants”*, in: *Artes. Journal of Musicology*, vol 22, issue 1, 2020, p. 288-311. E-mail: daniel.mocanu@ubbcluj.ro.

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**Éva PÉTER**, PhD (born in 1965 in Cluj-Napoca) is a reader in Babeş-Bolyai University, Faculty of Reformed Theology and Music, Reformed Theology and Music Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career, she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005.

## CONTRIBUTORS

**Vyacheslav POLYANSKYI** is a professor of the Department of Instrumental and Performance skills of the Institute of Arts and Choreography of the Kyiv Metropolitan University named after Borys Grinchenko. He is also an honored artist of Ukraine, a member of the Union of Theater Artists of Ukraine, laureate of international jazz festivals. He toured in more than 100 cities as a soloist, as well as in various ensembles, including symphony orchestras, — from the Far East to the shores of the English Channel. Vyacheslav participated in numerous music forums and festivals. He recorded several albums of piano improvisational music, one of which was a duet with his son, Honored Artist of Ukraine Timur Polyanskyi. He composed music for 200 theater performances, which have been successfully staged in Ukraine, France, and Poland. Among them are opera, musical dramas, musicals, as well as many performances for children of all ages. Based on the material of these performances, a series of CDs for children entitled "Musical Fairy Tales by Vyacheslav Polyansky" was released. He is the Chairman of the Jury of the annual "Campanela" contest held at the college of Kyiv Capital University named after Borys Grinchenko, the author of books, scientific articles and educational manuals on the subject of jazz. Vyacheslav Polyansky himself became the object of academic research. The information about him is published in two encyclopedias.

**Lioara Raluca POPA**, PhD. Senior Lecturer at Transylvania University of Brasov, Faculty of Music, started her musical studies in Iasi and graduated from the "Sigismund Toduță" Music Highschool in Cluj-Napoca, specializing in piano. She graduated from the National University of Arts "George Enescu" of Iasi. She studied the work of Frédéric Chopin during the master program "Style and Performance in the Vocal and Instrumental Interpretation" at Transylvania University of Brasov, Faculty of Music. She also graduated with a Melo-Therapy Master's at the same university. She continued the study of Chopin during the doctoral program she graduated from the National University of Arts "George Enescu", Iasi, which resulted in a book – *Chopin. Sonatas*. She was awarded numerous awards at national piano competitions, a grant at The Romanian Academy from Bucharest and took part in various masterclasses under the piano masters Daniel Goiti, Csiky Boldiszar, Pascal Salomon, Andreas Henkel. At present, she is the coordinator of the Melo-Therapy Master's at the Faculty of Music of the Transylvania University of Brasov and works as a piano master at the Brasov Opera House.

**Yevheniia PROVOROVA** - Doctor of Sciences, Professor at the Department of Vocal Performance, Anatolii Avdiievsky Faculty of Arts of the Mykhailo Dragomanov State University of Ukraine. The main results of the scientific and pedagogical work of Yevheniia Provorova are highlighted in about 90 scientific publications. They include the monographs "Communicative Competence of a Music's Teacher: Theory and Technology", "Methodological Training of a Future Teacher of Music: Theory and Practice"; the program of the integrated special course "Fundamentals of Music and Pedagogical Praxeology: Methodological Aspect"; the textbook "Pedagogical Practice of a Future Teacher of a Music: Praxeological Approach"; methodological recommendations "Preparing a Future Teacher a Music for Singing"; methodological



## CONTRIBUTORS

recommendations for students of the Institute of Arts, curricula and work programs, scientific articles and abstracts in the proceedings of scientific conferences on music pedagogy and vocal education. She successfully teaches a practical course in voice training, a theoretical course in the History of Vocal Art, and supervises the research work of undergraduate and graduate students in the preparation of master's theses and doctoral dissertations. For more than twenty years of pedagogical activity, Yevheniia has trained more than 300 music and pedagogical persons who successfully work in secondary schools, pedagogical colleges, art schools, higher music and pedagogical educational institutions, sing in leading creative groups in Ukraine and abroad. She has trained numerous laureates and diploma winners of international and national vocal art competitions. <https://orcid.org/0000-0003-2337-0082>

