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NEW TRENDS IN MODERN MUSICOLOGY. A DISCUSSION WITH PROFESSOR NICHOLAS COOK

BIANCA ȚIPLEA TEMEȘ¹



Professor Nicholas Cook, University of Cambridge

SUMMARY. Is musicology nowadays a genuine *Terra Nova* or just a collection of scientific relics? Might it be considered adequately equipped to extend its interdisciplinary boundaries and embrace the reality of new music, or does it still cling to the past? Should researchers follow the Schenkerian route or conquer new territories? Are we still mistaking the score with the music itself? Do we still ignore performance as an object of study? Can we shake the habit of focusing mainly on Western musical traditions? Could all these things coexist and if so, are we able to adapt our musicological tools to their requirements? To all these and various other questions Professor Nicholas Cook from the University of Cambridge will provide some clues and invite us to reflect further, tracing and examining the new trends in modern musicology.

Keywords: Musicology, performance, research, collaborative projects, multidisciplinary, Ludomusicology, University of Cambridge

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B.T. – *Dear and esteemed Professor Nicholas Cook, it is such a privilege to have the opportunity of a colloquial dialogue, which is intended to highlight some of the open doors in modern musicology - doors which some either refuse to notice or don't dare to use. Your rich experience as a researcher² and teacher³ has helped you to put a lot of topics in perspective but also to keep your finger on the pulse of contemporary musicology and of present-day musical life in general. Allow me to start our debate by formulating one of my queries: why does a musicologist always eager to take on fresh challenges and constantly placed at the forefront of the latest research topics states 'We are all (ethno)musicologists now'⁴?*

N.C. – Because we are! In a world of multiple and intersecting identities, the colonialist distinction of 'us' and 'them' no longer makes sense. That's one reason. Another is that musicology's self-definition in opposition to ethnomusicology has traditionally been built on the assumption that music is in essence a form of writing—an assumption that goes back to the nineteenth century, when musicology came into being as an attempt to do for music what philology did for literature. Performance and other dimensions of music as social action were excluded from this text-oriented approach, and so they ended up in comparative musicology and then its successor, ethnomusicology. That's no longer a viable distinction either.

B.T. – *If I am correct, what you are pleading for in your definition of the modern researcher is in fact a fusion between the musicologist and the ethnomusicologist, as previously defined by you. This is why I bring into our discussion one word organically related to ethnomusicology, a word which has to be redefined: the term 'fieldwork' makes us here in Romania (and probably in many other places around the world) think automatically of Bartók or*

² From the extensive list of books by Nicholas Cook we select a few: *A Guide to Musical Analysis*, Dent, London, 1987; *Musical Analysis and the Listener*, Garland, New York, 1989; *Music, Imagination, and Culture*, Clarendon Press, Oxford, 1990; *Analysis through Composition: Principles of the Classical Style*, Oxford University Press, 1996; *Beethoven: Symphony No. 9*, Cambridge University Press, 1998; *Analysing Musical Multimedia*, Clarendon Press, Oxford, 1998; *Music, Performance, Meaning: Selected Essays*, Ashgate, Aldershot, 2007; *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*, Oxford University Press, New York, 2007; *Rethinking Music*, ed. Nicholas Cook and Mark Everist, Oxford University Press, Oxford, 1999; *Empirical Musicology. Aims, Methods, Prospects*, ed. Eric Clark and Nicholas Cook, Oxford University Press, New York, 2004, etc.

³ Professor Nicholas Cook taught at the University of Hong Kong, University of Sydney, University of Southampton, Royal Holloway University of London, University of Cambridge. Since 2001 he has been a Fellow of the British Academy.

⁴ Nicholas Cook, 'We are all (ethno)musicologists now', in: *The New (Ethno) musicologies*, Henry Stobart (ed.), 2008, pp. 48-70.

Brăiloiu, which creates an association with the past, and with an ancestral layer of folk music. Of course, today the whole context changed and so did the meaning of the word. What should a modern (ethno) musicologist understand when talking about the 'fieldwork' nowadays?

N.C. – Any form of ethnographic study. When I was a graduate student, only ethnomusicologists did ethnography. Nowadays half of my graduate students are doing ethnography, even though they wouldn't describe themselves as ethnomusicologists. They are working on improvisation, performance, cover bands, record production—all intrinsic parts of musicology today. In essence they are doing just the same kind of work as other students who are working on Gypsy music in London, or on political dimensions of traditional musical practices in Uzbekistan—and who *do* describe themselves as ethnomusicologists. I don't see the difference. So I think the 'field' in 'fieldwork' should be understood in terms of disciplinary area, not rural landscape!

B.T. – *It is indeed an important remark which adds a different layer of meaning to the term and helps me go on to the next question, keeping us anchored to the present. I am aware that you are engaged in an important large-scale collaborative project, which would set a good example of what modern fieldwork means. It's called 'CMPCP' (short for AHRC Research Centre for Musical Performance as Creative Practice), it runs under the direction of Professor John Rink and hosts an international Performance Studies Network. It brings together scholars and students from several outstanding academic centres, such as the University of Cambridge, the University of Oxford, Royal Holloway, King's College London, the Royal College of Music, and the Guildhall School of Music and Drama. Could you describe the project and point out the aims of this novel research, apart from bridging disciplines, as the boundaries between musicology and other humanities become increasingly blurred?*

N.C. – CMPCP is the second phase of a project the first phase of which was CHARM, the AHRC Research Centre for the History and Analysis of Recorded Music, which I directed from 2004-09 at Royal Holloway, University of London. In each case the basic aim was the same: to place performance at the heart of musicology, alongside (I didn't say instead of) scores. Music is a performing art, but you wouldn't guess it from a lot of musicology! The basic insight of this work is shared with theatre studies and with interdisciplinary performance studies as shaped by Richard Schechner and Victor Turner: rather than being inherent in texts, meaning is generated in the real time of performance. Once you start thinking about music that way, the whole discipline starts taking on a different shape. That takes a lot of rethinking, and that's why we thought it

appropriate to set up a large-scale, multi-partner initiative. In the case of CHARM we focussed our work round recordings, partly to make the project more manageable, and partly because there was so much spadework still to be done in the study of recordings—the sort of thing that was done decades ago in the study of scores. (I'm talking for example about discographies—just finding out what records were made when can be a huge task—and about discographic source criticism and methods of analysis.) But of course the world of recorded music is just a subset of the world of music as performance, and so when the chance came to bid for a further five years of funding, we focussed it round ethnographic studies of live performance in a number of different situations—teaching, rehearsal, the bringing to performance of new works, and a comparative study of different world ensembles.

B.T. – *I am not mistaken if I say that it very much looks like an experiment in a modern musicology laboratory, one which also includes music players in the research process and tries to make a clear distinction between 'score' and 'music'. Are the performers satisfied to take part in such an event, accepting the idea of being taken and studied as a framework of artistic interaction? Besides, in this particular case, we are talking about three notable resident ensembles at the University of Cambridge, namely the Academy of Ancient Music, Britten Sinfonia, and the Endellion String Quartet.*

N.C. – Unlike CHARM, CMPCP was specifically designed to interact closely with professional (and non-professional) performers, not just as informants but as co-researchers: that's where the Performance Studies Network comes in. It is possible to get the relationship between performers and academics wrong, so that the performers feel that university researchers are so to speak jetting in and treating them like third-world natives; the problem is intensified by the institutional rivalries that exist between the university and conservatory sectors. Obviously we are careful to avoid anything like this.

B.T. – *So it is not only an exercise in artistic diplomacy, but also a productive activity which emerges as a natural consequence. I think this is a brilliant way of avoiding the tension going on inside those institutions which host both Theory and Performance Departments under the same roof.*

N.C. – That is why it's so important that conservatories form part of the partnership, and that we see our conservatory colleagues as research collaborators and not just informants. It helps a great deal that there is a long tradition of performance in British universities, and of academic research at British conservatories. For example John Rink, who as you said directs CMPCP, is a trained concert pianist. As for our resident ensembles, they naturally

interact a lot with our student composers and performers, but I'm pleased to say that they are becoming increasingly involved in various kinds of research projects: for example a recent doctoral student studied patterns of interaction between the players of the Britten Sinfonia when they perform without a conductor—who takes the lead and at what points, and how, and why.

B.T. – *There is another project which relies upon the direct involvement of performers, stimulating again the interaction of theory and practice rather than their traditional separation. It is a project which involves a famous String Quartet – the Arditti and it's called 'Strings on Screen'. Around which idea does it revolve and which institutions are carrying out this task?*

N.C. – The project you are referring to was collaboration between the Arditti Quartet, who specialise in contemporary music, and Paul Archbold, who was at Kingston University but recent became director of the Institute of Musical Research in London. They have recently completed a film, called 'Climbing a mountain', which follows through the protracted process of bringing to performance a new work by the 'New Complexity' composer Brian Ferneyhough. This is forbiddingly difficult music—or at least that's how it looks in the score—and the film charts how, in collaboration with the composer, the quartet forged their interpretation. Behind the project is the question of the relative creative contributions of performers and composer to the finished result, and the film is intended as much for specialist string players as for musicologists. The Arditti is just one of a number of ensembles engaging in work of this kind. Another is the Kreutzer Quartet, who for example have recently collaborated with Amanda Bayley (of the University of Wolverhampton) to document the bringing to performance of a new quartet by Michael Finnissy. I don't know what it is about string quartets, or for that matter composers whose names begin with 'F', that seems to make them particularly sympathetic to projects of this sort!

B.T. – *To go along with your 'F' game, I should add that one of the composers you mentioned spent many years teaching in Freiburg, Germany (Brian Ferneyhough, between 1973-1986). I detect in both projects the potential of stimulating modern composition, as a side effect of the research process or as a hidden purpose of it, but maybe I am wrong. Was this also one of the aims of the projects you are involved in?*

N.C. – I don't think it was a conscious aim, though it may have been an unconscious one, and after all ensembles like the Arditti and Kreutzer Quartets are excellent advocates for new music. But one of the problems with modern composition, as you call it, is perhaps its forbidding appearance on the

page, and you might argue that academics and critics place too much attention on the page, and too little on real people making music together. I sometimes think that music analysis has worked to make modern music more unapproachable than it needed to be, and weaning analysis from the page by redirecting it to the stage is the remedy for that.

B.T. – *This would allow us to readjust the more scientific approach to music, and, ultimately to do greater justice to performance. Both projects you presented are converging towards the idea that musicology should not be structured only around composition. Besides, they bring into question the idea of 'distributed creativity' between composer and performer. Which are the methodologies that best fit such a large-scale scientific approach?*

N.C. – Yes, 'distributed creativity' is the idea behind the Ferneyhough and Finnissy projects—creativity isn't just something inscribed into the score, it inheres in the processes of making music together, and Archbold and Bayley document how this applies to the interactions of composers and performers. Most work of this sort is done through ethnographical study, involving observation and participant observation as well as interviews and questionnaires, but there is also a place for experimental work under controlled conditions. In the UK there has been a great deal of collaboration between musicologists and psychologists since the 1980s, so a wide range of empirical approaches are adopted for the study of music in general and of performance in particular, ranging from experimental research to computational analysis of recordings, for example.

B.T. – *I am sorry to divert our conversation from its scientific altitude to 'earthly matters', but I cannot help asking myself one particular question: are projects like this getting a proper budget? Or, let me put it in another way: is it difficult to attract funds for research in our discipline?*

N.C. – The good news: I think we will look back on the UK during the first decade of the twenty-first century as a golden age of arts and humanities funding, especially in terms of performance studies. Until 1998 project funding in the humanities was mainly available through the Humanities Research Board (HRB), but in that year it was replaced by the Arts and Humanities Research Board (AHRB), which in turn gave way seven years later to the Arts and Humanities Research Council (AHRC). In institutional though not financial terms that put arts and humanities research funding onto the same basis as scientific research funding, and with each change the funding level increased. Since the difference between the HRB and the AHRB was the A, that is to say arts, the AHRB/C took this new remit very seriously. Also one of their strategies

was to encourage the development of collaborative research, and performance research, especially what became known as 'practice-based research' or 'practice as research', was inherently collaborative: it brought together academic researchers and performers. In other words it ticked all the boxes and that has to be one of the things that lay behind the funding of CHARM and CMPCP. The bad news is that we may look back on this as a golden age because the funding environment is becoming less favourable. That had already started because of increased governmental micromanagement: increasingly the sort of things the funding councils wanted to fund didn't look like what researchers regarded as research. The *coup de grace* was the collapse of the European economy. The funding situation for arts and humanities in the UK isn't bad compared to most other places, but I don't think it's what it was.

B.T. – *After the experience of taking part in such grandiose scientific projects, would you agree that research in musicology today is more effective if approached as team work (like a network of academic forces) or as an individual effort?*

N.C. – There's no need to say more or less. There's room for both, because individual and collaborative research are good for different kinds of work. I regard myself as essentially a lone researcher; at least what I like doing best is writing books, and I would feel as awkward about sharing that kind of imaginative effort with someone else as I think most novelists or symphonists would, and for much the same reason. But my own project within CHARM, which involved developing computational techniques for working with large numbers of recordings in order to focus on issues of performance style, was intrinsically collaborative: I was working with a MIR (music information retrieval) expert, and couldn't possibly have undertaken the project on my own. Beyond that, I would say that CHARM gave all of the musicologists involved in it an insight into collaborative research, not just in terms of working across disciplines, but of being part of a research community in which everyone from the doctoral students to the professors presented and discussed their work in progress with everyone else. That's a very supportive kind of research environment, and it's common in the sciences, but much less so in the humanities, including musicology. I think musicologists can only gain from realising the advantages offered by more collaborative models of research than they are used to, but there's no question of the one replacing the other.

B.T. – *'Coexistence' would then be the right word. In my opinion, the most important condition for a musicologist now is to be open-minded. I remember your saying that musicology nowadays is still excessively score-oriented,*

male-oriented and Western-art tradition oriented. In one word, it is a discipline extremely limited both geographically and as a phenomenon. A significant part of the musicology research today errs in the narrowness of its focus. Therefore, is it hard to impose a totally new line of research which others can acknowledge as completely valid? You know what I mean: either Matthäus Passion or Sting.

N.C. – Open-minded, yes, but really I think it's a matter of recognising the world as it actually exists. Imagine a future interplanetary historian from Mars chancing on a complete run of the *Journal of Music Theory* that somehow survived the destruction of the earth, and trying to reconstruct from it what our world was like! He/she/it would never be able to do it. I'm in favour of musicology that has something to do with music as it exists in the world we live in. So it's not a question of liking the *St Matthew Passion* more than Sting or the other way round, it's a question of recognising that they are both part of the world of music today. And whereas I don't see anything wrong with a researcher who chooses to work on the *St Matthew Passion* and not Sting, or for that matter the other way round, when it comes to teaching it just has to be both-and, not either-or. The world of twenty-first-century music is the world of the *St Matthew Passion* **and** Sting, and any degree programme that doesn't prepare its students for that world is doing them a disservice.

B.T. – *In fact, we need to change our musical pedagogy. I consider your research very much along these lines, knowing that you embrace equally topics related to traditional values of music (let's call them as such in order to make a clear distinction for the readers) and also nonconformist themes. For example, your extended list of publications includes on the one hand a book dedicated to Beethoven's Symphony No.9⁵, and on the other a recent article that focuses on Queen's 'Bohemian Rhapsody'— specifically on the countless amateur remakes of it on YouTube, and the participatory community that has grown up around them⁶. Moreover, you bring together in one book very contrasting musical universes; let's just consider 'From Madonna to Gregorian Chant', to quote the title of the Spanish translation of your book 'Music: A Very Short Introduction'⁷. From this perspective I would very much like us to examine together the case of the Music Faculty of the University of Cambridge. It is one of the best examples of balancing canonical disciplines with modern*

⁵ Cook, Nicholas, *Beethoven: Symphony No. 9*, Cambridge University Press, 1998.

⁶ Cook, Nicholas, 'Video Cultures: "Bohemian Rhapsody", "Wayne's World" and Beyond', in: *Representation in Western Music*, edited by Joshua Walden, Cambridge University Press, Cambridge (forthcoming).

⁷ Cook, Nicholas, *Music. A Very Short Introduction*, Oxford University Press, Oxford, 1998.

approaches and topics. From Music Analysis to Notation, Aesthetics or Schenkerian Analysis (for which all respectable Universities have at least one notable specialist on board), since you came to teach at Cambridge, you managed to renew the undergraduate and the graduate curriculum. I am thinking about courses meant to attract the student to the class only by saying their names: 'Towards a Relational musicology', 'Studying Music as Performance', 'Understanding recordings as historical documents' and so on. Maybe you could briefly describe these disciplines for our readers and tell us more about how they are welcomed by the students.

N.C. – Well, you're mentioning just courses I taught, but the modernisation of the curriculum you refer to goes beyond my teaching, of course—and indeed the Cambridge curriculum was one of the first in the UK to include ethnomusicology and scientific approaches to music, while other colleagues are teaching in such areas of jazz and popular music. And actually, there are some very up-to-date aspects of our more historical teaching and research, ranging from understanding the sources of the earliest medieval notations in improvisation and performance to the development of Western-style opera in South America or India. But coming back to the courses you mentioned, 'Studying Music as Performance' brings together the work I did at CHARM and other work I've carried out in this area, with the underlying topic being the need to reconceptualise music in terms of the performative generation of meaning—so I've talked about that already, and the course was really a first draft of the book I am now completing. 'Understanding recordings as historical documents' was also part of that project: you need source skills to know what conclusions you can draw from recordings, just as you do to work with medieval manuscripts or composers' sketches, so we include discographic source criticism in our graduate curriculum. As for the idea of 'relational musicology', by that I mean an approach to music that centres on its capacity to construct social relationships at both individual and group level, complementing what I see as the over-emphasis of the so called 'New' musicology of the 1990s on music's role in constructions of subjectivity. This approach arises out of my work in performance, understanding it as an arena within which social relationships are not only symbolised but also enacted, but I'm trying to develop this way of understanding music in contexts of intercultural negotiation—this has long been an interest of mine, perhaps reflecting the facts that I spent my early childhood in Greece and that I taught for eight years at Hong Kong University (that was my first job).

B.T. – *This might be the key to your broad outlook and also to your propensity for multiculturalism. But going back to the curriculum issue, I would also like to point out that for the graduation exams; you encourage the students at the*

Faculty of Music in Cambridge to reach for unusual subjects. What would be some of the most courageous approaches you've come across lately in your teaching activity?

N.C. – Well, in the last year or two I've had students working on early twentieth-century pianistic style, the influence on performance of rhetorical traditions, on social interactions within free improvisation, on the production of both classical and pop records, on cover versions, on how Coldplay brand their music, on the idea of India in British rock, on the role of popular music in renegotiating Israeli identity, on contemporary Korean popular music (so called K-pop), on film and videogame music —

B.T. – *Which coins a new term nowadays: 'Ludomusicology'.*

N.C. – Yes, and on the role of the web in disseminating contemporary pop, on music and copyright, on ideas of memorialisation in twentieth-century music, on the West-Eastern Divan Orchestra, on classical music in China—will that do? Actually, working on Beethoven could be quite courageous too.

B.T. – *Indeed, and also very useful, if treated in an original manner or if highlighting unknown aspects of his music. But you just displayed such a wide array of topics with which the present challenges us! Therefore, I would like to ask what do you think about the approaches clinging to sheer analysis and never departing from it, no matter whether we are referring to score or performance analysis? I dare to quote a short fragment from Tim Howell's book, and then I'll kindly invite you to develop the idea: 'The role of analysis in this context is one of raising possibilities rather than providing solutions'⁸. You added yourself a few valid comments on this idea, stating that 'analysis contributes /.../ as process, not as product'⁹ and 'what matters in analysis is not so much what it represents but what it does, or more precisely what leads **you** to do'¹⁰. Basically one should not regard analysis as the aim of a scientific approach, but rather as its starting point, is this the message conveyed?*

N.C. – I have always thought of analysis as a box of tools with which you can do things. (That was the message of my first book, *A Guide to Musical Analysis*.) The passages you cite from Tim Howell are about analysis for

⁸ Howell, Tim, 'Analysis and Performance: The Search for a Middleground', in: *Companion to Contemporary Musical Thought*, edited by John Paynter, Tim Howell, Richard Orton and Peter Seymour, Routledge, London, 1992, p. 709.

⁹ Cook, Nicholas, 'Analysing Performance, Performing Analysis', in: *Rethinking Music*, edited by Nicholas Cook & Mark Everist, Oxford University Press, New York, 1999, p. 249.

¹⁰ *Ibidem*.

performers: he's basically saying that in the act of doing analysis you gain a sense of different performance options, different ways you can play something, decisions you are free to take—that's what he means about analysis asking questions rather than providing answers. That's fine. So is using analysis to understand how music and images and text work together to create meaning in film, or how different kinds of music can create new hybrid forms in intercultural situations. But I don't see the point of analytical tools unless you use them to do *something*. Otherwise it's like spending all your time polishing your saw but never using it to cut up pieces of wood. And that seems to me as boring as it is pointless.

B.T. – *I am happy to acknowledge the fact that our opinions do clash, except that you provided such a suggestive picture for it. It would be the ideal 'motto' of an analysis course for students, saw picture included on the cover!*

N.C. – Actually I always wanted my *Guide to Musical Analysis* to have a cover picture of a couple of hikers looking at a signpost with Schenkerian analysis pointing in one direction, Semiotic analysis in another, and so forth. But the publishers didn't buy it.

B.T. – *Too bad. But let's push the idea a bit further; from Heinrich Schenker to Rudolph Reti, Leonard B. Meyer, or Fred Lerdahl, to name but a few, analysis seems to be synonymous with musical dissection. Representing undoubtedly a very useful tool in musical understanding, it often lacks a certain degree of creativity. Lydia Goehr is also an author very articulate in her writings regarding the limitations of the analytic approach¹¹. But in your case, after publishing a few remarkable books on this topic¹², do you consider that analysis should be viewed above all as a creative process? In order to get a smile from our readers, I return to Tim Howell's words: 'He who can, perform, he who cannot, analyse'¹³.*

N.C. – Yes, and I suppose he who cannot analyse teaches analysis! (Which is what Tim Howell does, as a matter of fact....). Actually I think the idea of analysis as a toolbox suggests the answer. Does sawing up pieces of wood, or making holes in them, lack a certain degree of creativity? That's not a sensible question: it depends what you are sawing and making holes for, what you are

¹¹ Goehr, Lydia, *The imaginary Museum of Musical Works. An essay in the Philosophy of Music*, Oxford University Press, New York, 2007, pp. 69-88.

¹² Cook, Nicholas, *A Guide to Musical Analysis*, Dent, London, 1987; *Musical Analysis and the Listener*, Garland, New York, 1989; *Analyzing Musical Multimedia*, Clarendon Press, Oxford, 1998.

¹³ Howell, Tim, *Idem*, p. 693.

making. It might be creative or it might not. Tools can be used creatively or uncreatively. Anybody who reads Schenker's original writings can be in no doubt of the creative power of his imagination; in that sense it's like reading Wagner or Adorno. That doesn't mean that his theories cannot be applied in a dreary kind of way that closes down rather than opens up avenues of thought. (Actually I think that's what Schenker himself started doing in his last years, as his attitudes to everything became increasingly dogmatic.) Whether it's a saw or a music theory, creativity lies in what it is used to do and how it is used to do it.

B.T. – *Method, creativity and purpose would then be the answer! Sticking to the same perimeter, I recall the beginning of your book 'The Schenker Project', which abruptly states in the first sentence: 'If Schenker's theory was the solution, what was the problem?'*¹⁴ *After confronting Schenker with all kinds of contexts, did you figure out what the problem was?*

N.C. – Yes, the problem was the decline of Western civilisation. At one level, Schenker's project was to reform the composition, performance, criticism, and teaching of music, which he saw as having been corrupted by phony intellectualism and the cult of superficiality. But he saw those as reflecting much more deeply seated social, political, and ethical problems. That's why his writings are as much about society, politics, and ethics as they are about music, and people have misunderstood his writings—and failed to grasp the perhaps slightly crazy grandeur of his thought—by treating them as if they were just about music. Schenkerian theory was reinvented in post-war America, mainly by his former pupils who had fled there to escape the holocaust. It became something completely different from what it had been in Schenker's lifetime. To understand what Schenker's theory meant to him and his contemporaries, to understand its original motivations—to understand what it was *about*—you have to understand *fin-de-siècle* Vienna, the racially fissured hothouse that gave rise to both architectural modernism and radical anti-Semitism. Both are part of the story. It's an extraordinary adventure in intellectual history, a true story that's stranger than fiction, and you'd never be able guess it from the appearance of modern Schenkerian discourse. To borrow one of Schenker's own metaphors, it shows how much history lies beneath the ground we walk on. So that's why I wrote the book.

¹⁴ Cook, Nicholas, *The Schenker Project. Culture, Race, And Music Theory in Fin-de-Siècle Vienna*, Oxford University Press, New York, 2007, p. 3.

B.T. – ... *digging out the treasure hidden under the paving stones, I would add. But studying the history of our discipline (from Historical to Systematic and Cognitive Musicology) how would you weigh the shallow psychological approaches relating personal events in the life of a composer to what he writes for the clarinet in bar 5, for example? Does this really matter in terms of general music understanding? To me it looks like pure speculation leading nowhere and hiding a deep lack of substance and vision. It's like using a marvelous tool in a pathetic way. I think psychology would be extremely important as an interface for performance, do you agree?*

N.C. – Well, there's psychology and psychology. I don't personally find the sort of psychological accounts you're talking about very interesting. At least not in themselves. What interests me is that a hundred years ago or more people obviously did feel that such accounts added to their enjoyment of the music, gave it a new dimension, enabled engagement with the story the music told. (You'll find lots of that sort of thing in Adolph Kullak's *The Aesthetics of Pianoforte Playing*, for example.) I think it's more interesting to try and recapture that way of experiencing music than simply to dismiss it. I'm also interested in the extent to which performers have created narratives of this kind. (Kullak talks about that too.) Think of Cortot, for example, who left all those wonderful recordings yet created emotional scenes or stories for the music that seem to us today to be not just speculative, as you put it, but plain silly. How did these scenes and stories help him to play so well? How can ways of experiencing music have changed so much in so little time? (Cortot died fifty years ago this year.)

B.T. – *At least Cortot resorted to narrative (empirical) psychology in order to provide a platform for his playing, so his intention was legitimate and had a purpose; but after a hundred years some musicologists are still doing the same thing and struggling to fill in the paper with speculative stories. Is this really worth the effort? Finding a refuge in the comfort zone of a biographical descriptive approach and calling it 'psychology'? Or, even worse, 'interdisciplinarity'?*

N.C. – To be honest, the professionalisation of musicology in the Anglophone world means there's very little of that kind of writing around now, and even in non-academic writing for a general public it now looks very out of date. Actually, as with Cortot, I think it's rather an interesting historical phenomenon. It can also be an interesting geographical phenomenon. I was at a conference in Beijing a few months ago, and there was a paper about Machaut by someone from Shanghai Conservatory. He was arguing that music should be understood in its own terms, as inherently meaningful structure, which is the

sort of paper you might have heard in London around 1970. I wondered why someone would be arguing this in Beijing in 2011, and asked some of the Chinese delegates. The answer was that he was implicitly attacking the established communist tradition of social realist interpretation. A paper on Machaut becomes a kind of political statement.

B.T. – *Musicology as an ideological battlefield! It helps me, in fact, moving forward to the issue of the musicological “weapons”. The scientific research nowadays relies on a wide array of tools and methodologies, involving IT and cutting edge technology. High profile academics and students embrace the addictive new technology and become the pioneers of a visionary and a more refined scientific attitude. You yourself wrote an important book on this topic: 'Analysing Musical Multimedia'¹⁵. In an era of full technological swing, do „vintage values” of research, such as the manuscripts still produce significant results for music history?*

N.C. – Oh, yes. In musicology I would say that applications of new technology rarely make old approaches obsolete (unless we're talking at the level of card indexes versus computer databases). New technology enables you to do different things as well, not instead. That's much more exciting than doing the same old things, only in new ways. Think of what I said about using computers to analyse broad developments in style, working with large amounts of data (drawn from machine-readable scores in the case of compositional style, or sound recordings in the case of performance style). That's something you can't do without new technology. But you don't do it instead of close reading or hearing of individual pieces in the traditional way. You do it as well.

B.T. – *I plead 'guilty'! You know some of my writings well enough not to try pretending otherwise. But what did you mean then (and I'll go back to your article I first cited) when stating: 'Musicology has traditionally been a retrospective discipline. /.../ turning time back so as to arrive at the Urtext'¹⁶?*

N.C. – Ah, that goes back to what I was saying about the nineteenth century and philology. The European nation states that emerged during that century had to invent themselves into existence, and one of the ways they did that was through the creation of national cultural canons. That happened in literature, and it happened in music. It gave rise to those monumental

¹⁵ Cook, Nicholas, *Analysing Musical Multimedia*, Clarendon Press, Oxford, 1998.

¹⁶ Cook, Nicholas, 'We are All (Ethno)musicologists Now', in: Henry Stobart (ed), *The New (Ethno) musicologies*, 2008, p. 58.

series like the *Denkmäler deutscher Tonkunst* (Germany) and *Denkmäler der Tonkunst in Österreich* (Austria). Their purpose was to retrieve the music of the past, to strip it of all later accretions, to reconstruct it in its original form, to purify it. (You can see an uncomfortable resonance with the discourses of racial origins and purity that also emerged in the nineteenth century and came to the forefront of European politics in the twentieth.) And then the same kind of thinking was applied to later composers, hence the complete, authoritative editions of Haydn, Mozart, Beethoven, and the rest. So musicology was set up in a way that led it to ignore the present and look back to the past, which is what I meant by retrospective, and that placed the idea of the Urtext at its heart. While there is of course an important role for editions within the musicological enterprise, one of the main jobs for my generation of musicologists has been to highlight and critique the unquestioned ideologies that informed this traditional model of musicology, to show just how much that kind of musicology left out about music and about why it matters to people.

B.T. – *From each idea you defended so vividly in our dialogue, one can draw the conclusion that you are in favour of promoting a type of creative musicology, open to all the phenomena of present-day musical life, celebrating a wide diversity of topics which require adapted and updated methodological tools. The time of reclusive musicology, limited to a few topics and sticking to the ground of technical analysis seems to be over, or, let's say it, 'old fashioned'. Can you foresee that musicology will grow new branches in the future, knowing that this discipline is already positioned at the interface between music and other domains (sociology, politics, history, informatics, etc.)? Which are in your opinion the main strands that will arise, and you consider as being legitimate to interrogate the reality of our present and to prepare the reception of the future?*

N.C. – Well, I am tempted to say moving beyond scores towards human interaction and social meaning on the one hand, and towards engagement with the technologies that are replacing notes by new ways of manipulating sound on the other. But prophecy is a mug's game. In 1990 and again in 2000 I contributed to journals that solicited prophecies of the next decade's musicology from all sorts of different people. Some people's prophecies seemed rather like summaries of the work they had been doing over the previous decade. I did better; I summarised the work I was going to do over the coming decade. Perhaps that's what I've just done again. But it's the future of my work, not the future of musicology!

B.T. – *True, but your works opened and set new lines in modern musicology, and so you had a hand in shaping the new road. I would rather focus on Jürgen Bräuninger's words in order to suggest a solution: 'we need a new musicology that cares'¹⁷. Browsing the history of Musicology, from Riemann, Adorno and Dahlhaus to Kofi Agawu, Arnold Whittall or Richard Taruskin (to pick a few high profile scholars of this discipline randomly), one might conclude that a genuine musicologist should master the art of reinvention, should have a keen eye for capturing the most significant contributions in MUSIC (in capital letters), to be visionary in his or her work and, above all, to produce something useful. How would you best describe the portrait of the modern musicologist?*

N.C. – I would prefer to be interesting and wrong than to be boring and right. Of course it would be even better to be interesting and right.

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REGIONALE MERKMALE DER SIEBENBÜRGISCH-UNGARISCHEN VOLKSMUSIK

ISTVÁN ALMÁSI¹

SUMMARY. Béla Bartók was the first ethnomusicologist to highlight a peculiar phenomenon, namely that there are certain different characteristics in the old style traditional music region by region. The peculiarities of old melodies in Transylvania were picked up at first on the basis of examples collected in Székelyföld and Kalotaszeg. The research work of László Lajtha and Pál Járdányi, carried out later in Central-Transylvania revealed new characteristics both in vocal and instrumental music. They discovered melodies with expanded lines, emerging in connection with traditional dance music. Oszkár Dincser reviewed the folk groups of two members, playing on the violin and the „gardon”, popular in the villages of Csík and Gyimes. The so-called psalmodic melodies are known only in Transylvania and in Moldova. The proportion of tunes known only in certain areas is the highest in Mezőség and in the region between Maros and Kis-Küküllő. Asymmetric rhythms are frequent in the dance music of these two regions and of the villages of Gyimes-Valley. It is the sign of inner regional differentiation that most of the Transylvanian peculiarities cannot be found everywhere in the territory.

Keywords: archaic features, different characteristics in the old style music, dialects, psalmodic melodies, traditional instrumental music, melodies with expanded lines, asymmetrical rhythms.

Regionale Unterschiede erregten die Aufmerksamkeit der Volkskundler schon im Anfangsstadium der wissenschaftlichen Untersuchungen über die Volkskultur. Die Ursachen, die die Entstehung der Verschiedenheiten determiniert hatten, konnten in den meisten Fällen eindeutig klargestellt werden. Diesbezüglich waren die Folkloristen einig darin, dass die spezifischen zonalen Charakterzüge der Volksüberlieferungen hauptsächlich geographischen, historischen, wirtschaftlichen und gesellschaftlichen Faktoren zu verdanken sind. Problematisch erwies sich bisweilen die Festlegung der genaueren Grenzen und der inneren Gliederung einiger durch gleichartige Eigentümlichkeiten charakterisierten Gebiete. Da die geographischen Gegebenheiten konstant sind, machen sich ihre Einwirkungen auf die Lebensform der Bevölkerung und mithin auf die Volkskultur dauerhaft geltend. Im Gegensatz dazu ist die

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gesellschaftliche Struktur infolge der wirtschaftlichen Entwicklung und nicht selten infolge historischer Ereignisse vielen Veränderungen ausgesetzt. Die Einflüsse der gesellschaftlichen Wandlungen auf die Volkskultur treten aber im Allgemeinen mit beachtlicher Verspätung in Erscheinung. Zu den gesellschaftlichen Faktoren gehört das Nebeneinanderleben mehrerer Ethnien mit voneinander abweichenden kulturellen Traditionen. Unter den wirtschaftlichen Faktoren kommt eine äußerst wichtige Rolle den Verkehrsverhältnissen zu. Manche Gegenden blieben in der Vergangenheit wegen der Rückständigkeit des Verkehrsnetzes lange Zeit von der Außenwelt geschlossen und isoliert. Es gibt demnach Differenziertheiten, die als Folgen zeitlicher Verschiebungen angesehen werden können.

Siebenbürgen (rumänisch: Transilvania, ungarisch: Erdély) ist, wie bekannt, der südöstliche Teil des Karpatenbeckens. Es ist ein typisches Hügel- und Bergland, das von den Ost- und Südkarpaten, bzw. den Siebenbürgischen Westkarpaten umgrenzt ist. In neuerer Zeit pflegt man das ganze Territorium von den Ostkarpaten bis zur westlichen Grenze Rumäniens zu Siebenbürgen hinzuzurechnen, also auch das Banat, das Kreischgebiet, Sathmar und Maramuresch. Aus volkskundlichen und geschichtlichen Erwägungen beschränke ich mich aber in meinem Referat auf Siebenbürgen im ursprünglichen engeren Sinn. Die Gesamtfläche dieser historischen Provinz umfasst ungefähr 56.000 km². Obwohl Siebenbürgen in allen Richtungen von hohen Gebirgen umgeben ist, das heißt: eine gewissermaßen geschlossene geographische Lage hat, war jedoch allezeit verhältnismäßig offen für westliche und südöstliche kulturelle Strömungen. Es ist außerdem wichtig zu betonen, dass die einzelnen – mehr oder weniger einheitlichen – Gegenden Siebenbürgens meist auf unterschiedlichen Stufen der wirtschaftlichen, gesellschaftlichen und kulturellen Entwicklung gestanden haben.

Unsere Provinz ist eines der ost-mitteuropäischen Gebiete, die eine heterogene ethnische Bevölkerungsstruktur aufweisen. Im Laufe der Zeit haben sich hier nämlich verschiedene Völker niedergelassen. Infolgedessen ist Siebenbürgen seit Jahrhunderten der Heimatboden und das Berührungsfeld von mehreren Sprachen, Konfessionen und Traditionen. Die ältesten und ihrer Zahl nach bedeutendsten Einwohner sind (bzw. waren) die Rumänen, die Ungarn und die Sachsen. In vielen Gegenden leben die angesiedelten Völker in benachbarten Ortschaften und es gibt zahlreiche Dörfer und Städte, in denen die Einwohner zu zwei oder drei Volksgruppen gehören. Vielerorts ist die Zweisprachigkeit eine gewöhnliche Erscheinung. Die gemeinsame Teilnahme an bestimmten landwirtschaftlichen Arbeiten sowie an Bräuchen und Festen, vor allem an Hochzeiten und Begräbnissen, ist ebenfalls allgemein üblich. Die Voraussetzungen für häufige und enge Kontakte zwischen den Ethnien sowohl im alltäglichen Leben als auch im Bereich der Volkskultur waren also gegeben. Das lang anhaltende Nebeneinander hatte zur natürlichen Folge,

dass diese sich gegenseitig beeinflussten, materielle und geistige Güter austauschten. In einzelnen Gruppen desselben Volkes finden sich Traditionen verschiedener Herkunft oder von Region zu Region abweichenden Gepräge. Demnach ist die siebenbürgische Volkskultur in ziemlich hohem Maße differenziert.

In der Fachliteratur werden die siebenbürgisch-ungarischen Volksüberlieferungen immer wieder als archaisch charakterisiert, insbesondere im Vergleich zu anderen Regionen des ungarischen Sprachgebiets. Dies trifft aber nur auf einige Landstriche zu.

Die mündlich überlieferten Volksmelodien sowie die instrumentale Tanzmusik der Siebenbürger Ungarn sind eingehend untersucht worden. Groß angelegte Feldforschungen wurden in den meisten Gegenden durchgeführt. Dank dem Fleiß der Folkloristen sind in den Volksliedarchiven von Budapest und Klausenburg, aber auch in mehreren Privatarchiven Zehntausende von Melodien aufbewahrt. Diese wurden größtenteils mit Hilfe technischer Aufnahmegeräte (Phonograph, Magnetophon und in den letzten Jahrzehnten Tanzmelodien mit Videokamera) festgehalten, während ein kleinerer Teil direkt an Ort und Stelle nach Gehör aufgezeichnet wurde. Dabei wurden die für eine wissenschaftliche Auswertung unentbehrlichen zusätzlichen Angaben nicht vernachlässigt. Der größte Teil des Materials wurde sorgfältig transkribiert, gründlich analysiert und systematisiert. Eine Reihe von wertvollen Volksliedsammlungen sind herausgegeben worden; zahlreiche Abhandlungen sind der Erläuterung theoretischer Fragen gewidmet worden; Original-Archivaufnahmen sind auf Schallplatten, Kassetten und Compact Discs veröffentlicht worden. International anerkannte Musikethnologen haben an der Erschließung der siebenbürgischen Volksliedtraditionen mitgewirkt.

Für die Bestimmung der spezifischen Merkmale der Volksmusik einer Region untersucht man vor allem die Zusammensetzung des Liedguts mit dem Zweck, jene Melodietypen zum Vorschein zu bringen, deren Varianten in anderen Gebieten unbekannt oder nur spärlich vorhanden sind. Umgekehrt kann das Fehlen mancher Melodien oder Stilschichten ebenso als kennzeichnend betrachtet werden. Außerdem ist es wichtig die strukturellen Eigenschaften der Melodien zu analysieren, z.B. in Hinsicht auf den Aufbau der Melodien, die Tonreihen, die Schlusstöne der Melodiezeilen und die Silbenzahl der Verse. Ferner berücksichtigt man die Vortragsweise, im Besonderen das Tempo, die Intonation und die Verzierungskunst der Sänger bzw. der Musikanten.

Es war Béla Bartók, der als Erster Begriffe wie Stil und Musikdialekt in der ungarischen Volksmusikforschung verwendet und regionale Merkmale herausgestellt hatte. Er unterschied zwischen einem alten und einem neuen Stil. Auf diese Weise beabsichtigte er eigentlich eine chronologische Ordnung aufzustellen. Er vertrat nämlich die Auffassung, dass die Stile, obwohl sie auf Grund von morphologischen Analysen festgesetzt worden sind, als historische

Gebilde angesehen werden können, und als solche wahrscheinlich verschiedenen Entwicklungsstufen der Volksmusik gleichkommen. Als Anhänger des Evolutionismus, war Bartók bestrebt, an Hand von Klassifikationsverfahren eine vorstellbare Entstehungsgeschichte der Stile darzustellen.