**Mădălina Dana RUCSANDA** is Professor Ph.D. within the Department of Performing Arts and Music Education at the Transilvania University of Brasov, the Faculty of Music. Currently she is dean of this institution. She graduated from the Faculty of Music in 1995 and obtained a PhD in music in 2004 at the National University of Music in Bucharest. Professor Rucsanda has ample research activity in the following domains: ethnomusicology, music education, music theory. This activity has resulted in the publication of numerous studies and books (9 books, 10 ISI articles, 30 BDI articles, 32 articles published in volumes related to the music field and in the proceedings of international conferences). She participated as president in the juries of national and international music competitions. She is senior editor of the *Bulletin of the Transilvania University of Braşov*, series VIII – *Performing arts*, published by Transilvania University Press, Braşov, Romania and indexed in EBSCO and CEEOL. She is member of numerous professional and science associations and sits on the jury of specialist competitions in Romania and abroad.

**Liudmyla SEMKO** - is a teacher and graduate student of Pavlo Tychyna Uman State Pedagogical University, Instrumental Performance Department (Uman, Ukraine). She is a laureate of international festivals and competitions. In her research, Liudmyla Semko focuses on the history and theory of professional training of instrumentalists and performers. She is the author of over 15 scientific articles and textbooks. Her numerous publications cover the history and theory of professional training of instrumentalists and performers. <https://orcid.org/0000-0002-7374-6167>

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**Maria-Magdalena SUCIU** is a 27-year-old violinist, currently studying for a PhD Degree with Professor Dr. Stela Drăgulin at Transilvania University of Braşov. She was the highest-ranking graduate in both bachelor's (2018) and master's (2020)

## CONTRIBUTORS

programs of the same University. Magdalena benefited from the tutoring of the renowned Romanian violinists Ilarion Ionescu-Galați and Gabriel Croitoru. During her years of study, she performed multiple times as a soloist with the Brasov Philharmonic Orchestra and won several First and Second Awards in national and international violin competitions. Under the patronage of Transilvania University, she performed in recitals held in Brasov, Beijing, New York, Havana, Ciudad de Mexico, Dubai, Lima, and Quito. Magdalena collaborated as an orchestra member with the Romanian Youth Orchestra, Romanian Sinfonietta, Brasov Philharmonic Orchestra and Vienna Strauss Philharmonic Orchestra, with which she toured in Germany, Italy, Bulgaria, Republic of Moldavia, Ukraine, Belarus, Russia, and Japan.

**Tetiana SUKHOMLIANOVA** - PhD in Art Studies, Associate Professor of the Department of Academic and Pop Vocal at the Faculty of Musical Art and Choreography of Borys Grinchenko Kyiv University. Choir conductor of the opera studio of I. P. Kotlyarevsky Kharkiv National University of Arts. Participated in productions «Le nozze di Figaro», by W. A. Mozart, «Dido and Aeneas» by H. Purcell, «Zaporozhets on the Danube» by S. Gulak-Artemovsky, «Natalka from Poltava» by O. Shchetinsky, «On the Mermaid Easter» by M. Leontovich. Member of the jury of Ukrainian and International festival-competitions. In her research Tetiana Sukhomlinova focuses on the history and theory of academic choral art, methods of teaching choral disciplines. Author of more than 19 articles in international and domestic scientific publications.

**Ana SZILÁGYI** was born in 1971 in Bucharest, studied composition, piano and organ at National Music University in Bucharest, as well as electroacoustic composition and music theory at University for Music and Performing Arts in Vienna. 1997-2002 she was an assistant professor at Transilvania University in Braşov. 2012-2013 she was an associate professor at Vienna University, at the Institute for Musicology, and 2013-2022 she taught piano and music theory at Richard Wagner Conservatory in Vienna. Since 2022 she has been a lecturer at Transilvania University in Braşov, teaching polyphony and music history. She won the Award of Excellence from the Federal Ministry of Science and Research for her PhD about Aurel Stroe, held in Vienna.