In seinem grundlegenden Buch *A magyar népdal*² teilte Bartók das ungarische Sprachgebiet in vier Musikedialekte auf, und zwar: Transdanubien, Oberungarn, die Große Tiefebene und Siebenbürgen (einschließlich der Bukowina). Er betonte jedoch, „dass Abweichungen der einzelnen Musikedialekte nur in dem Melodiematerial des sogen. alten Stils wahrnehmbar sind, also gilt diese Einteilung der Dialektgebiete nur für diesen Teil der Melodien“.³ Mit dieser Bemerkung hat er zugleich den einheitlichen Charakter des gesamten ungarischen Volksliedguts angedeutet. Nach Bartóks Erfahrungen lassen sich die alten Melodien in Siebenbürgen durch die folgenden Eigenschaften kennzeichnen: 1. Die erste Hälfte der vierzeiligen Melodien endet am häufigsten um eine kleine Terz höher (mit anderen Worten: die Hauptkadenz der Melodien liegt um eine kleine Terz höher) als der Schlussston. 2. „Die rhythmisch mannigfaltigen achtsilbigen *parlando-rubato*-Melodien des Gebietes IV [d.h. von Siebenbürgen] sind meistens sehr reich an Verzierungen (die Zwölfsilbler weniger). Doch ist diese Ornamentik ebenso wie die Rhythmusänderung nicht konstant; bei jeder Wiederholung der Melodie verändern sie sich manchmal recht erheblich, selbst bei demselben Sänger.“⁴ „Die Székler des Gebietes IV [von Siebenbürgen] konnten offenbar schon ihrer geographischen Lage wegen die ursprüngliche stark verzierende Vortragsweise besser bewahren.“⁵ 3. „Häufig wird [...] der erste Takt der Melodie ziemlich schnell gesungen; im zweiten, dritten Takt verlangsamt sich das Tempo allmählich bis zum normalen[...]“.⁶ 4. „Sehr charakteristisch für das Gebiet IV [für Siebenbürgen] ist eine merkwürdige „*rubato*“-Form des straffen Tanzrhythmus: [...] so dass die in den einzelnen Taktpaaren enthaltenen Takte oder Taktteile veränderliches *tempo* haben, während die Taktpaare, miteinander verglichen, genau dieselbe Zeitdauer haben. D. h.: die größeren Abschnitte der Melodie zeigen ein *tempo giusto* (tanzartigen, straffen Rhythmus), die innerhalb der größeren Abschnitte sich befindenden kleineren Melodieteile ein *rubato* [...]“⁷ 5. Am Ende der zweiten, bzw. der vierten Zeile der acht- und zwölfsilbigen Melodien alten Stils kommen äußerst häufig gewisse stereotyp wiederkehrende

² Bartók, Béla, *A magyar népdal*. Rózsavölgyi és Társa, Budapest, 1924; deutsche Fassung: *Das ungarische Volkslied. Versuch einer Systematisierung der ungarischen Bauermelodien*, Walter de Gruyter & Co., Berlin und Leipzig, 1925. Vgl. S. 5.

³ Ebd. S. 6.

⁴ Ebd. S. 17.

⁵ Ebd. S. 18.

⁶ Ebd. S. 16.

⁷ Ebd. S. 38.

Schlussrhythmusformeln vor. 6. Die Texte derselben Melodien haben sowohl sprachlich als auch inhaltlich „ein auffallend altertümliches Gepräge“.⁸ 7. Vierzeilige Melodien werden ziemlich oft mit Textstrophen gesungen, die nur aus zwei Zeilen bestehen, nämlich so, dass beide wiederholt werden.

Die allgemeinen Kennzeichen des alten Stils – darunter die anhemitonische Pentatonik überwiegend mit Mollcharakter, das Aufbauprinzip des Quintwechsels nach unten in der zweiten Hälfte der Melodie oder die Spuren des Quintwechsels, die Isometrie der Textzeilen, die abwärtsgerichtete Linie der Melodie und die so genannten „nicht architektonischen Strukturen“, z.B. ABCD, ABBC, A⁵B⁵AB – gelten auch für das siebenbürgisch-ungarische Volkslied.

Als Bartók diese Feststellungen machte, standen ihm Melodien zur Verfügung, die ausschließlich im Siedlungsgebiet der Szekler, d.h. in drei östlichen Kreisen Siebenbürgens und in der Kalotaszeg-Gegend am westlichen Rand der Provinz vor dem ersten Weltkrieg aufgezeichnet worden waren. In diesen Gegenden bildeten die Ungarn die Mehrheit der Bevölkerung und lange Zeit herrschte die irrümliche Auffassung vor, das Szeklerland und die Kalotaszeg-Gegend seien identisch mit Siebenbürgen. Bartók wusste, dass der größere Teil der Ungarn in Sprachinseln in Mittelsiebenbürgen, bzw. in der Diaspora in nördlichen und südlichen Gebieten lebt. Er beabsichtigte die Sammeltätigkeit fortzusetzen und auch auf die noch nicht einbezogenen Zonen auszuweiten. Der Ausbruch des Krieges und dessen Folgen vereitelten aber seine Pläne. Die Feldforschungen mussten in den nächsten zwei Jahrzehnten eingestellt werden, und die ungarische Volksmusik der meisten Gebiete blieb einstweilen ganz und gar unbekannt. Der zugängliche siebenbürgische Liedbestand gehörte jedoch zu den wesentlichsten Inspirations- und Erkenntnisquellen von Béla Bartók und Zoltán Kodály, was sich sowohl in ihren Kompositionen als auch in ihren musikethnologischen und pädagogischen Werken sowie in ihrer Publizistik niederschlug. Die beiden Gelehrten veröffentlichten in dem Band *Erdélyi magyar népdalok*⁹ 150 ausgewählte Melodien alten Stils mit lyrischen und Balladentexten und befassten sich eingehend mit wichtigen theoretischen und methodologischen Problemen. 1937 erschien Kodálys Buch *A magyar népzene*. In diesem zusammenfassenden Werk bezeichnete er Bartóks alten Stil als „die Urschicht der Volksmusik“ und bemerkte, dass „eine ganze Reihe von Stilen“ vorhanden sein könnten.¹⁰

Die intensive Erforschung der siebenbürgisch-ungarischen Volksmusik an Ort und Stelle nahm einen neuen Aufschwung zu Beginn der vierziger

⁸ Ebd. S. 27.

⁹ Bartók, Béla – Kodály, Zoltán, *Erdélyi magyar népdalok (Siebenbürgisch-ungarische Volkslieder)*. Rózsavölgyi és Társa, Budapest, 1923.

¹⁰ Kodály, Zoltán, *A magyar népzene (Die ungarische Volksmusik)*. Királyi Magyar Egyetemi Nyomda, Budapest, 1937, S. 15.

Jahre. Zur Mitwirkung an der Erschließung der noch unbekanntenen Regionen spornte Kodály jüngere Folkloristen an. Die Tätigkeit seiner Schüler, Mitarbeiter und Anhänger, die gemäß den Ratschlägen des Meisters durchgeführt wurde, zeitigte ungeahnte Ergebnisse. Gegen Ende des Jahres 1940 empfahl Kodály László Lajtha eine Reise nach Szék, der größten Ortschaft in der Siebenbürgischen Heide zu unternehmen. Lajthas Sammlung in Szék erbrachte die Erkenntnis, dass es in Mittelsiebenbürgen eine traditionelle instrumentale Tanzmusik von hohem Niveau gibt, und dass in engem Zusammenhang damit eine merkwürdige, aus erweiterten Zeilen aufgebaute Melodieart mit meist langsamem Tempo existiert. Kaum ein Jahr später stieß Pál Járdányi in Kide im Borsa-Tal auf gleiche Melodien. Auch Járdányi holte sich bei Kodály Rat, da er die entsprechende Stelle dieser Melodien in den Abteilungen der systematisierten Sammlung nicht fand. Auf Kodálys Vorschlag wurden diese eigenartigen siebenbürgischen Tanzmelodien von ziemlich lockerem und veränderlichem Bau in eine besondere Gruppe eingereiht und erhielten, auf Grund der in ihrem Text wiederholt vorkommenden „jajaja“, „lalala“, „tararara“ und ähnlichen Wortbildungen, die ursprünglich provisorisch gedachte Benennung „jajnóta“ (Ach-Lieder), die aber bis heute in Gebrauch ist. Auch in älteren Volkslied-veröffentlichungen kamen verstreut Ach-Lieder vor. Ihre wahre Bedeutung wurde aber erst dank Lajthas Sammlung in Szék und Járdányis Sammlung in Kide klar.

In Szék entdeckte Lajtha auch die vor allem für Mittelsiebenbürgen typische Dorfkapelle, die gewöhnlich drei Mitglieder hat, die alle Streichinstrumente benutzen. Der Primarius (*prímás*) spielt die Melodie auf der Geige, der Bratschist oder zweite Geiger (*kontrás*) bestimmt die harmonische Struktur und der Kontrabassist (*bőgős*) den Rhythmus. Das Instrument des Kontraspielders bietet die auffallendste Eigentümlichkeit, indem der Steg der Geige oder der Bratsche gerade geschliffen ist, so dass die auf *g* *d*¹ und *a* gestimmten drei Saiten in gleicher Höhe liegen. Der Kontraspielder kann auf diese Weise „mit jedem Bogenstrich einen Dreiklang spielen“,¹¹ und zwar in enger Lage, was einen kompakten Klang ermöglicht. Es werden zumeist Dur-Akkorde verwendet, unabhängig von der Tonart der Melodien. „Der Kontrabassist spielt möglichst den Grundton zum Dreiklang. Sein Instrument ist etwas kleiner als der gewöhnliche Kontrabass, der Form nach ähnelt es mehr einem Cello. [...] Im reich verzierten Spiel der Geiger lassen sich Spuren nahöstlichen Melodietums und europäischer Barockmusik gleichermaßen erkennen.“¹²

Ebenfalls am Anfang der vierziger Jahre untersuchte Oszkár Dincser die traditionelle Tanzmusik in mehreren Dörfern des Kreises Csík und verfasste an Hand seiner gründlichen Beobachtungen die hervorragende Monographie

¹¹ Sárosi, Bálint, *Volksmusik. Das ungarische Erbe*. Corvina, Budapest, 1990. S.169.

¹² Ebd.

*Zwei Musikinstrumente aus dem Komitat Csík*¹³. Es geht in diesem Buch um ein Duo, das hauptsächlich in den nördlichen Ortschaften des Kreises Csík und im Gyimes-Tal teilweise bis heute der Tanzmusik spielt. Es besteht aus einer Geige und einem celloartigen Instrument mit drei oder vier Saiten, das auf ungarisch *gardon* genannt wird (Schlagburdon). In der Regel spielt der Dorfmusikant die Melodie auf der Geige, begleitet von rhythmischen Schlägen, die seine Frau auf dem *gardon* ausführt. Diese Art des Musizierens wird meistens von Roma ausgeübt. „In den anderen Teilen des ungarischen Sprachgebietes ist uns vom Vorkommen dieses Duos nichts bekannt. Ähnliche Zusammenstellungen – ein Melodieinstrument und ein größeres Streichinstrument, auf dessen leeren Saiten nur Rhythmusbegleitung gespielt wird – finden wir jedoch auch bei anderen Völkern. [...] Vermutlich hat das Geige-Gardon-Duo auch mit einer siebenbürgischen Mode aus dem 17. Jahrhundert etwas zu tun, als *töröksíp* (Türkenpfeife) und Trommel zusammen gespielt wurden“ – schreibt Bálint Sárosi.¹⁴

Es ist ein Paradox der Forschungsgeschichte, dass trotz der dramatischen Verminderung der Landbevölkerung in den letzten fünfzig Jahren und trotz allen Umständen, die die Voraussetzungen für das Fortbestehen der Volksliedtradition stark beeinträchtigt hatten, machten die Folkloristen zahlreiche überraschende Entdeckungen. Die erfolgreichsten Felduntersuchungen der siebenbürgischen Volksmusik wurden in der zweiten Hälfte des 20. Jahrhunderts durchgeführt. Es hat sich bestätigt, dass die Unterschiede der Entwicklungsstufen, auf die bereits hingedeutet wurde, sowohl in Aufschwungsperioden als auch in Untergangsphasen der Volkskultur vorhanden sind. Demnach lassen sich die Folgen der ungünstigen Faktoren nicht in allen Gegenden und ebenso nicht in allen Gattungen der Volksmusik feststellen. Es gibt Landstriche, die von den Folkloristen auf Grund der Lebendigkeit und des Reichtums der alten Traditionen noch immer als archaisch bezeichnet werden (vor allem das Gyimes-Tal und die Siebenbürgische Heide), im Gegensatz zu anderen Gebieten, wo die Musikethnologen nur Melodien aus den jüngeren Schichten der Volksmusik und komponierte volkstümliche Lieder finden.

In den Jahrzehnten nach dem Zweiten Weltkrieg wurden umfassende Untersuchungen in allen Gegenden vorgenommen. Das vervielfachte Material ermöglicht detailliertere Angaben zur Beschaffenheit der siebenbürgischen Musikkultur. Es sei an erster Stelle die Erkenntnis hervorgehoben, dass eine ganze Stilschicht, die Kategorie der so genannten „psalmodierenden Melodien“ ausschließlich in dieser Provinz (und im Repertoire der im Laufe der Zeit aus

¹³ Dincser, Oszkár, *Két csíki hangszer. Muzsika és gardon (Zwei Musikinstrumente aus dem Komitat Csík)*. Magyar Történeti Múzeum, Budapest, 1943.

¹⁴ A. a. O. S.166–167.

Siebenbürgen an die Moldau ausgewanderten Tschangos) vorhanden ist. Kennzeichnend für diesen Stil sind die rezitativische Melodik, die pentatonische oder seltener die tetratonische Tonleiter, die Parlando-Vortragsweise, die strophische Struktur und die aus sechs, acht oder zwölf Silben aufgebauten isometrischen Verszeilen.

Hinsichtlich der Anzahl der Melodien, deren Varianten lediglich in einem bestimmtem Gebiet existieren, sind die Siebenbürgische Heide und der Landstrich zwischen den Flüssen Mieresch und Kleine Kokel weitaus am reichsten. Das Vorkommen von Varianten derselben Melodie mit verschiedener Silbenzahl innerhalb von einer Ortschaft ist ebenfalls nur für diese beiden Gebiete charakteristisch. In der Siebenbürgischen Heide gibt es Melodien, deren Varianten acht-, zwölf- und sechzehnsilbig oder elf-, vierzehn- und sechzehnsilbig sind. In den Dörfern des Landstrichs zwischen dem Mieresch und der Kleinen Kokel ist es eine häufige Erscheinung, dass derselbe Sänger die nacheinander folgenden Strophen wechselweise mit acht- oder siebensilbigen Zeilen singt.

Melodieentlehnungen aus der rumänischen Folklore konnten in den meisten Gegenden, vorwiegend aber in Mittelsiebenbürgen nachgewiesen werden. Mehrere der übernommenen Melodien sind zwei- oder dreizeilig. Als ein deutliches Merkmal des rumänischen Einflusses ist das Vorkommen der Apokope zu erwähnen. Die Verwendung des Terminus „Apokope“ im musikethnologischen Sprachgebrauch ist Constantin Brăiloiu zu verdanken. Früher wurde diese Eigentümlichkeit des Volksliedvortrags als „Verschlucken“, „Ausfall“ oder „Weglassen“ der letzten Silbe bzw. des Zeilenendes bezeichnet. In rumänischen Volksliedern dient die Apokope als Mittel zur Ausgleichung der eventuellen Differenz zwischen der Länge der Melodiezeile und dem Versmaß. Dementgegen ist sie in ungarischen Volksliedern eine seltsame Singmanier ohne eine zweckmäßige Funktion.

Es gibt eine einzigartige Vortragsweise in drei Dörfern in der Umgebung von Sächsisch-Regen. In diesen Ortschaften wird das so genannte „Lied des Dorfes“ im Wechsel von einem Solisten und einer Männergruppe vorgetragen. Jede Strophe des Liedes besteht aus sechs Zeilen. Der „Vorsänger“ singt die erste und die vierte Zeile, die Gruppe die anderen, wobei jede Textzeile zweimal wiederholt wird. Die Melodie wird mit verschiedenen lyrischen Texten verknüpft.

Asymmetrische Rhythmen findet man in der instrumentalen Tanzmusik und nicht selten in vokalen Melodien im Gyimes-Tal und in Mittelsiebenbürgen.

Auf Grund der neuesten Erhebungen ist es eindeutig, dass die meisten regionalen Merkmale der siebenbürgisch-ungarischen Volksmusik nicht in der ganzen Provinz vorhanden sind. Sie sind vielmehr lokale Erscheinungen mit größerer oder kleinerer Gültigkeit. Diese Tatsache bestätigt die in der Einleitung dieses Referats hervorgehobene Differenziertheit der siebenbürgischen Volkskultur. An Hand der bedeutenden Anzahl der in anderen Gegenden nicht

verbreiteten Melodien kann die Siebenbürgische Heide als ein selbständiger Volksmusikdialekt betrachtet werden. Der Landstrich zwischen dem Mieresch und dem Tal der Kleinen Kokel sowie die Kalotaszeg-Gegend gelten hingegen als Unterdialekte.

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TYPICAL WEDDING TUNES OF THE NORTHERN-MEZŐSÉG (CÂMPIA TRANSILVANIEI)*

ZOLTÁN GERGELY¹

SUMMARY. The typical events of a wedding in the Northern-Mezőség are mainly the same as those of the weddings of all the Hungarian population. During each event of the wedding the lyrics of the songs sung during the event express the function of that event. The collection of songs typically sung at the wedding differs from one smaller geographical unit of the Mezőség to the other, sometimes even from village to village. The greatest collection of songs belongs to the village of Szék (Sic). Some of these songs can be found also in the collection of wedding songs of the Romanian population living in the village. Since there has been a collection of data in the course of the last half century, the processing of these data makes it possible to form – parallel to the collection of songs – a reconstructed image of the traditional typical events and customs of the weddings of Mezőség, greatly altered by our days.

Keywords: wedding, tunes, Northern-Mezőség, Câmpia Transilvaniei, Szék, marriage

1. The Wedding

The wedding is one of the greatest and most important events of life; therefore it has a distinguished role in the life and customs of every people. The Hungarian Ethnographic Encyclopaedia (HEE) describes the event as follows: "... the most important series of events in the circle of customs related to marriage in the course of which the marriage ceremony itself is performed. Other names for wedding: nuptials, bridal. The wedding is organized by the parents of the bride and the groom (*in Hungarian they are called: the sorry-father and the sorry-mother, respectively the merry-mother and merry-father) who perform and organize the events related to marriage by giving a big house party during which possibilities for entertainment and feasts are offered (wedding feasts) assisted by the traditional wedding officials.

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

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Formalities ordered by the state and church since 1894, the civil and church ceremony of marriage are also met during the wedding. It is also in the course of the wedding rite that the bride is handed over to the groom (bridal take-away), she is welcomed into the family of the groom (bridal acceptance) and the couple has their wedding-night (the bride is taken to bed) after which the bride becomes a woman and another custom formally expressing this takes place (bunning)...²

The above-mentioned description enumerates in short all the customs and participants who have a determining role in this important social event. At present few customs survived, some disappeared, others intermingled and survived in this way and there are some which are remembered only by elderly people.

There are several factors determining the difference in customs: social status, religion, but mainly the desire to follow new, fashionable trends. There are some Western-European customs which infiltrated into the traditional set of customs and ended up wiping out, substituting the former customs. This last-mentioned factor has the greatest influence at present. The set of customs remained pure and unaltered only sporadically, in several isolated or very traditionalist villages: in these places there are few changes within one century.

In the paper hereby I shall present the course of a wedding in the Mezőség (*Campia Transilvaniei), the changes in the set of customs, the original customs, the customs that are still active and within this frame I shall present the specific wedding songs.

1.1. Typical events of a wedding in Northern-Mezőség

The wedding is one of the favourite events of the community of the village. It is the time when all relatives come together, celebrate and feast together. Social relations are very close in a village. Everybody knows everybody, young people know each other from early childhood, they play together, they participate together to church life, and they go together to various parties and other entertainments. These are the times for friendships to form and for young people to decide they are going to get married. When they do, they tell their parents.

And immediately the first event of the wedding rite is performed, the home visits to the bride's house. Nowadays it is not widely practiced, but in earlier times it was a very important moment. After the young couple decided they wanted to get married, before the wedding or the engagement the groom and his parents made a home visit to the bridal house. If they were content with the bride's dowry, they agreed to the young couple to be married and set the wedding date.

² HEE: Wedding

An important custom in the preparation to the wedding were the decoration of the groomsman's rod and of the basket. There were two groomsmen and two brides-men representing the groom and the bride. They played an important part in the wedding as we shall see. One week before the wedding young people came to the bridal house to decorate the groomsman's rod and the basket. Sunday morning the groomsmen and brides-men went from house to house wearing traditional costumes, flower decoration on their hats and red ribbons on their waistcoats to announce the intention of the young couple to get married, they spoke in verses and invite the man of the house and his family to the wedding. Groomsmen and brides-men received gifts of eggs. Unfortunately this custom is becoming extinguished; people are no longer invited to the wedding by groomsmen and brides-men, but the young couple itself.

One of the main events before the wedding was giving presents. Villagers took poultry, flour, eggs, oil, sugar, rice to the bridal and groom's house. This was also a proof of the solidarity and helpfulness of the village community. Those making gifts usually intended to participate to the wedding.

In earlier times on the day before the wedding, on a Friday or Saturday night the bridal shower took place. This is how Erzsébet Páll remembers bridal showers in Ördöngösfüzes (Fizesu Gherlii): "After the bride was engaged to the groom, they had to wait until the time of the bride came, for they had set a date for the wedding. Women gathered together well before that, about a week earlier and prepared the bride for the wedding: the dowry, they set her pillows in order, the sewing work, they put everything neatly on the bed. When they finished, the bridal shower began. It lasted that evening and the evening after that, and even during the day until the wedding day ... they mourned with the bride for losing her virginity, they took leave for her of her former lover, if she had had boys courting her earlier, she took leave of them too ... During bridal showers everybody sang, the boys, the girls, the women, the men, everybody ... It was an evening for fun ..."

(Erzsébet Páll, 74 years, Ördöngösfüzes)

Unfortunately bridal showers are very rare today. The custom has been replaced by the more fashionable bachelor and bachelorette parties.

On the wedding day the bride's and groom's house are very busy. On Saturday, rarely on Sunday, celebration starts already in the morning. Groomsmen and brides-men are at the groom's house, they receive the guests, they invite them to have breakfast, and while at the bridal house women help the bride get dressed and ready. As far as dressing is concerned there are few villages where traditional costumes are still used. One such village, where the young couple wear traditional costumes at the wedding is Szék (Sic), but in other places the usual clothing is the customary white gown and black suit.

Musicians have a very important role, since they provide the cheerful atmosphere. While the wedding party sings and parties, the groom prepares for the long-awaited day, he dresses with his ceremonial clothes; he shakes hands with his friends and steps out on the porch. After that one of the groomsmen starts talking:

*„Tisztelt örömszülők, tisztelt vendégsereg,
Beszédem értésére egy kis csendet kérek.
Cigány muzsikának szűnjön meg csengése,
Mert búcsúzásomnak most léssen kezdése.”*

*(„Dear merry-parents, dear guests,
For what I am saying lend me your ears!
Let the violin be silent for a moment
Until I take my leave let there be no comment.”)*

The groom takes leave of his parents, siblings, neighbours, male friends and asks for the Lord's blessing on the „long and weary” journey. Before the wedding party sets out to the bridal house, they wait for the witnesses-to-the-wedding³. They play a very important role in the wedding. They are the witnesses, they represent the will of the young couple to be married, they are going to council the couple if need be or encourage the new family, they will watch over the newly created marriage. In the Mezőség region witnesses-to-the-wedding are called “bailers”.

The wedding party sets out to ask for the bride to be given out, at the head of the party walk the bridegroom, the witnesses and the musicians. The entrance of the bridal house is decorated with green branches, flowers and red ribbons. In order for the wedding party to be let into the yard of the bridal house the groomsmen needs to pass some tests: he needs to give accurate replies to riddles or needs to help in the housework (chop wood, sweep, etc.).

If he passes the tests another test follows: the bride has been hidden and they need to find her. On such occasions the bridal party provides old false brides, but the groom finds fault with them and refuses to take them: „she does not have enough teeth, her sight is impaired, and her hair is white”. Finally the real bride is brought forward.

Then the bride takes leave of her parents. On this occasion it is the brides-man who talks:

³ This is somewhat the English counterpart of best man and bridesmaid, with some notable differences. The witnesses here are a more mature couple who will not only be witness to the wedding, but watch over the marriage as well.

*„Ide állítom e ház virágszálát,
Mert illik elmondani fájó búcsúzását.
De sűrű könnyei borítják az arcát,
Ezért én mondom el szíve óhajtását.”*

*(„Here we have the lily of the house
Taking her leave of her dear parents.
Her tears flood her into a deep sorrow
I'll be her mouth, for she can't talk till the'morrow.”)*

The bride takes leave of her parents. She thanks them for bringing her up, asks for forgiveness should she have offended them any time in the past. Then she takes leave of her siblings, her relatives, the neighbours and “all well-wishers”.

After that the wedding party headed by the brides-men and groomsmen heads singing and dance-calling towards the church. It is usually the custom that at this moment somebody blocks the road. Children block the road with a rope or branches so that the bride “will not be taken away” from their neighbourhood or their village. In order for the wedding party to be able to go on the witness needs to strike a deal with the children promising them a sum of money that will eventually be paid.

On the way of the wedding party to the church the groomsmen and brides-men offer a glass of brandy to the people passing on the street or coming out to watch the party so that they would “drink in health of the young couple”.

In front of the church the music and dance-calling stops and the wedding party enters the church. During a short service the young people say their vows before God.

After that the wedding party starts singing and being merry again and heads towards the cultural centre where such parties are usually held. At the entrance the merry-mother greets the young couple with cakes and brandy. This custom is called in the Mezőség csujogató or “csujálás” (dance-calling).

*„Piros rózsá, szegfű szál,
Megjött a fiatal pár,
Most jöttek az esküvőről,
A borzasi oltár előtt,
Ahol esküvel fogadták,
Soha egymást el nem hagyják”*

*(“Red roses and white lily
Here come the newly married
They arrive from the wedding
Our church village, the blessed
Their vows were clearly
To love each other eternally.”)*

(Tóth Mari, 64 years, Magyarborzás (Bozies))

The festive dinner is preceded by saying grace. During the festive dinner there are other customs to be observed. One of these is to „steal” the bride’s shoe. This is usually a pastime for the children. In order for the bride to get her shoe back the witness needs to pay a ransom for it.

When the various dishes are served the groomsmen and brides-men present these in verse. The cooks are busy nearly during the entire wedding, but they have their moment when they can dance, too. This is a funny moment, since they dance with the broom or the wooden spoon, they jest and some ask the bridegroom “for a last dance”.

One of the earliest customs is to steal away the bride or elopement with the bride. This is usually a task for the male friends of the bride. It usually happens during the dance when nobody pays attention to the bride. Later they declare that “the bride has been stolen away”. In order for the bridegroom to get his bride back he needs to pass some skilfulness test. Sometimes the witnesses are put to the test as well.

After the roast was served gifts for the young couple is in order. In the villages it is called announcing the sum. At this point the groomsmen and brides-men take a bucket and walk around the room collecting gifts for the young couple. Then it is announced that “XY has given the young couple a gift of money of ..., may God keep him”. The custom did not alter in time, rather the mentality around it, for in earlier times people did not participate to a wedding because it was an obligation, but rather they felt bound to help the newly wed start their new life together.

Another important custom is the bridal dance. The bridegroom’s announce that the bridal dance will being. Then those who wish to dance with the bride have the opportunity to do so, but first they need to pay for it. Those who can afford it pay the fee for the dance and have the chance to dance with the bride for a couple of minutes. This is another form of helping the young couple financially.

“Everything nice passes quickly” – they say. Soon it is morning. At this time of the day people start to leave the party. Sometimes they party until noon, but we know also of weddings where the party went on for two days.

The last custom in the wedding rite is washing the dishes. This is done usually by the relatives and neighbours, they wash the dishes, cleaning the cultural centre and have a last dinner and party together in honour of the new couple.

The customs described here are generally typical of a wedding in the Mezőség. The traditional wedding rite has a few elements that are no longer in custom. The number of songs related to customs has decreased as well. The musical material collected during the folk music collecting tours of the last half century and the data on the customs reflect the traditional, old-fashioned wedding rite.

1.2. Tunes of the Wedding Rite

The set of tunes specific to the wedding rite is “quite heterogeneous”⁴ – it reads in the introduction of the “Wedding” volume of the Encyclopaedia of Hungarian Folk Music (EHFM). Analysing the usual wedding repertoire it can be observed that it contained all kinds of songs from ancient folk songs to modern hits. Old and new are intermingled and influence each other, it can be said that the set of songs sung in a village is like a monograph, one can read the social development of a village through its set of songs. As I have mentioned before Western-European tradition had an influence not only on the customs, but also on the music.

There are settlements where people are very keen on having folk music and tradition at a wedding, yet there are others where they prefer “pop music”.

Also Lajos Vargyas observed how heterogeneous and varied the set of wedding tunes is: “However the custom of singing at a wedding also tied many other songs to this occasion which in fact have no importance to this rite; it was enough if the lyrics of a song contained some sort of reference to marriage or love for that matter and it was sure that song would be found among the weddings songs of a region or other. Therefore it can be declared that the “function” of the songs collected in volumes III/AB of the EHFM is in most cases dubious and in some cases erroneous. Periodically including a version of a song into the wedding song repertoire does not yet make it part of a specific genre of that type of song. Only those typical texts can be regarded as wedding songs, which are related to various parts of the wedding rite [...] the tunes of these songs belong to various styles, there is no unitary wedding song tune type in the Hungarian folk music.”⁵

1.3. Description of the Tunes

At the bridal house, after the negotiation between the witness and the host is over, women start singing the song beginning with “A kapuba a szekér” („The Cart is already at the Entrance”), a song with a funny text going well with the comic of the situation.

The tune belongs to the minor scale and is characterized by pentatonic, the meter: 5 5 5 1; due to its falling melodic drawing and its musical key it belongs to the earlier pentatonic.⁶

⁴ EHFM A III, VII 1.

⁵ Vargyas, 2002, 329.

⁶ OHFM 228., the same as EHFM III.A.230., Lajtha II. 27 (with accompaniment) and note on p. 310., 56. the same as EHFM III.A.229., 231.

Tempo giusto ♩ = 112

1. A ka-pu ha a sze-kir, Jün-nek a meny-assz-sza-nyir.

A meny-asszan azt mond-ja: Nem me-nyen¹ fir-hez so-ha.
Pár-no-ha-ja szó-ve-ten, De-rek-al-ja tá-tet-ten.

1) A 2.vsz-ban: 2) A 2.vsz-ban:

RMN(OHFM)/ 228, Szék, Mrs. Zsoldos Márton born Csorba Kádár Zsuzsa 18.y.,
coll. Jagamas J. 1950

The song of Szék beginning with „*Ne sirasd gyöngykoszorúdat*” („*Don't Cry for Your Crown of Beans*”) highlights one of the most important moments of the wedding, when the crown of the girl to be married is removed. This is followed by the bunning. The structure of the tune is A A B C, the lines contain 8 syllables. Based on its major hexachord melodic line it belongs to the style of the types of songs with small ambitus.⁷ The tune is also somewhat similar to the formerly mentioned song about the arrival of the cart.⁸

⁷ EHFMI III A/ 302.

⁸ Lajtha II/ 66. the same as EHFMI III.A. 302.

1. *de* Né sí - rasd gyöngy - ko - szo - ru - dat,

Né sí - rasd gyöngy - ko - szo - ru - dat,

Kö - tek ém még ne - kéd o - jant,

Kö - tek ém még ne - kéd o - jant.

EHFM III A/ 302, Szék, Szabó Varga György, 64 y., Lajtha L. 1940.

Comparing it to the version under no. 4 to which a new line has been added, it can be established that the two tunes belong to the same class: in the tune with the three extended lines line A is no longer repeated; the lines are extended by repetition of notes and descriptions. The structure of the two songs proves this.

Tune structure of the example no. 2 (EHFM/ 302) and of the example no. 4 (Lajtha II/ 53):

When the bride sets out from the home of her parents, in Szék they start singing the following tune with either the lyrics beginning with "A menyasszony szép virág..." ("The Bride, a Beautiful Flower") or with "Fehér galamb ül az ágon..." ("A White Dove is on the Branch")⁹ (Example no. 3).

⁹ Published versions: Lajtha II.26 (with accompaniment and 55. the same as EHFM III A/311; OHFM 232. the same as EHFM IIIA/312).

Both lyrics make specific references to the role of this song in performing the rite:

*“A menyasszony szép virág, koszorúja gyöngyvirág,
Az a boldog vőlegény, ki azt mondj az enyém.*

.....
*Isten veled szülőanyám, nem viselsz több gondot reám,
Mer engem most megcsókoltál, szárnyamra elbocsátottál.*

.....
*Fehér galamb ül az ágon, köszönj kislány az anyádnak,
Köszönd meg a dajkaságát, a hozzád való jóságát.”*

*(„The bride, a beautiful flower, crowned with May lily,
The groom, the happy man who can own her as his.*

.....
*Farewell dear mother, you shall no longer take care of me,
With this kiss, I fly out of the parental home.*

.....
*A white dove is on the branch, greet your mother little lass,
Thank her for her kindness in raising you to such bliss.”)*

Lajtha L. describes the phases of this custom as follows: „The farewell of the bride. In the old times all the young people in the village went to the bridal home to escort her to her new home. This was the song they sang until she went out to the cart, then they all got on the cart, girls and women, and the cart set out and they kept singing it until they drove away from the bridal house.”¹⁰

Ex. 3

Poco rubato ♩ cca 210

1. fe- hér ga- lamb ül az á- gon, kö- szönj kis- lány, az a- nyá- dnak.
Kö- szönd meg a daj- ka- sá- gát, a hoz- zád ve- lö jó- sá- gát.
Kö- szö- nöm é- des- a- nyá- dnak, hogy fel- ne- velt, mint lá- nyá- nak.
Kö- szö- nöm a daj- ka- sá- gát, í- rán- tam ve- lö jó- sá- gát.

OHFM/ 232, Szék, Mrs. Hintós Sándor born Láposi Rózsi, 48 y.,
coll. Jagamas J. 1949.

¹⁰ Lajtha II. p.310., note no. 26.

The classification according to type of this unique song cannot be found in the song catalogues published so far. Based on the meter of the lines it has a tune for extended lines, namely it belongs to the group of songs of sorrow: it is composed of stanzas of four lines with 8+8 or 7+7 syllables each. As Ilona Szenik¹¹ comments the general characteristics of the type the tune belongs to are: partially specific, falling structure of fifths, Frisian melodic key, the meter: 4 5 VII (the rising tune of the last syllable of the first and third verses is present only in some versions, the real closure of the line is on the last but one syllable). These three characteristics are rare to appear together in the same song. In the case of the pentatonic tunes enriched with a fifth such a meter is quite regular, but in this song the Frisian tendency is so strong that it would be difficult to prove its pentatonic descent.

Based on the above-mentioned three characteristics the tune of Szék can be related rather to another very rare eleven-syllable-lined tune. This tune was collected by Zoltán Kodály in 1914 in Bucovina with a lyrics beginning with "A citromfa levelestől, ágastól" („The Lemon Tree with Its Leaves and Branches”) who worked it into his Székely fonó (The Transylvanian Spinning Room). Later several other versions were collected also from Szeklers of Bucovina. The published versions are presented in the specialized literature either at the Frisian tunes or at the tunes transposed by a fifth.¹²

The closer relationship between the extended line tune of Szék and the eleven syllable-lined tune of Bucovina is evident at a more general level from the formula of the melodic structure, the meter and the musical key. There are stronger proofs that the common features of the entire tune structure of the two tunes, disregarding repetitions, discrepancies and the differences in syllable number and - naturally - the rhythm, which in the case of the tune of Szék is based on the specific formula of 5/8.

In the following image first the main connections are presented, then the structure of the two tunes is superposed (white notes describe the structure of the eleven syllable-lined tune, black notes that of the extended line tune, the measure lines delimit the points of intersection of the melodic drawings of the tunes in units of 8+3 respectively 8+8; differences in the melodic drawing are represented by lines, similarities by circles).

¹¹ The following description was made based on manual notes of Ilona Szenik, which she was kind enough to put at my disposal).

¹² Kodály 1971, 346, among the frigidian tunes; among the tunes transposed by a fifth: Járdányi I. 119. type and EHFMI IX. 89. type, 716-741.

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The image clearly presents that the two tunes are closely related, since differences appear only at the beginning of the lines, closing formulas are similar.

The tune beginning with the line “Csikorog a szekér” (“Lo, the Cart is Creaking”) is sung when women take the chest of the bride and all her other belongings to the new house.¹³

The tune belongs to the class of the three double-lined songs of sorrow: in the meter lines of 6+6 and of 8+6 are interchanging.¹⁴

Ex. 4

Lajtha II/ 53., Mrs. Ferenci, coll. Lajtha L. 1940.

¹³ EHFM III A/67.

¹⁴ Lajtha II/53. p. 323.

The most popular version of this tune in the Mezőség (no. 5.) is usually sung on the road, when escorting the bride with lyrics either beginning with "Le az úton, le, le, le" („Down, Just down the Road We Go”) or "Jaj, de szépen jövünk mi" („Lo, How Nicely We're Coming down the Road”). The tune is sung also with other lyrics pertaining to other moments of the rite; when the bride takes leave: "Fehér galamb száll a házra,/ Édesanyám, Isten áldja" („A white down flies on my home, / Farewell my dear mom”) or when the wedding party arrives to the bridegroom's house: "Örömanya jöjjön ki, Itt a menyé váltsa ki" („Merry-mother come and see, We're bringing your daughter to be”).

The tune is a tetratone ending in A, the structure of the tune is AABBk, the meter: b3 b3 b3 1; according to the catalogue of folk song types (CFST) it belongs to the type of old songs with small ambitus.¹⁵ Summarizing the publications of the song and the data related by Jagamas J. variants have been collected in the following villages: Almásmálom (Malin), Cegőtelke (Tigau), Magyarberéte (Bretea), Magyardécse (Ciresoia), Szentandrás (Sanandrei), Szépkenyerűszentmárton (Sanmartin).¹⁶

Ex. 5

Gusto MM $\text{♩} = 138$

Fe-hér ga-lamb száll a ház-ra Fe-hér ga-lamb száll a ház-ra

É-des a-nyám is-ten ál-gya É-des a-nyám is-ten ál-gya

Cegőtelke, Ferenc Berta 58 y., coll. Mann G. 1975.

Variants of this tune are regarded also by the Romanian population of the regions neighbouring the Mezőség – Máramaros (Maramures) and Szilágyság (Salaj) – as specific tunes of the wedding rite.¹⁷ The only difference in the tune of Szilágyság presented below (example no. 5a) is the pentatony.

¹⁵ CFST III. 93a. type, with lyrics without reference to any of the events of the rite, Ördöngösfüzes.

¹⁶ OHFM 89. and note on p. 384.

¹⁷ See among others, OHFM 89 and note, Mann: 1979, p.65, Bocşa: 2009, II. 53-59.

Ex. 5a(mixed group)
Grup mixt

$\text{♩} = 100$

Tripom - ni - țã și - o - ci - rea - să, Tripom - ni - țã și - o - ci - rea - să.

Noi me - rem du - pă mi - rea - să. Noi me - rem du - pă mi - rea - să.

Bocșa 2009/ 279., Ciocmani, Băbeni, mixed group, coll. Bocșa I. 2007.

The lyrics mentioned in example no. 5a are sung also with a similar tune in Sanmartin. The differences in the first melodic line extend the ambitus to an octave. In the minor scale the musical turns highlight the pentatonic structure; the meter: 5 b3 b3 1; the most similar feature of the tunes in examples 5 and 6 is the last part.¹⁸

Ex. 6

Tempo giusto $\text{♩} = 92$

1. Le az ut-cán, le, le, le, Pi-ros ró-zsa lé-ve-le.

Sza-kasz-tot-tem bē-lől-lē, Jlt van a ke-be-lem-be.

OHFM/ 132: Szépkényerűszentmárton, Harangozó Ilona 66 y., Mrs. Varga István born Harangozó Anna 75.y. coll. Jagamas J. 1954.

As the wedding party arrives to the house of the bridegroom another negotiation begins, this time for the bride to be let in. During the negotiation the wedding party sings the song beginning with "Örömanya jöjjön ki" ("Merry-mother come and see"). The tune belongs to the class of new style songs with small ambitus. The tune of each line begins on a lower note by a second within the hexachord in a sequential manner, as the meter has it too: 4 3 2 1.

The specialized literature considers this tune a popular pub song. It is presupposed also that it is of Slovakian origin.¹⁹

¹⁸ OHFM 132, Lajtha I.5. and 7. the same as EHFM III.A.214 and 379.

¹⁹ EHFM III A/ 232.; CFST IV. 49. type; Kodály – Vargyas 1971, 486. at tunes of Slovakian origin.

Ex. 7

Tempo giusto ♩ = 108

Ö - röm - a - nya (ben - nőt (bent - ről) jöj - jen ki,
El - hoz - tuk a pár - nát, vát - so ki!
Ö - röm - a - nya bent - ről nem jön ki,
For - dit - suk az ök - ret, hajt - son ki!

EHFM III A/ 232, Szék, Mrs. Ungvári Márton born Prúzsza Zsuzsanna, 48 y., coll. Jagamas J., 1949

The function of the following song is not quite obvious, but it contains expressions connected to the wedding rite. For example stanza no. 5 refers to one of the events of the traditional wedding, i.e. bunning: „Pártám, pártám, gyöngyös pártám, / Leánykori szűz koronám.” („Headdress, headdress, beaded headdress, / Virginity’s shining fortress”). During the wedding rite it is usually sung on two occasions: when they go to fetch the bride and in the evening after the bridal dance.