**Botond SZŐCS.** *„How wonderful does the young pianist Botond Szöcs play ... He's a second Richter ... I would not even know where to start ... with the care to correctly render each musical phrase, with his sound full, round, with his incredible versatility in interpretation! All these were found in the Sunday evening recital and were represented brilliantly by the young pianist. But overall, I would notice an extraordinary sensitivity and an equal energy to match it”* said the music critic Petra Gherasim after attended the recital performed at the Romanian Athenaeum in March 2013. The pianist Botond Szöcs got noticed in the music world thanks to his unmistakable energetic temperament boosted by intense artistic feelings and expressed by a persuasive power of interpretation. PhD student at the Transilvania University of Braşov, under the guidance of Professor Stela Drăgulin, a great name of Romanian

## CONTRIBUTORS

and worldwide piano school, Botond has participated at numerous national and international competitions winning ten first prizes, including First Prize and the Festival's Trophy at the National Contest *Victor Giuleanu* (2012) and *Remember Enescu* Prize, awarded by George Enescu Foundation. These prizes were followed in 2017 by The Jury's Special and Excellence Prizes at the *Art Aestival Brasov* Contest – 7<sup>th</sup> Edition, as well as the American - Romanian Academy for Arts and Sciences *Music Award for Excellence -The Best Concert Performer as a Soloist, Member of a Chamber Music Ensemble and Accompanist*. Botond Szócs started as a soloist when he was just 17 years old, playing Mozart's *Concerto for Piano and Orchestra in F Major, KV 459* with Philharmonic Orchestra of Sibiu. Following that, he gave performances alongside the country accompanied by diverse philharmonic orchestras. Notable moments in Botond's pianistic ascension are also the appearances with recital programs both in Romania and abroad, among which we mention tours from Great Britain, Italy, Hungary, Greece, Madeira, Moldova, Montenegro and Germany to Vietnam and now, China. However, his artistic performance was considered a success, captivating the audience with an "*electrifying, deeply profound performance*." (Press Release)

**Leona VARVARICHI** is lecturer at the Music Faculty of Transylvania University in Braşov at the viola chair and the responsible of the Chamber Music department. She graduated from the Gh. Dima Conservatory of Music (currently the Gh. Dima Cluj-Napoca National Academy of Music) and defended her doctoral thesis under the guidance of Prof. Dr. Octavian Nemescu at the National University of Music in Bucharest. The collaboration with the Music Faculty in Brasov began in 1994, as an associate professor, when she already held a position in the Braşov Philharmonic as a member of the Gaudeamus Quartet. Her concert performing and teaching career have been going on in parallel since then. Between 1995 and 1999 she attended master classes in interpretation at the Mozarteum Academy in Salzburg with Prof. Walter Levin, in Aldeburgh at the Britten-Pears School for Advanced Musical Studies and London with members of the Amadeus, Alban Berg and Smetana Quartets and is a laureate of some national and international chamber music competitions.

**Olena ZAVERUKHA** - PhD in Art Studies, teacher, researcher, reviewer, scholarship holder of the program of the Minister of Culture and National Heritage of the Republic of Poland «Gaude Polonia» (2016), laureate of Ukrainian and International competitions, member of the jury of Ukrainian and International festival-competitions. As the Head of the Department of Academic and Pop Vocal at the Faculty of Musical Art and Choreography of Borys Grinchenko Kyiv University, she teaches practical disciplines for bachelor's and master's degree holders. Head of the «People's Artistic Team» student choir «Brevis» and vocal ensemble «The Voices». Author of more than 35 articles in international and domestic scientific publications.

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