The tune is in major scale, probably not a folk song; at the end of the four-lined stanza there is an extension.²⁰

Ex. 8

Tempo giusto ♩ = 80-84

1. É - des - a - nyám, gyűjts gyér - tyá - ra, Jón a lá - nyad va - csa - rá - ra.
Nem jön hoz - zád la - ká - sá - ra, Csak hoz - zád jön va - csa - rá - ra.
ha - te - ha - te - ha.

OHFM/ 256, Zselyk (Jeica), group, coll. Jagamas J., 1954

²⁰ OHFM 256 and note on p. 426 the same as EHFM III A/853, coll. by Jagamas János.

At the weddings of Szék when the time for bunning came the bride was sent to dance; the witness couple lit candles and distributed them among the women of the wedding party, then the brides-man took leave for the bride of her virginity. Then women started dancing around in a twisty manner singing and holding the candle so that they surrounded the bride and took her with them to the bunning room. While dancing they sang the following song (example no. 9).²¹

The first parts of the melodic stanza composed of two 8+6 and two 11-lined structures are sung with lyrics extended by repetition, while the second part is sung with unintelligible syllables substituting words. The tune has a Doric melodic key, the meter: 5 4 2-5 1; these characteristics take it to the class of the mourning songs of the later type.²²

Ex. 9

Tempo giusto ♩ = cca 138

1. El-vesz-tettem sár-go lo-vam pat-ko-ját, pat-ko-ját,
 5) A kis vő-fi még-ta-lál-to ja nyo-mát, a nyo-mát.
 9) Na na na na na na na na náj náj náj.
 12) Na na na na na na na na náj náj náj.

**EHFMA/777, Szék, Mrs. Ungvári Márton born Prózsa Zsuzsanna
 40 y. coll. Lajtha L. 1940.**

- (1. I have lost the shoe from the leg of my yellow horse, yellow horse,
 The brides-man has just found its trace of course, of course,
 Na, na, na ... – unintelligible words substituting the text.
 2. I have lost my headdress but I do not mind, do not mind,
 Just losing my former lover, that I do mind, I do mind,
 Na, na, na ...
 3. I don't care if my headdress will be removed, be removed,
 Just that my state as a virgin shall be changed, shall be changed,
 Na, na, na ...)

²¹ Lajtha II. 106. the same as EHFMA III.A. 777-778.

²² CFST II. 33. type.

The following song was usually sung at the end of the wedding party, the dance accompanying it was a slow csárdás (*specific Szekler dance). The first part of the lyrics is jesty, party like, while the second part turns into a love song. In the Mezőség they also call it the party-breaker dance. Different variants have been collected at Szék.²³

Tune structure: A A B C, number of syllables: 6+6+8+6, the meter: 4 4 4 1. In the frigidian tune with double second one can recognize the specific features of the Rákóczi-tunes.

Ex. 10

1) 3) 3) 2) 3) 3)

1. Ha - rag - szik a gaz - da,

3) 3) 4) 3) 3) 2) 5)

Hogy münk itt mul - la - tunk,

5) 6) 7) 8) 3)

Hej, vi - gye el a há - zát,

9)

De münk itt ma - ra - dunk!

EHFM II A/ 906, Szék, Mrs. Sipos György Sándor born Juhos Zsuzsanna, 60 y., coll. Lajtha L. 1940.

The song beginning with "*Víg gazda, víg vendég*" („*Merry host and merry guest*”) was sung on several occasions at weddings of Ördöngösfüzes. First during the journey taking the bride to the groom’s house, then when the wedding party arrived and at the end of the wedding, in the morning, the dance accompanying it being a slow csárdás. The day after the wedding elderly people were singing this song when they went to visit the bride at her new home.²⁴

Due to the Doric melodic key and the meter of 5 4 2 1 the song belongs to the mourning song style. Starting with the third line the melodic structure is

²³ OHFM, note no. 195., p. 413.

²⁴ OHFM 303 and note on p. 440 the same as EHFM III.A. 845.

1.4. Summarizing Table

Events	Ex. no.	Lyrics	Village
While going to the bridal house	1.	A kapuba a szekér	Szék
The bride takes leave of her parents, — setting out	2.	Ne sirasd gyöngykoszorúdat	Szék
	3.	A menyasszony szép virág	Szék
	(5.)	Fehér galamb ül az ágon Fehérgalamb száll az ágra	Szék Cegőtelke
While taking the bride to the groom's house – Bringing the bed - Going to the groom's house	4.	Csikorog a szekér Jaj de szépen jövünk mi	Szék Szépk. szentmárton
	5-6	Le az utcán, le, le, le	Változatok: Almásmálom, Magyarberéte, Magyardécse Szentandrás
In front of the groom's house	7. (5.)	Örömanya bentről jöjjön ki Örömanya jöjjön ki	Szék Szépk. szentmárton
Taking off the headdress	8.	Édesanyám, gyűjts gyertyára	Zselyk
Bunning, before bunning	9.	Elvesztettem sárga lovam patkóját	Szék
Sending the guests home	10.	Haragszik a gazda	Szék
Morning song	11.	Víg a gazda, víg a vendég	Ördöngösfüzes
Last dance		Elmenyek, elmenyek	Szék

As a conclusion it can be stated that the most popular wedding tune in the villages of Northern-Mezőség are tune no. 5 and its closest relative in type, example no. 6, which are linked to various events in the wedding rite by different lyrics. Variants of these tunes are known also among the Romanians living in the neighbouring Máramaros and Szilágyság.

The examples presented demonstrate that the most varied set of wedding tunes is used by Szék (8 different tunes) and this is also the village where the various tunes and lyrics are closest related to the wedding rite and its various events.

Evaluation of the data collected in the last half century creates also an opportunity to reconstruct – parallel with the reconstruction of the set of tunes - a faithful image on the traditional wedding customs of the Mezőség so essentially transformed by now.

Translated by Borbély-Bartalis Zsuzsa (authorized translator)

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HYMNS OF REPENTANCE IN THE WORSHIP PRACTICE OF THE REFORMED CHURCH OF TRANSYLVANIA

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SUMMARY. Since the end of the 18th century so called hymns of repentance formed an outstanding category of hymns. These are sung during the weeks of preparation before the great religious holidays. The past and present of the hymns of repentance in the worship of the Reformed Church of Transylvania has two main sources: the hymnbooks of various churches and the repertory of hymns passed over as an oral tradition. The paper hereby deals primarily with the tunes of the hymns, it analyzes them, it reveals their sources, their versions represented in the hymnbooks of various centuries and how they were altered while passed over in oral tradition.

Keywords: hymns of repentance, tune versions, exchanging lyrics and tunes, ballads, original function

The past and present of the hymns of repentance in the worship of the Reformed Church of Transylvania has two main sources: the hymnbooks of various churches officially published through the centuries and the repertory of hymns passed over as an oral tradition. As printed scored hymnbooks attest Transylvanian congregations had a vast repertory of hymns already at the beginning of the 18th century. As far as lyrics are concerned these were dealing with various topics. Since the end of the 18th century so called hymns of repentance formed an outstanding category of hymns. There were relatively few hymns of repentance, but they were widely known in the congregation.

Some hymns of repentance had their own tune; some were sung using the tunes of popular psalm or worship tunes. Therefore the writers of the hymns of repentance mainly attempted to increase the number of appropriate stanzas; it was not their aim to widen the musical repertory. Despite of this fact it is worth analysing which was the tunes considered appropriate to be applied to the lyrics of repentance. In the collection of psalms of Geneva there were 7 items which can be considered hymns of repentance. Among these Psalm 38 is outstanding, the most popular psalm of repentance in Transylvania. As part of the ad notam practice also other stanzas were attached to it.

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Hymns of repentance represent an important research topic both regarding the lyrics and the tune. There were hymns of repentance used for several centuries, but also some that were considered appropriate only by the editors of a certain hymnbook. Research on hymns has not yet been able to determine the author and composer of the lyrics and tune of every hymn of repentance. In the 17th and 18th centuries editors of the hymnbooks did not consider important to clarify and indicate the authors and composers in the collections of hymns. In most cases the author and composer of a hymn has been determined only later.

The paper hereby deals primarily with the tunes of the hymns, it analyzes them, it reveals their sources, their versions represented in the hymnbooks of various centuries and how they were altered while passed over in oral tradition.

The scored Reformed hymnbooks of the 18th century already contain the hymn of repentance beginning ***Ne szállj perbe énvelem Ex. 1. (Do not quarrel with me oh Lord)***. It was probably sung earlier as well, since it has been included in the hymnbook of 1744. It is also one of the most popular hymns of repentance of the Lutheran and Catholic Church. Its lyrics are a free adaptation of Psalm 51. There were several theories regarding the author, but specialists decided it was Pastor János Kanizsai Pálfi (? – 1641).

The tune was published for the first time in the Gradual of Eperjes (1635 – 1650)² and it was sung with the lyrics of hymn *Tekints reánk Úr Isten (Look at Us oh Lord and Have Mercy)*. Later, in the Catholic collection of István Illyés (1693) this version of the tune is sung with the lyrics of *Ne szállj perbe énvelem*. In the hymnbook of Kolozsvár (Cluj-Napoca) of 1744 both lyrics have been included and the tune of the two lyrics is the same, but has different transpositions: number 79 with signature 1b, finalison *d* and number 284 with signature 1b, finalison *g*, probably erroneous: the signature should have been 2b. Version A published in the edition of Kolozsvár is almost similar to the one found in the Gradual of Eperjes, only the third note differs. The hymn is sung to our days.³ In the newer editions of the hymnbooks other lyrics are sung to this tune as well, ad notam: *O, Mélységes irgalom (Oh Great Mercy)* (lyrics of repentance), *Idvességünk, váltságunk (Our Salvation)* (lyrics of communion).

² Csomasz Tóth, Kálmán, *A XVI. század magyar dallamai (The Hungarian melodies of the 16th century)*, *Régi Magyar Dallamok Tára I (Anthology of Old Hungarian Songs I)*, Akadémiai Kiadó, Budapest, 1958, 232. It will be further referred to as RMDT I.

³ Abbreviated hymnbook references: reformed hymnbooks printed in Kolozsvár (Klausenburg): Kv1744, Kv1778, Kv1837, Kv1907, Kv1923; Reformed Hymnbook from Hungary: R1948, The Hungarian Reformed Hymnbook: MRÉ1996; Funeral Hymnbook from Nagyenyed (Strassburg am Mieresch): NH1769.

Kv 1744/79, 284; Kv 1778/134; Kv 1837/63; Kv 1907/3; Kv 1923/84, Kv 1996/307.

Ex. 1

Kv 1744/79 és Kv 1744/284

79. Ne szállj per - be én - ve - lem
284. Te - kints re - ank Úr Is - ten

* var

Eperjesi Gradual

Another well known Transylvanian hymn of repentance is the one beginning **Én Istenem, sok, s nagy bűnöm Ex.2. (Oh Lord My Many Great Sins)**. Its tune was published for the first time in the *Funerary Hymnbook of Nagyenyed* in 1769 accompanying funerary lyrics, but it was used also with many other lyrics. The tune appears in the hymnbooks of Kolozsvár in 1778 and it is one of the hymns sung in popular practice at wakes often even today.⁴ Based on several identical sequences of tunes researchers consider that it has been formed from a tune to be found in the German and Polish sources of the 17th century.⁵ The transformation took place in two steps. Initially the tune had a wide register in Dorian mode and its second and fourth lines contained a repetition in lower fifth. As a first step the repetition in fifth disappeared, the fourth line took over the pitch of the second line, thus the mode turned into a plagal one (Ex.2b.).⁶ Information contained in the specialized books have us conclude that the second phase of alteration can be traced only in the Reformed hymnbooks of Transylvania (*Funerary Hymnbook of Nagyenyed* and *Hymnbook of Kolozsvár*) and it implies the simplification of the structure: the first note of the first line was altered, but the repetition of the motif was maintained; insignificant alterations have been made also at the beginning of the second and fourth lines; the third line was replaced by a motivic version of the first line. Thus the plagal tune having an architectonic structure (aaBCB) and endings at the degree of 21V1 (Ex.2.b.) was turned into a hexachord tune (having a structure of aaBcaB) and a cadence at the degree of 2121 (Ex.2.a.). It is to be mentioned that surprisingly in the volume *Régi Magyar Dallamok Tára II* (*Collection of Old Hungarian Tunes II*) edited by Géza Pap, in the case of example no. 62 data regarding the Transylvanian books can be found only in the notes despite of the fact that the tune has well defined, special features. The Hungarian Reformed Hymnbook published in 1996 contained both tunes.⁷ In popular practice, as well as in the hymnbooks several lyrics were sung with this tune: *Terhes bajra és sok jajra* (*For Burdens and Many Lamentations*); *Örülj szívem, vigadj lelkem* (*My Heart*

⁴ Kv 1778/135, Kv 1837/64, Kv 1907/64, Kv 1923/79.

⁵ With hungarian words in Papp, Géza, *A XVII. század énekelt magyar dallamai* (*Sung Melodies of the 17th century*), *Régi Magyar Dallamok Tára II*, (*Anthology of Old Hungarian Songs II*), Akadémiai Kiadó, Budapest, 1970, 62a. It will be further referred to as RMDT II.

⁶ Example no 2.b: source: RMDT II/62a/III, see hymnbook printed in 1778 in Debrecen, Hungary.

⁷ No.303 and 267.

Rejoice, My Soul Be Merry)⁸, *Én nem perlek (I Shall Not Quarrel), Szörnyű halál ím köztünk áll (Awful Death Keeps Us Apart).*

Ex. 2

NH 228
 Ter - hes baj - ra és sok jaj - ra
 Kv 1778 Én Is - te - nem, sok nagy bú - nóm
 D1778: RMDTII/62aIII.
 Én Is - te - nem, sok nagy bú - nóm

The author of the lyrics of the hymn of repentance entitled **Seregeknek hatalmas nagy királya Ex. 3. (Great King of Hosts)** is Sinka György as it is revealed in the initials of the stanzas. It was published in the Unitarian hymnbook of Kolozsvár in 1700 without any tune. It was published with a tune for the first time in 1778 in the printed, scored hymnbook of Kolozsvár.⁹ Since then it has been consistently part of the Reformed worship and it has been published in the various hymnbook editions with minor alterations.¹⁰

Features of the tune suggest it belongs to the traditional tunes of the 17th century. It is a well-known piece of the Cycle of „Rákóczi” Melodies.¹¹ The modal structure of the tune has been altered since the publication of the hymnbook of Kolozsvár of 1837: it turned from a hexachord in major key into one in minor key and a leading note is used. Since in the case of both modal structures the ending is at the second degree, the tune ends in a Phrygian mode.

In the 1837 edition of the hymnbook of Kolozsvár the notation of the tune has a G clef, rhythm is noted by halves and quarters and it is forced into the four quarters measure, thus altering the quite obvious metrical rhythm of the lines having the following syllabic structure: 4+4+3, 4+4, 4+4+2. In Ex.3, under the version in the hymnbook of Kolozsvár of 1778 the rhythmic version published in the hymnbook of 1837 and maintained also in the following editions of the hymnbook is presented for the purposes of comparison. In the Reformed Hymnbook of Hungary (1948/207) this hymn of repentance has a different tune.

⁸ Other versions: audio recording: Magyarlapád, Fehér County; Körösfő, Kolozs County; Magyarvista, Kolozs County.

⁹ Kv 1778/138, RMDT II/358.

¹⁰ Kv 1837/66, Kv 1907/66, Kv 1923/86.

¹¹ See: Dobszay, László, *A magyar népének (The Hungarian People Hymn)*, Veszprémi Egyetem Kiadása (publisher), 1995. Note 431.

The Hungarian Reformed Hymnbook edited in 1996 publishes both versions (309/a,b). In the hymnbook of 1923 also the lyrics of another hymn of repentance was attached to this tune: *Szemeimből bánat könnyűi hullnak (I Cry Tears of Repentance)*.

Ex. 3

The image shows a musical score for Ex. 3. The top staff is a melody in G major (one flat) with lyrics: "Se-re-geknek hatalmas nagy ki-rá-lya". The melody is marked with "Kv 1788/138". Below the melody is a rhythmic-metric pattern in common time (C), marked with "ritmus-metrum Kv 1837/66". Vertical dashed lines connect the notes of the melody to the corresponding notes in the rhythmic-metric pattern.

In the 16th-17th centuries one of the most popular metrical structures was the smaller Balassi style stanza, its metric structure containing 6 7, 6 7, 6 6 7 syllables. Religious poems of Hungarian poet Bálint Balassi have long been neglected by the editors of the hymnbooks. Kálmán Csomasz Tóth considers that the reason is that although the poet was a Protestant while young, at the end of his life was converted to Catholicism.¹²

Today one of the most popular hymns of repentance written by Bálint Balassi (1551 – 1594) is the one beginning ***Bocsásd meg Úristen Ex.4. (Lord, Forgive the Sins of My Youth)*** introduced into the Transylvanian worship practice in the 20th century. The hymnbook contains only seven out of the 15 stanzas of the original poem. The lyrics follow the structure of the smaller Balassi style stanza. The tune of this poem has been preserved in the collection of tunes of János Kájoni (1650). An earlier version was published in the collection of scored hymns printed at Kolozsvár in 1553 called the Cantional of Hoffgreff along with the text of the Biblical story of unknown origin relating on the main character, i.e. *Az istenfélő Eleazár papról (On the Godfearing Eleazar Priest)*. Since the end of the 16th century many hymnbooks make reference ad notam to this tune. A distant version of the tune using *Csak tereád, Uram (Only to You, Lord)* as lyrics has been published in the hymnbook of 1744 under no. 89.

Ex.4. contains the three above-mentioned tune versions. Although several tune sequences differ, the unfolding of the profile of the tune is the same in each melodic line, maintaining the pitch of the cadences and also the pitch of the ending notes at the divisions to stanzas.¹³ In the Hungarian Reformed Hymnbook the Kájoni version with the Balassi stanza is represented from among the three versions. (4.b.)

¹² Csomasz Tóth, Kálmán, *Huszár Gál énekeskönyvének úrvacsorai liturgiája*, in: *Református Egyház*, Budapest, 1955. 122.

¹³ The ritm of 4.b.: RMDT I/18 II.

Ex. 4

a) Ré-gen a tör-vény-ben Hoffgreff (1553)

b) Bocsásd meg Úr Is - ten Kájoni-Kódecs/7b-8a

c) Csakte - re - ád U - ram Kv 1744/89

From among the German chorals of the 17th century first we mention a choral sung already when written and widely popular also today. It is one of the most popular chorals in the world, its spreading was stimulated also by adaptations made by Bach.¹⁴ Its versions can be found both in the passion after Matthew and that after John.

The tune was composed for secular lyrics in 1601 by Hans Leo Hassler (1564–1612). Later ecclesiastical lyrics were also attached to it. The first version of the tune Ex.5.a. with the lyrics of a Hungarian hymn of repentance, ***Gyötrődik az én lelkem nagy sok bűneimért Ex.5. (My Soul Is in Pain Because of My Many Great Sins)*** and the adaptation for five voices of Calvisius is found in the Gradual of Eperjes, later in the printed hymnbooks of the 18th century other, mainly funerary lyrics are attached to it (Ex. 5b). The latter lyrics, *Szívem szerint kívánom (I Wish with All My Heart)* is a translation of the original German lyrics *Herzlich tut mich verlangen*, which in fact is the lyrics of the adaptations made by J.S. Bach. The Hungarian version was published in 1690 in the hymnbook of Lőcse. A proof of the popularity of the tune is that several lyrics have been attached to it.

In the adaptations of J.S. Bach the tune starts with an upbeat and it has a diverse rhythm. The Ex.5b version below drops the last line of the tune and repeats the third line on the second degree of the Dorian key, since its ending is similar. In the two examples the melodic drawing also resembles, only a few sequences differ. Until the 20th century this version was in use.

¹⁴ J. S. Bach, *Vierstimmige Choralgesänge*, Editio Musica, Budapest, 1982, Nr. 154–163. It will be further referred to as Bach.

As a result of a significant reform when also the results of the musicological research have been applied the tune was transformed back to its initial form with the lyrics of the hymn for Black Friday *Ó Krisztusfő, te zúzott (Oh Hurt Head of Christ)*.¹⁵ The original German lyrics *O Haupt voll Blut und Wunden* was written by Paul Gerhardt (1607–1676) and it is also represented in the adaptations made by Bach.¹⁶ Reformed hymnbooks attach to this tune also the poem of repentance written by József Lengyel in the 18th century, the first line of the poem: ***Uram a töredelmes szívet te szereted (Lord You Like the Repenting Heart)***.

Ex. 5

a) Eperjesi Gradual
Gyöt-rő - dik az én lel - kem nagy sok bü - ne - i - mért

b) NH 1769/185
Szi - vem sze - rént kí - vá - nom u - tol - só ó - rá - mat

(a)

(b)

The hymn of repentance beginning ***Istenem, én, nagy bűnös ember*** Ex.6. (***Lord, Me, the Man, the Great Sinner***), hymn no. 305 in the Hungarian Reformed Hymnbook is also related to the tune of a German choral composed by G. Neumark (1621–1681). The original German title of the choral beginning *Ki csak Istenre dolgát hagyja (Those Who Leave Their Destiny to God)* is: *Wer nur den lieben Gott lasst walten*. The Hungarian version had seven stanzas and was published in the Lutheran collection of hymns Zöngedező Mennyei Kar (Heavenly Singing Choir). The new hymnbook kept only four of the seven stanzas and it was translated by Mrs. Margit Révész Váró with a slightly varied text *Ki Istenének átad mindent (Those Who Leave Everything in the Hands of God)*. The German and Hungarian version of the choral (ex. 6a,b) has features specific to the minor key with a lifted seventh degree and measures of three quarters. Due to the fact that the first sentence is repeated, its structure is AAB. Following up the musical history of the tune a version with measures of four quarters was found in the hymnbooks of Kolozsvár published at the beginning of the 20th century with an almost similar tune as the above mentioned Ex. 6c, but with a

¹⁵ Kv 1923/283, MRÉ/221.

¹⁶ Bach nr. 159.

funerary lyrics¹⁷ (*Én Istenem, tudom meghalok (Lord, I Know I Shall Die)*). Its structure is AABB due to the repeated second sentence. If the tune is searched in the collection of Bach chorals two versions are found: one in h minor and one in a minor. Both have measures of four quarters, with an upbeat of a quarter note, while the tune is ornamented in some places (Ex 6d).¹⁸

Ex. 6

a) Zahn RMDT II.p.177.
Wer nur den lie - ben Gott lasst wal - ten

b) Kv 1996/399.
Ki Is - te - né - nek át - ad min - dent

c) Kv 1907/68.
Én Is - te - nem, tu - dom, meg - ha - lok

d) Bach: 367.

In the written documents of the 16th century several lyrics of biblical or religious theme are referred to a certain tune with unknown origin, but composed in the chronicler and ecclesiastic style of the century. In the Régi Magyar Dallamok Tára I (Collection of Old Hungarian Tunes I) it has been published under no. 23 with the lyrics beginning *Irgalmazz Úristen Ex.7. (Lord Have Mercy)*. Its topic is repentance. The tune was not published by the Catholics after the 17th century and by the Reformed since the 18th century. But the Hungarian Reformed Hymnbook includes it in its repertory again. The complete version of the tune has been preserved only in the Catholic folk tradition in the Christmas lyrics rendering the good news: *Mikor Máriához az Isten angyala (When the Angel of God Went to See Mary)*.¹⁹ Specialists state that the hymn sung with the same lyrics by the Reformed of Kalotaszeg region is an extract

¹⁷ Kv 1907/68, 1923/207.

¹⁸ Kv 1907/68, 1923/207.

¹⁹ Szendrei, Janka – Dobszay, László – Rajeczky, Benjámín, *XVI-XVII. századi dallamaink a népi emlékezetben I-II. (Our melodies from the XVI-XVIIth century in people's memory)*. Akadémiai Kiadó, Budapest 1979, II/23c-f. It will further be referred to as SZDR.

from the middle of the hymn.²⁰ So the partial tune of the hymn of repentance is sung with Christmas lyrics.

In its complete form (Ex. 7a.) the tune has four lines and 6+6 syllables. It is in Eolian mode, its beginning and ending lines contain the ambitus of the 1-5 degrees and conclude with the first degree, while the intermittent tunes develop the ambitus at a higher level and conclude with the fifth, respectively the third degree. These pitch relations create a general arched tune profile with architectonic structure ABCD/A. In the partial tune (Ex. 7b.) the beginning and ending lines have been dropped and only lines BC have been maintained, thus seemingly the tune is for four lines of 6 syllables each, which is in fact two lines of 6+6 syllables. It varies between the third to the eighth of the mode and thus gains the features of a tune in major key.

Ex. 7

Kv 1744/84=RMDT I/23 II.

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

b) Poco rubato ♩=90 Méra.
Mi-kor Mí-ri - á-hoz az Is -ten Angyala

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

b)

b) PÉ I A/9; r.z. g. Méra (Kolozs m); Tötszegi Károlyné Kozma Anna 69.gy. Péter É., 2000.

The tune preserved by Catholics in their oral tradition has been only slightly altered and thus only several sequences of the tune are different. Comparing the versions in the folk tradition to the version published at Kolozsvár in 1744 it is to be noted that the partial tune resembles more the version preserved in the oral tradition than the published one, therefore it is probable that it originates from oral tradition, not the published version.

In the hymnbooks published in Transylvania and Hungary there are several lyrics referring to the tune of one of the most popular psalms of repentance, Psalm 38, beginning *Haragodnak nagy voltában Ex.8.(In Your Great Anger)*. The lyrics of repentance *Uram bűneink soksága (Lord the Multitude of Our Sins)* included in the hymnbooks since 1837 are sung also to this tune. Besides this, the tune has been applied in the 1837, 1907 and 1923 editions also to funerary lyrics, entitled *Útas vagyok e világban címmel (I Am a Traveller in this World)*. In the paper hereby it is presented with these latter lyrics in Ex.8, sung by a singer of Sárvasár with a particular style and richly ornamented.

²⁰ SzDR II/23 g.

Quasi giusto ♩=36 Sárvásár

U - tas va - gyok ez vi - lág - ban, Menny - or - szág - ban
vár ö - rök ha - zám ké - szen.
A tes - tem csak lel - ke - sült por, És ha a sor
re - ám jön, s por - rá lé - szen.

BMA IV A-21; r:z: g: Sárvásár (Kolozs m.); Ambrus Sándorné Márton Katalin 68; gy. Kiss L., 1969.

It is a well-known fact that exchanging lyrics and tunes is a frequent phenomenon. The above mentioned lyrics are attached to the tune of a praise hymn of 19th century in the hymnbook published in Hungary.²¹ The data published inform us that the author is János Kiss (1770–1846). Due to the similarity of the data and especially due to the sophisticated rhythmic formula (8, 4+7, 8, 4+7) of the lines it can be assumed that the lyrics were written originally for the tune of the psalm and its publication in the hymnbook of Kolozsvár of 1837 with that tune indicates the initial relation.

Among the hymns of repentance the one beginning *Hatalmas Isten könyörgünk Ex.9.(Almighty Lord We Pray)* (Ex. 9a) was published in Transylvania only in the hymnbook of 1744. The second stanza is a beautiful request for forgiveness. „Merciful God, hear our prayer, forgive us our sins. Edify your faith in us and comfort us with your Holy Spirit.” Editors of later hymnbooks dropped this hymn. In the hymnbook of Debrecen of 1778²² and then after a long pause in the hymnbook of Budapest of 1948 the hymn was published again, but it could not have had any effect on the Transylvanian folk tradition. Since there are no other pieces of information on the preservation of the tune in any written documents in Transylvania it can be concluded that the tune has been preserved up to this day by oral tradition.

The origin of the tune and lyrics is unknown, the tune is probably of Bohemian origin, its style dates it back to the hymns of the 16th-17th century. Kálmán Csomasz Tóth, in the chapter entitled *The Beginnings of the New Hungarian Folk Song Style in the Tunes of the 16th Century* enumerates several examples of foreign origin, stating that these might have been the sources influencing the formation of the new style after the instinct of learning formed

²¹ Text: R1948/409, melody R1948/366.

²² RMDT I/206.

them according to its own pattern. He analyses – among others – also the tune of Ex.9., stating that the principle of repeating the tune one fifth higher, the principle of the arched tune profile and the principle of variation are found here as emerging principles, since the tune of the first line is used somewhat varied as the ending line.

Ex. 9

Kv 1744/245 = RMDT 1/206

a) Ha - tal - mas Is - ten, kö - nyör-günk

b) *Quasi giusto* ♩=168
Gye-tek, lá - nyok, a kony - há - ra, Bo - rul - junk egy - más vál - lá - ra. *Sepsiköröspataka*

c) *Poco rubato* ♩=144
Az i - ri - nyi te - me - tő - be, Há - rom ár - va sé - tál ben - ne. *Érinyi*

(a) Si - rat - juk mű az a - pán - kot, A fel - ne - ve - lö daj - kán - kot.

(b) A - zér sé - tál az ott ben - ne, É - des - any - jok nyug - szik ben - ne.

b) Sepsiköröspataka (Kovácsna m.); Hamar L. 28; gy. Albert E., 1971; átírta: Szenik I.
c) Érinyi (Szatmár m.); Hajnal J. 64, Bakó I. 63; gy. Visnyai Cs., 1980.

The existence of folk versions is revealed in the folklore course of Dr. Ilona Szenik. In folk tradition the tunes have the lyrics of ballads attached to them. Both versions (Ex. 9b,c.) suffered the same changes: the archaic structure became more like the folk songs of new style. Apart from the slight changes, the tune has an architectonic structure of AA⁵A⁵A. The example of version Ex. 9b. preserved the specific features of lines 1 and 2; as far as rhythmic structure is concerned both have preserved the rhythmic pattern at the beginning having a giusto feature.

Thus it can be concluded that the hymns of repentance are one of the most popular categories of the hymns of Transylvanian Reformed worship. These are sung during the weeks of preparation before the great religious holidays, which are also weeks of repentance and during the week before the ceremony of the profession of faith. These are also the lyrics read by the members of the congregation as prayers in their personal devotional time.

In the Hungarian culture editions of scored hymnbooks for the congregation have been published relatively late. Comparing the various versions it can be observed that the tunes suffered slight and occasionally significant

alterations. The publication of some tunes was continued over several centuries, others were dropped by some of the hymnbook editors. Still the best tunes have been preserved in the oral tradition and their interpretation was enriched by specific ornamentations. Occasionally folks attached different lyrics to a specific tune changing thus the original function of the hymn.

Translated from Hungarian by Borbély Bartalis Zsuzsa

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PHILOKALIA IN MUSIC

PETRUȚA-MARIA COROIU ¹

SUMMARY. I thought a view on music history based on the 30 stages of *The Ladder* written by Sf. John, exposing the most important musical masterpieces, associated with spiritual values. Through a good spiritual education, through musical values we can achieve the ideal of the true music (not merely aesthetic): the good taste, the authentic feelings, beliefs and attitudes. *The ladder of the virtues* (Philokalia volume. IX) is one of the most representative and important writings of the Orthodoxy.

Keywords: music, faith, psalm, philokalia, culture, spirituality, education

Patriarch Daniel of Romania stated that "the culture of the soul is the soul of culture". In order to sustain and continue such a wonderful statement, we consider that the music has the gift to communicate to the listener, under certain conditions, true spiritual values. I propose a new vision on the music history that joins the scientific approach to the spiritual one: these two directions are complementary. I consider it to be the only valid way to present completely the music history.

I thought about the 30 stages of "The Ladder of the Virtues" written by Sf. John (Philokalia volume. IX), associating the most important musical masterpieces with spiritual value criteria. Through a good spiritual education, through musical values we can achieve the ideal of the true music (not merely aesthetic): the good taste, the authentic feelings, beliefs and attitudes. Spiritual and cultural education should orbit around the concept of the authentic value: "morality cannot be found without values"² (John Clay, conscience and morality).

The value is an eternal, timeless, supra-individual element, which requires certain constraints beyond situations, beyond the horizon of utility, capable of being an effective lead of morality. The value is marked by the novelty, by the generality (that oppose time, the temporality), by chance and change. The most important element of the educational process is based on the value capable of transmitting information and spiritual feelings of the highest quality.

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² Humă, Ioan, *Conştiinţă şi moralitate (Conscience and morality)*, Ed. Juminea, Iaşi, 1981, p. 151.

"Culture is worth only if it rises to the spirituality and if itself becomes spirituality", said the bishop Bartolomeu Anania. The relationship between religion and culture has preoccupied many thinkers of the world, because the true culture (marked deeply by the authenticity and value) is inevitable linked to the affirmation of faith, an ideal that has normative role at the spiritual level (not just at the aesthetic level). Not only the religious culture, but culture in general is organized on some important themes which is claimed from the Christian sources (The Holy Scripture, the sacred tradition, the ecclesial activity): tied with religious education, culture affirms the highest values someone can imagine in the human activity.

The components of the religious education (which constitute the excellence of the spiritual values) involves all the layers of personality, through the universality and effectiveness of their development in human personality: the cognitive component (which is formed gradually and that depends heavily on the degree of culture of the people), the affective component (related to the mechanism of balancing the inner universe, capacity offered completely only by faith) and the volitive element (which involves transforming the knowledge in practice: "the way from ears to the heart", the longest way on the earth (Father Arsenie Boca).

"The ladder of the virtues" (Philokalia volume. IX) is one of the most representative and important writings of the Orthodoxy, of all humanity. I preferred to keep the original names of the chapters of "The ladder of the virtues" because I wanted to place the music in the shadow of the spiritual coordinates. These steps of self-perfection are embodied by the "thirty chapters: steps of a ladder that climbs from the lowest point to the highest spiritual level"³.

We can consider the explanation of the beginning of the book as a direct exhortation: "this book shows clearly the best way to enter your name in the Book of life. Those who follow these words will go on the road without danger. This book shows us the ladder from the earth to the Holy of Holies and presents us the loving God. Jacob saw this ladder and he stepped over the passions listening to these words. Let's start with faith this climb, up to the heaven, beginning the first step on earth, but ending in the face of our loving God" („cartea de față arată în chip limpede cea mai bună cale celor ce voiesc să-și înscrie numele în cartea vieții. Căci citind-o pe aceasta, o vom afla călăuzind fără rătăcire pe cei ce-i urmează și păzindu-i nevătămați de nici o poticnire. Ea ne înfățișează o scară întărită de la cele pământești la Sfintele Sfintelor și ni-L arată pe Dumnezeu iubirii rezemat pe vârful ei. Această scară socotesc că a văzut-o și Iacov cel ce a călcat peste patimi, când se odihnea după nevoința lui. Dar să începem, rogu-vă, cu râvnă și cu credință acest urcuș înțelegător și suitor la cer, al cărui început e lepădarea de cele pământești, iar sfârșit e Dumnezeuul

³ Scărarul, Sf. Ioan, *Scara dumnezeiescului urcuș (The Ladder of the Virtues)*, Philokalia vol. IX, Ed. Institut. biblic și de misiune al B. O. R., București, 1980, p. 43.

iubirii”⁴). St. John imagined this ladder to the heaven as a way of improving himself, a way for everyone: "this ladder will teach you all the virtues" („Scara să te învețe totalitatea bine alcătuită a virtuților”⁵. „Cel ce înaintează, să înainteze în Domnul”⁶).

We correlated each step of the ladder to a certain representative musical masterpiece. I considered how the music manages to materialize - in each case, on every step - the truths of faith presented in every chapter by St. John. I quoted arguments from the Holy Scriptures of the New Testament, without the risk of recording personal comments (on which I would not have any competence) and from the Philokalia (the writings of the Holy Fathers). I think that any vision about music and art, which would be taken from a different angle of view (a strict, restrictive aesthetic perspective), is an insufficient way to present the expressivity of the artistic act. The whole world lost the real essential significance of art, of music: being a special way to the perfection to which we were invited.

Fig. 1



The Ladder of the Angels

⁴ Scărarul, Sf. Ioan , *op. cit.*, p. 41.

⁵ *idem*, verse 18, p. 431.

⁶ *idem*, verse 3, p. 387.

Here's a list of steps, representing the related musical works:

SAINT JOHN THE LADDER

"The ladder on which we go up from the earth to the Holy of Holies. It's beginning is in our hearts. It show us the loving God as the final point. This ladder is the best way to enter in the Book of life.

1. The withdrawal from the world („lepădarea de viața deșartă și retragerea”): Samuel Barber - *Adagio for string orchestra*
2. The forgiveness of sins („despățimirea”): Johann Sebastian Bach – *The orchestral Suite no. 3 in D major (Aria)*
3. The loneliness („înstrăinarea”): Fryderyk Chopin – *Piano prelude in e minor*
4. The obedience („fericita și pururea pomenita ascultare”): Valentin Timaru - *Symphony 3, Miorița*
5. The repentance („pocăința cea făcută cu grijă și deplin arătată”): Johann Sebastian Bach - *The Passion of the Christ according to St. Matthew (Peter's complaint Area)*
6. The remembrance of dead („pomenirea morții”): Richard Wagner - *Tristan and Isolde's Prelude*
7. The crying that brings joy („plânsul de-bucurie-făcător”): Johann Sebastian Bach – *Prelude in b flat minor*
8. The kindness („nemânierea și blândețea”): Anton Bruckner - *Te Deum*
9. Keeping the evil in mind („ținerea de minte a răului”): Giuseppe Verdi - *La Traviata*
10. The gossip („clevetirea”): Serghei Rachmaninov - *Concerto no. 2 for piano and orchestra*
11. The speech and the silence („multa vorbire și tăcerea”): Fryderyk Chopin - *Concerto no. 1 for piano and orchestra*
12. The lie („minciuna”): Antonio Vivaldi - *The Spring, Concerto for violin and orchestra*
13. The laziness of the soul („lenea sufletească”): Ludwig van Beethoven – *Symphony V*
14. The covetousness stomach („pântecele atotlăudat și tiran”): Franz Liszt – *"Dante" Symphony*
15. The purity, the chastity („curăția și neprihănirea nestricăcioasă, agonisită de cei stricăcioși prin osteneli și sudori”): Jules Massenet - *Thais (Meditation)*
16. The love for money, the poverty („iubirea de arginți și neagonisirea”): Aurel Stroe – *Melodrames pour le Livre de Job*
17. The lack of good sense, the death of the soul before the death of the body („nesimțirea, moartea sufletului înainte de moartea trupului”): Pyotr Il'yich Tchaikovsky – *"Pathetic" Symphony*

18. The sleep, the prayer and the common religious song ("somnul, rugăciunea și cântarea în obște"): Dinu Lipatti - *Concertino for piano and orchestra in classic style*
19. The vigil („privegherea trupească”): Georg Friedrich Händel - *Messiah*
20. The false fear („frica lașă, nebărbătească”): Johann Sebastian Bach - *Tocatta and Fugue for organ in d minor*
21. The false glory of the pride („slava deșartă”): Franz Liszt – *Faust Symphony*
22. The mindless pride („mândria cea fără minte și fără stăpânire”): Carl Orff - *Carmina Burana*
23. The thoughts of blasphemy („gândurile negrăite ale hulei”): Hector Berlioz - *The Fantastic Symphony*
24. The kindness, the simplicity („blândețea, simplitatea și nerăutatea agonisite prin sânguinta înțeleaptă”): George Enescu – *Prelude in unison (Suite for orchestra)*
25. The humility („preaînalta smerită-cugetare”): Ciprian Porumbescu – *The ballade for violin and orchestra*
26. The distinction of thoughts, passions and virtues („deosebirea gândurilor, patimilor și virtuților, dreapta socoteală bine deosebitoare”): Johannes Brahms – *Symphony IV*
27. The silence of the soul and the body („sfințita liniștire a trupului și a sufletului”): *The music of the Triodion Period*
28. The prayer, the mother of all virtues („fericita rugăciune, sfințita maică a tuturor virtuților”): Wolfgang Amadeus Mozart - *Requiem (Larimosa)*
29. The puritiy, the resurrection of the soul („nepătimirea, cerul pământesc; desăvârșirea și învierea sufletului”): Ludwig van Beethoven - *Concerto no. 4 for piano and orchestra*
30. The three best virtues, love, hope, faith („legătura treimii virtuților: dragostea, nădejdea, credința”): Johann Sebastian Bach - *The Passion of the Christ according to St. John*

Translated by Petruța Măniuț Coroiu

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THE EVOLUTION OF THE INTERFERENCE OF NEW TECHNOLOGIES IN MUSICAL CREATION

CIPRIAN GABRIEL POP¹

SUMMARY. The present study follows the new technologies adopted in musical creation and production. We diachronically pursued the first steps of technologies involving electronics in musical processes. We presented examples of devices and inventions with applicability in music, which stood the test of time. The diachronic perspective includes the present and, in the end, we highlighted the main direction of the present time: the virtualization of devices due to computers, hence, the enormous potential, very little exploited, of musical software in musical creation. The second part of the study presents specific examples from the author's own works presented as case studies where new technologies help and renew musical creation.

Keywords: technology, electronic music, computer, software, virtualization, composition

1. Introduction

The development of any type of technology had, sooner or later, repercussions on the artistic environment, too. The technical and pragmatic as well as creative way of thinking made technological development possible regardless of period and influenced artistic creation more than one might imagine.

For example, ever since metalworking became more accessible, the brass instruments have known unprecedented development, both from the point of view of construction and from that of the interpretation technique.

Another example is the evolution of the piano that has been closely connected to the techniques of working and forging cast iron, of the steel used in making the strings and with the evolution of the industry needed for the compulsory hybridization of the percussion system (key balanced with led, metallic axes, metallic rods, felt buffers, gavels made of wood combined with felt etc.).

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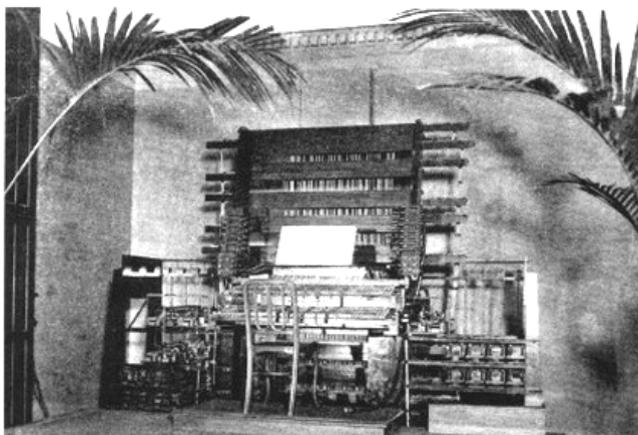
2. Historic Landmarks

In what follows, we will mark a few hallmark moments in the evolution of electronic music, mostly generated by technological evolution.

The discovery of producing, stocking, control and use of electricity has triggered an entire evolution in all forms of art. A conclusive image is that of the system for stage illumination, where Edison's light bulb was making its presence rapidly felt in theatres.

In the world of sound, the first attempts of producing sounds from electricity without a mechanic intermediary (which would generate oscillations later to be transformed in electrical oscillations) were those of **Thaddeus Cahill** (1867-1935) – an American inventor. He managed to invent and build a complex instrument, very evolved for its time - *Teleharmonium*.

Fig. 1



Teleharmonium – first version

This is a very clear example of the influence of technology on art as the purpose of this instrument was not to generate new timbres, but to transmit music at a distance, through the network wires of newly invented telephone. The inventor intended to create a musical network for several hotels, having an instrument player in front of the *teleharmonium*, acting as a transmitter, and acoustic devices as multiple receivers, based on the infrastructure of the telephone. In describing his invention (patent number 580 035) Cahil uses for the first time the term *synthesizing* (sonorous a.n.). One of the characteristics of this instrument is its weight – 7 tons – the first version, almost 200 (two hundred) tons and almost 18 meters long – the second version. Moreover, the quantity of electricity consumed was very large even for our days. The first demonstration of

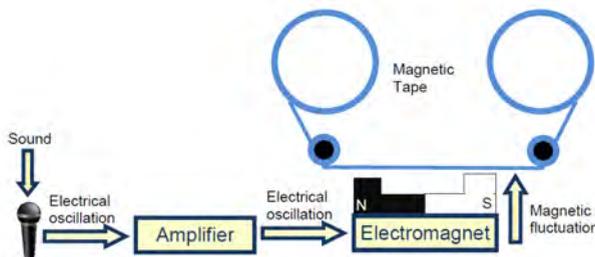
this instrument was made in 1902, with the broadcasting of the piece *Largo* by G.Fr. Haendel, from Cahil's plant (in Washington) through telephone wires, to a restaurant in Baltimore. After a period of glory, the *Teleharmonium* suffers rapid decline due to the problems caused by electric interferences of telephonic cables which perturbed telephone calls.

Another important step in the evolution of musical creation through modern technology was marked later on, when a system was created for sounds to be recorded on mediums easy to manipulate with relatively low cost devices – the **magnetic tape**. The device using magnetic tape is called **tape recorder**.

The first versions of this invention used a metallic wire which was being magnetized by different magnetic fluxes to be read afterwards. Due to the fact that the magnetic wire was relatively fragile, in the shape of a cylinder and not very thick, meaning that only a small part of a wide range of frequencies could be recorded, several other variants were researched; among them, a thin, plastic tape over which magnetic material was pulverized and fixed was preferred. The new method had obvious advantages: the width of the tape ensures a larger quantity of recordable information, plastic was more flexible and easier to manipulate and especially the fact that two or more tapes could be combined by using adhesive tape, facilitating thus the editing of sonorous material.

The functioning principle of this invention is very simple. Mechanical sound waves are transformed by the microphone in electric waves. They are amplified and sent to an electromagnet, whose current is modulated by these electric waves so that the frequency and amplitude of electric waves are transformed in an oscillating magnetic field (vibrating) with the frequency and amplitude identical to that of electric waves. The frequency of oscillation of electric waves transforms, within the electromagnet, in the frequency of interchanging the magnetic poles and the amplitude of electric waves changes into intensity of the magnetic flux. These two components, frequency of interchange of the magnetic poles and intensity of the magnetic field, “impress” the magnetic material on the tape which has a certain linear speed against the generated magnetic field; therefore every centimetre of tape contains a multitude of interchanges of poles and of magnetic intensity.

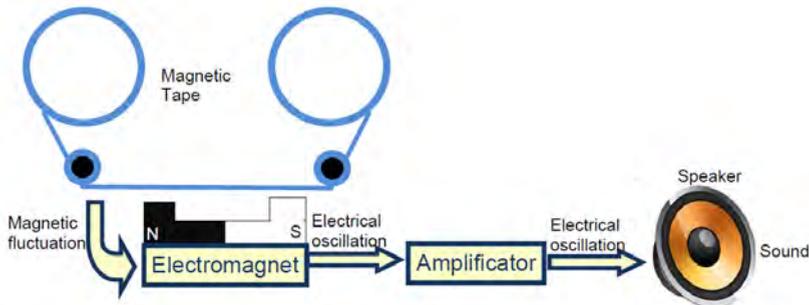
Fig. 2



Recording on magnetic tape principle

In rendering the tape the same principle is being used, only in reverse and very little: an electromagnet is influenced by changes of frequency and magnetic intensity on the tape and its magnetic field becomes oscillating exactly up to the moment it is being influenced by tape. Oscillations are transformed into oscillating electric current whose frequency and intensity are amplified and sent to a speaker, where they are transformed into mechanic energy, that is, sound waves of the same frequency and intensity with the magnetic field of the tape.

Fig. 3



Rendering sound from magnetic tape principle

Initially, this invention had not been especially intended for musical recordings, but musicians and especially composers showed great interest for it. This interest comes from the fact that existing sonorous events on tape can be directly and simply influenced: tape can be cut, combined with other tapes, the result can be recorded / rendered with other speeds than the original and the direction of the tape can be reversed. We have therefore three methods of work which can be combined and have great potential in musical creation: editing (cutting and combining), modification of recording / rendering speed and reversing the direction of the tape.

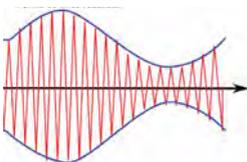
In London, the BBC had an entire department (BBC Radiophonic Workshop) dealing only with this type of sonorous organization. They worked with pieces of tape ranging from 1 centimetre to 10-15 meters long in devices for reeling and charging the tape recorders. This way, with pieces of tape processed not only through the methods described above but also through re-recording through certain filters or acoustic frames of sound, musical sounds of new timbres and different durations were generated and patiently organized to form musical pieces to be used especially for the credit titles and scores of radio theatre plays, TV series and science fiction movies, documentaries as well as for everything connected with technology and the future.

Following a flourishing period, when a few composers with technical talent emerged – engineers such as Delia Ann Derbyshire, John Baker, Glynis Jones and others, the activity of *BBC Radiophonic Workshop* was stopped due to lack of funding, but also due to the invention of a new device, much easier to handle, **the analogue synthesizer**.

The invention and capitalization of the analogue synthesizer was a very important step in the development of musical creation based on modern technology. From this moment on composers can create not only the score of a piece, but also the sonorous generator, with the possibility to have very fine control of details, otherwise very difficult to obtain with the help of acoustic instruments. Due to its functioning principles, the analogue synthesizer allows for choosing of one or several types of primary waves, generated by one or several oscillators, to be combined in various ways, filtered with one or more types of filters, disposed in a sequence or in parallel, with the possibility to modulate both filters and oscillators of low frequency generating frames.

The principles of generating and combining sound waves in analogue synthesizers existed mostly due to the evolution of radio transmission, which had great impact on sonorous synthesizing because of the principles of combining waves. The principles used in radio transmissions have also been adopted in creating new forms of sound waves. The most used ways of radio transmission with direct applicability in sound waves are:

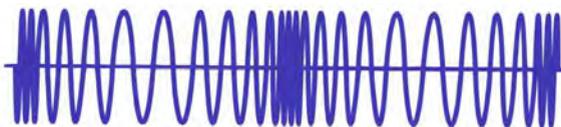
- Amplitude Modulation (AM)



- Frequency Modulation (FM)



- Phase Modulation (PM)



Amplitude modulation (amplitude change of a bipolar carrier wave according to the shape of a unipolar modulating wave, mathematically represented by the values of the modulating wave multiplied by those of the carrier wave), used in very long-distance radio transmissions, generated electronic music – additive synthesis and *ring modulation*.

Frequency Modulation keying, used in high quality radio transmissions (where a carrier wave is modulated by another in the area of frequency by change of amplitude), generated the FM synthesis, a procedure which remained in history due to its use during the 80s and the 90s by a legendary instrument: the Yamaha DX7 synthesizer, used in many types of acoustic productions – from experiments to rock music.

Synthesis based on principles of radio transmission by phase modulation has generated several synthesizers (series CZ) produced by Casio.

The appearance of digital control techniques as well as of those for stocking information has created new ways of control of the electronic medium and of synthesizers. Consequently, for the first time, the multitude of tunings of an analogue synthesizer could be stocked in one of its digital levels and used when necessary. Tunings became finer because there was a digital command and not a potentiometer dictating the electric value of a certain component – a code which could be stocked with maximum of accuracy. The synthesizer becomes therefore a more versatile instrument.

The evolution of digital technique and of informatics in general does not stop here. Based on mathematic, quantifiable and digital formulae of sound or on the basic acoustic models, sounds very close to the purity of ideal models of wave can be generated with the help of a computer or digital synthesizers. Therefore, the bases of the virtualization of acoustic synthesis are laid, virtualization which nowadays is involved in almost all activities.

The computer, besides the multitude of possibilities offered in various fields, is involved in most present musical productions. When speaking of live performances broadcasted by mass-media or of recordings and tuning of materials on various supports (CD, DAT tapes, DVD or BR), as well as of composition or experiment – the computer and digital techniques gradually become indispensable.

Therefore, a multitude of music programs or groups of programs have been created for recording, editing and live mixing, integrated in computers or special devices – all of them offering mostly a virtual working medium. Only what is recorded during a concert or during recording sessions remains “real”, the rest, beginning with editing and continuing with processing, finishing and mastering in an intangible medium – the virtual-digital medium, where all sound waves become easy to manipulate codes, having at the same time the important advantage of not deteriorating in time.

3. Virtualization

Sound synthesis is replicated in the virtual medium, hence giving birth to a multitude (hundreds) of virtual synthesizers, some of them mere copies of real analogue synthesizers (Moog, Yamaha or Korg). Virtual mediums imitating a complete studio also appear, represented by software such as *Propellerhead Reason*, *Cubase*, *Protools* etc. The editing of scores moves from the printing house to the house of every composer, to their computer, making creative work much easier from the point of view of the graphic arrangement of scores. The software already established and used on a wide scale are *Sibelius* and *Finale* (both commercial software) and *MuseScore* (free software with editing possibilities comparable to those of the commercial software).

The virtualization of all elements of musical production, from creation to recording on any type of support, has offered composers several directions. We will highlight a few of these directions, focusing on three works composed in the research project type TE, *The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience*, financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010.

One of these directions is represented by the processing of sounds taken from the acoustic environment, using a procedure similar to the technique used by the *BBC Radiophonic Workshop*.

Consequently, in the work *Golem for clarinet, piano and electronic music*, belonging to composer Cristian Bence Muk, spoken words in Hebrew from the Exodus were recorded and processed in various ways, with the help of the virtual studio *Propellerhead Reason* and of the *Audacity* software, by reversal and different rendering speeds. The work also contains a moment of Hebrew folklore where the acoustic clarinet, together with the piano, is juxtaposed over virtual retorts of the clarinet, realized in a process of acoustic sampling and organized in a virtual sample-player, with a procedure similar to that of small pieces of magnetic tape used by the composers of the *BBC Radiophonic Workshop*.

Another direction is represented by the use of musical or rhythmic phrases rendered in a loop (*loop playing*).

This procedure was used in the work *Skizo Folk* for clarinet and electronic music written by the composer Răzvan Metea. He used the *Reason* software in order to create the electronic score. Here, the composer creates the phrases to be rendered in a loop both by omission or addition and by alteration of elements from pre-recordings. Therefore, the work method is extremely versatile, allowing for the creative realization of new elements from pre-recorded materials.

In the work *Klarinetix* for clarinet and electronic music belonging to the composer Ciprian Gabriel Pop, a third direction of musical creation with the help of electronic music is revealed: creating new sounds by using virtual synthesis. Therefore, the composer uses three virtual synthesizers from the software *Reason – Subtractor* (subtractive synthesis), *Malström* (grainable synthesis) and *Thor* (combined syntheses) as well as modalities of automatic and quasi-aleatoric control of their parameters through combinations of the module *Matrix Pattern Sequencer* (for details on all modules used in *Klarinetix* you can visit the section of Reason tutorials on the website *ciprianpop.eu*).

The world of technology is in continuous development, maybe more than we can imagine. Based on the same principle that new ideas and technologies are immediately adopted by the arts, we nowadays witness an interference of arts as well as interdisciplinary performances, where the involvement of multi-media and of the newest methods of sound generating, light control, scenography etc. are controlled by the device with the widest and more rapid circulation in all fields – the computer.

Notice: “This article (specialty study) is part of the TE research project The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience (Project director: Lect.univ.dr. Cristian Bence-Muk), project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010.”

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FROM THE METAPHOR OF WATER TO CORRESPONDENCES BETWEEN ENESCU, EMINESCU, BLAGA AND THE ROMANIAN SPIRITUALITY¹

OLGUȚA LUPU²

SUMMARY. In the work of George Enescu, nature is regarded not as an intrinsic reality, but rather as an array of elements permanently interacting with the human being, giving birth to a complex connection, sometimes manifested through a harmonious communion, other times garnering dramatic dimensions. Of all the primordial elements, the symbol of water marks Enescu's entire creation, illustrating the complexity of the relationship between man and nature: from the serene and melancholic pages of his youth, that broach the romantic genre of character miniature (barcarola), to the works characterized by a nostalgic and introspective component with a touch of memoir (in *Childhood Impressions* or *The Villageoise Suite*), all the way to the tragedy in *Vox Maris* – whose similarities with Oedipus require further investigation. Starting from the symbol of water, certain correspondences could be established between Enescu, Eminescu, Blaga and the Romanian spirituality.

Keywords: Enescu, music, water, sea, river, symbolism, Eminescu, Blaga, Romanian spirituality

Symbolism of Water

Essential in the formulation and perpetuation of life, water is, in most mythologies, the primordial element that stood at the basis of evolution from undefined Chaos to orderly Universe. Under different guises, from a vast body of water, the seeds of life emerge (Sumerian, Vedic, Egyptian or Iranian mythology); the same body of water precedes the creation of other elements, such as light, sky and earth (Mesopotamian culture, The Old Testament). A metaphor of both

¹ A short version of this article – entitled “Symbolism of water in the work of George Enescu” – was presented in the “George Enescu International Musicology Symposium”, being also published in: “Proceedings of the *George Enescu International Musicology Symposium, Bucharest, 2011*”, edited by Mihai Cosma, Editura Muzicală, București, 2011, vol. I, p. 71-78.

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eternity and ephemerality, water is perceived as constantly moving, its maximum motility being also supported by the fact that it's the only element that exists naturally in the terrestrial environment in all three possible forms of matter aggregation (solid, liquid and gas). The presence of water in mythology is varied: primordial waters, diluvium waters, living water, dead water, rain water, ritual water. The absence of water is often equated with the lack of a rejuvenating factor; being associated in some mythologies with the idea of death or Inferno (many cultures claim that the dead are always thirsty). At the same time, water is one of the four elements of ancient Greek philosophy (water, air, earth and fire).

Throughout history, culture has assigned water a symbolic meaning that varies according to the characteristics of particular populations (emphasizing its importance as drinking water, source of food, necessary element for cultivating crops or as catastrophic event). Maybe not unexpectedly, if water is the origin of life (materialization, coming into being), it can (through the metaphor of the river Styx, whose numerous versions are found in several cultures) provide a gateway to the after world (dematerialization). Apparently, we could observe two different variants of the aquatic element: beneficial water (purifying, healing, nourishing) and malevolent water (storms, floods culminating in deluge, pungent waters); actually, the situations when this essential element seems to threaten life, often prove to be, on a more general plane, moments of rebirth, reorganization and initiations of a new cycle (the universal flood had a cathartic function, its symbolism being reiterated in several immersion rituals – such as Christian baptism – signifying the “renewal of life”). Symbol of all possibilities, water is, in global mythology, the substance “where all forms are born and return, through regression or cataclysm. [Waters] were at the beginning, they return at the end of every cosmic or historical cycle.³ /.../ Waters purify and regenerate because they annihilate history.”⁴

Because the aquatic element plays such an important role for every living being, the water references in folk culture aren't limited to the archaic layer. Used since ancient times to explore and conquer new territories, water is intimately connected to the course of history. As a consequence, oral cultures include many legends in which water is the frame of the action: let us remember the well-known stories of Sinbad the Sailor or the legends of the Vikings. If we talked about water as a mythological symbol and as an element of epic processes, we cannot overlook the lyrical function of water, of evocation, through the correlation that can be easily established between a certain aquatic context and different associated emotional states.

³ Eliade, Mircea, *Traité d'histoire des religions* (1949), Transl. by M. Noica as *Tratat de istorie a religiilor*, Editura Humanitas, București, 1992, p. 183.

⁴ Ibidem, p. 188.

The Presence of the Aquatic Element in Fine Arts

An element of such important presence in various cultures will naturally transgress to the field of fine arts, whether we're referring to literature, visual arts or music. The subjects abound, many of them being appropriations and reformulations of folk sources. From Homer's *Odyssey*, Virgil's *Aeneid* or the medieval *Tristan* by Gottfried von Strassburg to the famous *Robinson Crusoe* by Daniel Defoe, to *Moby Dick* by American author Herman Melville or to some of Jules Verne's novels⁵, water is the main theatre of operations. Only in the Romantic era, along with the appreciation of nature, did the aquatic element reach the status of main subject for the work of art. The American Edgar Allan Poe (in the poem *The City in the Sea*), the French Lamartine (in the poem *Le Lac*), Victor Hugo (in the poem *Eclaircie*) or the English John Keats (in the sonnets *On the Sea*, *To the Nile*) and J.M.W. Turner (in paintings such as *Fisherman at Sea*, *Fishing Fleet*, *The Grand Canal - Venice*, *Slave Ship*, *The Evening of the Deluge*) are only a few famous examples of artists deeply fascinated by the multiple aspects of water. Impressionist painters (especially Claude Monet, the painter of water lilies, but also of the work *Impression – Soleil levant*, the one that gave the name of the movement and depicted the sunrise and the sea) and the Symbolist poets (Verlaine, Baudelaire) continue to be enthralled by its infinity of facets.

Generally following the same course, water appears in music first as an auxiliary element, setting the frame or the backdrop of the action in a baroque piece such as Händel's *Water Music*, but also in romantic works that adopt folk themes or legends, such as *Peer Gynt* by Grieg (after Ibsen), *Scheherazade* by Rimsky-Korsakov or *The Flying Dutchman* by Wagner (after a story by Heine). As a storm, proposed by Vivaldi (in *Seasons* – the summer storm part – or in the concerts RV 98, 253, 433, 570, all of them entitled *La Tempesta di mare*), but also by Beethoven (in *The Pastoral Symphony*), the aquatic element is placed in a more complex ensemble, entailing a combined action of wind and water⁶.

Water is attributed the status of intrinsic and central element of the discourse, in a memorial vision that utilizes predominantly descriptive formulas, in the piece *Les jeux d'eau à la Villa d'Este*, included in the third notebook of Liszt's *Years of Pilgrimage*. An important step is made with works such as the prelude for *Das Rheingold* by Wagner or *Vltava/Moldau* by Smetana, where water, as a main character or unique subject, tends to surpass its condition of natural element, dallying with the idea of personification. A coalition between the aquatic environment and the beings that inhabit it can be seen in the famous *Aquarium* in Saint-Saëns' *The Carnival of the Animals*.

⁵ *Twenty Thousand Leagues Under the Sea*, *The Mysterious Island*, *Propeller Island*, *The Mighty Orinoco*, *The survivors of the 'Johnathan'* etc.

⁶ Beethoven's work can be assigned possible symbolical connotations, which suggest interferences between the course of nature and the trajectory of the human destiny.

But its heyday, a time of maximum exploitation of suggestions that water offers musicians, in its manifold forms of manifestation, is beyond any doubt, the Impressionist era; besides works such as *Jeux d'eau* (1901, inspired by Liszt's piece with the same title) or *Ondine* (from *Gaspard de la nuit*) by Ravel, Claude Debussy's creation clearly distinguishes itself through its preoccupation with capturing as many facets as possible of this permanently morphing element: the prelude *La cathédrale engloutie* (1910), the works *Reflets dans l'eau* (1905, from the cycle *Images*), *Poissons d'or* (1907, *Images*, second notebook), *Sirènes* (1899, from the cycle *Nocturnes*), *Jardins sur la pluie* (1903, from the cycle *Estampes*) or the vast fresco *La Mer* (1905) represent different aspects of the aquatic environment, whose complexity is impossible to render. Stemmed from the desire to identify "le plus totalement, le plus intimement qu'il est possible à tout ce qui est"⁷, Debussy thus creates a hymn for nature, accomplishing in his music "une grande osmose panthéiste"⁸. His novel vision on time, close to the Oriental perception, focuses on the extension of the moment and the minimization of Cronos' vectoriality. And water, which symbiotically unites the dimension of eternity with that of continuous transmutation, is the ideal medium to suggest stillness through movement. If in the Classical-Romantic era, music was generally "built on the necessity to finish a course from one initial state to the other, evolution in which the process of transformation often acquired a greater importance than the final 'destination' /.../, Debussy's music is created through contemplating the instant, seen as a suspended and immobile moment, whose microscopic lens unravels hidden beauties. The movement in his music is 'stable', 'non-directional', like the "*stagnantes et réfléchiissantes*"⁹ waters and dissimilar to the "*courantes et printannières*" ones"¹⁰.

The Presence of the Aquatic Element in Enescu's Music

Before stepping into the subjective territory of considerations regarding the symbolism of water in the creation of the Romanian composer, we can distinguish three stages that the presence of the aquatic element marked in Enescu's work (in his childhood, returning in passing in his adolescence and representing, in the years of his adulthood, an important part of his preoccupations), and these stages follow closely what we identified as the main roles played by water in the history of music.

⁷ Claude Debussy, quoted in Harry Halbreich – *Analyse de l'oeuvre*, p. 539.

⁸ H. Halbreich – *Analyse de l'oeuvre*, p. 539.

⁹ Vladimir Jankélévitch, quoted in Michel Fleury – *L'impressionnisme et la musique*, p. 211.

¹⁰ Lupu, Olguța, *Ipostaze ritmico-temporale în muzica primei părți a secolului XX (Music in the First Part of the 20th Century - Rhythmic-temporal Hypostases)*, Editura Universității Naționale de Muzică, București, 2005, p. 29.

1. Childhood – water is present as an auxiliary element

Firstly, we will document with a smile the two sketches of the waltz for violin and piano *The Danube is Great* (actually, “a succession of *potpourri* waltzes”¹¹, of which only the violin part was finished), written when he was seven years old. From the same category, the *Donau Walzer*, for piano and violin, written in his pre-school years or at the beginning of his Viennese studies: probably “an exercise to familiarize him with an element of musical form: the period”¹², whose segments are marked with letters in the text. The subject continues to raise his interest, since also written during the pre-school years are the three versions of the waltz *The Danube Flows*, again for piano and violin, with only the violin part finished. The constant appeal to the formula of waltz connected to the river Danube must be related to the influence some popular works during that era had on the child (such as the *Waves of the Danube* by Ivanovici, composed in 1880, familiar to Enescu since the age of four¹³).

2. Adolescence – water is present as an auxiliary element, with a lyrical function

The time associated with his Parisian studies sketches a new stage, in which Enescu composes three versions of barcarole: *Barcarole* and *The Theme with Variations* for violin and piano, four hands, of which only a fragment was kept¹⁴, both pieces unfinished¹⁵ (the work is placed by Clemansa Firca, approximately between 1896-1901); *Barcarole for Piano* (written at Cracalia, in 1897, at sixteen) and *Courte Barcarole* inserted as a fourth piece in a suite for piano four hands (dated 1898, Paris). His appetite for this miniature romantic genre is explicable, taking into account the romantic atmosphere induced by the calm, dreamy, prone to reverie wave of the characteristic ternary rhythm, in perfect harmony to the age of the very young composer. The barcarole is joined, in the form of pluvial waters, by the moment of *the night storm* in his first autobiographical work (*The Romanian Poem* op. 1), composed when he was sixteen years old.

3. Maturity – water is present as a central element

A third stage, of full maturity, deeply influenced by the catastrophic moments of the Two World Wars, comprises four works in which we identify the presence of the aquatic element:

¹¹ According to Firca, Clemansa, *Catalogul tematic al creației lui George Enescu (Thematic catalogue of George Enescu creation)*, vol.I, Editura Muzicală, București, 1985, p. 143.

¹² Firca, Clemansa, *op. cit.*, vol. I, p. 152.

¹³ See G. Horia - *Maestrul Enescu ne povestește cariera și ne vorbește despre debandada de la operă*, published in: *Rampa nouă ilustrată*, București, 1, nr. 55, 29 octombrie 1915, p. 1 and reproduced in *George Enescu – Interviuuri (George Enescu – Interviews)* vol.I, p. 74.

¹⁴ We must note the presence in the third measure (violin) of the motive “x” (characteristic for Enescu, being at the same time a form of diatonic or inverted chromaticism), also present in the varied re-take, measures 26 and 28.

¹⁵ According to Firca, Clemansa, *op. cit.*, p. 176-177.

- the poem *Vox maris*¹⁶, op. 31 (the first sketches date from 1925-1929, the orchestration being started probably after 1931¹⁷)
- the tableau *River under the Moonlight* from the *Third Suite for Orchestra* “*Villageoise*”, op. 27 (1938)
- the tableaux “*Backyard River*” and again “*Night Storm*”¹⁸ from the suite “*Childhood Impressions*” (1940)
- *The Fifth Symphony* (written down, without the orchestration, in the months June-July 1941, the *first* part being subsequently orchestrated almost in its entirety¹⁹, in which one of the versions of the poem *Mai am un singur dor* (“*De-oi adormi curând*”)/ *One Wish Alone Have I* (“*To Soon Fall Asleep*”) by Mihai Eminescu (that states the poet’s wish to die beside the sea) plays an extremely important constructive role.

Two of the works are connected to the innocent environment of childhood, whereas the others broach the issue of death, of transgression: a paradoxical juxtaposition at first sight; a natural connection taking into account the context, in relation to the composer’s conception on life and world. The next considerations refer mainly to aspects that can be related to this third stage of creation.

Enescu, the Artistic Movements of Early Twentieth Century and the Spirituality of the Romanian Village

At the beginning of the twentieth century, the artistic horizon is teeming with various movements and styles, many of them connected – Impressionism, Neo-Classicism, Neo-Romanticism, Symbolism, Expressionism, Futurism, Surrealism, Existentialism –, some of them (Impressionism, Neo-Classicism, Neo-Romanticism, Expressionism) also manifested in music (along with others, such as atonalism and twelve-tone serialism). Can we associate Enescu to any of these movements? The firm answer is no, Enescu himself being aware of this fact: „People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way /.../, and people are annoyed when they cannot readily classify one.”²⁰. This reality is noticed by his friend, Marcel Mihalovici: “Dear Master, you also have a second enemy: you don’t belong

¹⁶ The poem is part of a greater project, comprising three poems, possibly entitled *Voix de la nature* (see: Bentoiu, Pascal, *Capodopere enesciene (Masterworks of George Enescu)*, Editura Muzicală, București, 1999, p. 349).

¹⁷ According to Bentoiu, Pascal, *Breviar enescian (Enescian Breviary)*, Editura Universității Naționale de Muzică București, 2005, p. 98.

¹⁸ See: Gavoty, Bernard, *Les souvenirs de Georges Enesco* (1954). Transl. by R. Drăghici & N. Bilciurescu as *Amintirile lui George Enescu*, Editura Muzicală, București, 1982, p. 25.

¹⁹ The composer Pascal Bentoiu completed the orchestration.

²⁰ George Enescu, in: *The Program of the Symphonic Orchestra in Chicago, 1931-1932 Musical Session*.

to any group or avant-garde movement. And one sees the importance assigned to this word by the press and audience. Not that Enescu didn't know even the slightest detail about contemporary music. He simply wanted to be himself."²¹

We can identify in Enescu's work certain features of early twentieth-century currents, but we cannot include Enescu in any of them.

With Impressionism, Enescu has in common the interest in nature, honesty and simplicity as a refusal of grandiloquence; but, unlike the Impressionists, Enescu doesn't express the amazement of the city dweller who discovers the picturesque nature²²; for Enescu, born in the countryside, nature is not an exterior reality that impresses the senses, but a reality imbedded in the deepest layers of his being. For Enescu, as we will see, ahistorical nature signifies origin, that *illo tempore*, whereas for Debussy the suspension of time is made through engaging with the present, through the dilatation and contemplation of the moment²³.

With *Neo-Classicism*, Enescu shares balance, the interest for the universal, since he sees the world "as a stable whole, tied by coexisting relations"²⁴, but cannot be considered an objective spirit and (with very small exceptions) he doesn't borrow the classic language or patterns; in regard to *Neo-Romanticism*, Enescu is truly interested in synthesis, in the perception of the whole rather than the detail, he is subjective, emotional, sometimes melancholic, he lays emphasis on the symbol (especially in his auto-biographical works), but he doesn't have an unbalanced nature, he doesn't enjoy fantasy or frenzy and doesn't tend towards an art of unresolved tensions or open forms²⁵.

If we could trace in his creation certain *Symbolist* characteristics (a particular sense of mystery, of ineffable, the subtle way in which he manages to

²¹ Marcel Mihalovici, in: *Amintiri despre Enescu, Brâncuși și alți prieteni*, p. 41; reproduced in: Cosma, Viorel (Ed.). *George Enescu în memoria timpului (George Enescu in the Memory of Time; texts by different authors, 1930-2000)*. Editura Casa Radio, București, 2003, p. 113.

²² According to Petraș, Irina, *Teoria literaturii (Theory of the Literature)*, Editura didactică și pedagogică, București, 1996, p. 56-58.

²³ Other differences between Enescu and Impressionism were signaled by Constantin Stîhi-Boos in his study in *Centenarul George Enescu* (p. 371-377): the fact that in the creations of Impressionist composers, the bi- and pluri-thematic developments (specific for Enescu) only appear in early works or very late ones. Moreover, the researcher emphasizes the different role of the storm in *The Sea* by Debussy ("the pictorial-picturesque"), in comparison to the dramaturgical-functional role in *Vox maris*. The same researcher, in his study *Analytical Specifications about "Vox maris"* (Enesciana II-III, p. 187-192) notices a dynamic, temporal, vectorial-irreversible conception in Enescu's work, while Debussy's vision (*La Mer*) is characterized by a spatial exposure, suggesting the idea of reversibility, of cyclical renewal. Without denying the researcher's considerations, I express my opinion that, in Enescu's case, we're dealing with temporality (the tragic event) that is finally absorbed by the idea of eternity, permanence, by trans- or meta-historicity.

²⁴ Vianu, Tudor, *Romantismul ca formă de spirit*, in: *Clasicism, baroc, romantism (Classicism, Baroque, Romanticism)*, Editura Dacia, Cluj, 1971, p. 265.

²⁵ Petraș, Irina, *op. cit.*, p. 82-89.

suggest the finest nuances of emotional states and maybe a particular idealism), we can observe even more dissimilarities: Enescu doesn't despise tradition and he is reluctant to exaggerations, to the aesthetic of the ugly, to the revelation of the universal mystery through the synergetic action of the senses²⁶.

Enescu isn't an *Expressionist* either, the emphasis of the line, desperation, disenchantment, the lack of solutions and generally a pessimistic outlook on the human condition being completely alien to him²⁷; on the contrary, in his vision, man is more powerful than destiny; and if we find an unusual intensity of expression in certain pages of *Oedipus*, this is because it is necessary to emphasize a stage in the character's evolution and it is not an extended state of mind.

There is no similarity between Enescu's style and currents such as *atonalism* or *twelve-tone serialism* (Enescu being, on several occasions, in favour of a music based on sonic centres), *Futurism* (continuator of Dadaism, manifesting against tradition and morality and idealizing the culture of machines²⁸ or *Surrealism* (another continuator of Dadaism, proclaiming the primacy of chance and the absence of logic, morality or any type of aesthetics²⁹). Although he is concerned, like the Existentialists, with being and believes that the responsibility for one's choices and eventually for the course of life is individual, Enescu isn't burdened by metaphysical angst, anxiety or the premonition of the void that birthed us³⁰; for Enescu, the choice can be difficult, but not uncertain: an honourable man can maintain his dignity, despite the sometimes absurd society or destiny.

Enescu's roots are not found in any of the movements that inspired his age, although certain influences or rather affinities can be noticed. His roots aren't even grounded in the soil of the cultural centres (Vienna and Paris) where he was formed as a musician – although the contribution and consequently, their influence cannot be overlooked –, but can be found much deeper, in the spirituality of the Romanian village, which he grew up with. If most European creators are infused with the artistic and philosophic accomplishments of individualities, being thus shaped by patterns, movements and fashions pertaining to history, Enescu had the opportunity to drink from the fountain in which all the remarkable creative energies of a nation met: folklore and the vision of the peasant on world and life. Therefore, the vocation of universality, balance, the flight from history in some cases and the search for support in a-historicity, eternity and universally valid truths came naturally. Enescu isn't interested in the individualistic temptation of the creator born in the Renaissance – a knight on a lone journey to find the ultimate truth. Enescu despises originality for its own

²⁶ Petraș, Irina, *op. cit.*, p. 91-95.

²⁷ *Ibidem*, p. 43-46.

²⁸ *Ibidem*, p. 46-49.

²⁹ *Ibidem*, p. 95-100.

³⁰ *Ibidem*, p. 40-43.

sake³¹; he is never a lonely traveller on the meandering roads that lead towards the meaning of life, but has as invisible ally the vision of the multi-millenary anonymous Romanian creator, surviving the zeitgeist that prevails and conquering the times that torment him. Enescu is and considers himself to be part of an entire tradition ("the roots of the present being hidden"³² in the past), which protects him from the "only great danger that threatens man's spiritual life /.../ [which is] loss of the feeling of moral continuity, misunderstanding or despising the past, the stupid disregard of values once conquered by people."³³ Even more valuable is this position in a time when the values of humanity seem to be shattered by the global tragedies in the first part of the twentieth century.

When Great Spirits Meet

We cannot fail to notice the extraordinary correspondences in the area of conceptions on life, world, death, destiny and attitudes, between Enescu and other two great spirits of Romanian culture: Mihai Eminescu (born in the same region of Northern Moldavia) and Lucian Blaga (his contemporary). Their work is based on a common archetypal layer (the spirituality of the Romanian village), joined by a high-level Western professional formation. The affinities between the three don't depend on the existence of a direct contact; not even of one based on creation (although Enescu was a fine connoisseur of Eminescu's oeuvre, we have no information to confirm a connection between the Romanian composer and Lucian Blaga³⁴). What bring them together are the common roots that represent infinite sources of inspiration, having as effect (at least in Enescu's case) the crystallization of language through appropriating some characteristics of Romanian folklore (modalism, the parlando-rubato rhythm etc.). "Because not by borrowing expressivity and essential features of folk melodies had Enescu attained a vision on nature and life corresponding to the vision of the people from which he arose, but on the contrary, the similitude with this vision, shaped in the first part of his childhood and deepened, of course throughout the years, determined him to choose precisely the particularities of the Romanian folk melody as the most authentic and personal means of expression."³⁵

³¹ "Originality is obtained only when you don't seek it." *George Enescu*, in: Gavoty, Bernard, *op. cit.*, p. 100.

³² George Enescu, in: Gîldău, F., *De vorbă cu Maestrul George Enescu, în America*, Cleveland-Ohio, 25, nr. 93, 19th of April, 1930, p. 1, text reproduced in: *George Enescu – Interviuuri I (George Enescu – Interviews I)*, p. 202.

³³ Vianu, Tudor, *Studii de filozofia culturii (Philosophy of Culture – Studies)*, Ed. by G. Ionescu & G. Gana. Editura Eminescu, București, 1982, p. 462.

³⁴ The similarities between the two have been observed by Cornel Țăranu, when referring to the "idea of return to childhood" (p. 29) and Enescu's *waving time*, as a complement to Blaga's *waving space* (p. 35), in: *Enescu în conștiința prezentului (Enescu in the Conscience of the Present)*, Editura pentru literatură, București, 1969.

³⁵ Niculescu, Ștefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, București, 1980, p. 147.

Mircea Eliade's observations regarding traditional spirituality – the village as *axis mundi*, centre of the world and placement of the most important values and beliefs on the course of a primordial, sacred, cyclical time, which avoids and isn't influenced by history, being constantly recuperated through renewal and rebirth rituals – are valid, with suitable additions, not only for the spirituality of the Romanian village, but also in regard to the conceptions of the three creators. Although this type of spirituality is no longer characteristic to urban cultures (such as the European and possibly a future version of our own culture), it was still vibrant in early twentieth-century Romania.

Here and beyond. Fleeting and eternal

“There is no existential break, no chasm, for Romanians, between this world and afterlife, between the present and eternity, only customs or more likely a gateway”³⁶. “Romanians have a saying /.../: *The clock tolls and strikes, while time stands still, timing. /.../ Only man evolves: time stands still.*”³⁷. “No historical accomplishments, no major successes /.../ give the measure of time; but the feeling that, in the end, there is a plan according to which all historical turmoil is a waste and loss.”³⁸. Like in all traditional civilizations, Romanians defend against history, “either by abolishing it periodically through the repetition of the cosmogony and the constant regeneration of time or by assigning historical events a meta-historical meaning.”³⁹. “Forget history, if you cannot live through it. Forget and have faith”⁴⁰.

Likewise, for Eminescu, in whose creation Constantin Ciopraga observed “the propensity towards the primordial and original”, “harmony comes from the communion with the whole /.../, from the rediscovery of world's primordial unity”⁴¹, the apparent vectorality of history is actually cyclical and events are ephemeral waves: “Time goes by, time comes along,/All is old and all is new;/.../ Waves that rise can never hold; /.../ Past and future/ Are sides of the same coin,/ See the end in the beginning/ Whoever knows this should learn.”⁴².

³⁶ Vulcănescu, Mircea, *Dimensiunea românească a existenței* (*The Romanian Dimension of the Existence*), Ed. By M. Diaconu, Editura Fundației Culturale Române, București, 1991, p. 108.

³⁷ Noica, Constantin, *Pagini despre sufletul românesc* (*Pages on the Romanian Soul*), *Pagini despre sufletul românesc* (1944) (*Pages on the Romanian Soul*), Editura Humanitas, București, 1991, p. 9.

³⁸ Ibidem, p. 10.

³⁹ Eliade, Mircea, *Le mythe de l'éternel retour*, p. 177, quoted in: Todoran, E. *Lucian Blaga – mitul poetic* (*Lucian Blaga – the Poetical Myth*), Editura Facla, Timișoara, 1983, p. 132.

⁴⁰ Noica, Constantin, *Eseuri de duminică* (*Sunday Essays*), Editura Humanitas, București, 1992, p. 56.

⁴¹ Ciopraga, Constantin, *Eminescu, “poetul nepereche”* (*Eminescu, “the Unpair Poet”*), in: Eminescu, Mihai, *Poezii* (*Poems*), Editura Junimea, Iași, 1990, p. 714.

⁴² Mihai Eminescu – fragment from the poem *Glossa*.

For Blaga, “the boycott” of history signifies the retreat from history as an “exterior” event, in an ahistorical life⁴³. What Blaga, the man for whom “eternity was born in a village”⁴⁴, understands as “the terror of history”, has an identical meaning for Enescu: “as a man, during the war, I saw the combatants as mere victims of the fever of conflicting ideals? I was dominated by a physiological terror”⁴⁵; “after the war, humanity has taken a path far from what I think it should have been /.../ the true physiognomy of the world. I am offended in today’s world by the material, brutal and even athletic side. I see /.../ neglect of morality, kindness and human understanding. After the war, I started to distance myself spiritually from other people. For me, humanity has decayed, morally speaking /.../. Hence, we started the war. Nowadays, the world lives without an ideal. /.../ I no longer agree with man.”⁴⁶. Under the same circumstances (the two World Wars), both Blaga and Enescu resort to returning to the original space, as a form of spiritual resistance, as an inexhaustible source of energy, of renewal; and this original space is represented, on one hand, by the micro-cosmos of the birthplace, by the native lands (*The Village Suite*, *Childhood Impressions*) and on the other hand, by the macro-cosmos of primordial elements (*Vox maris*, *The Fifth Symphony*). Utilizing *the myth of eternal return* – with different versions in the work of the two creators – Enescu and Blaga offer humanity the solution to “re-create” and “re-build” order in a decomposing world.

The Personification and Sacralisation of Nature

In myths, fairy tales and daily life, the Romanian peasant is capable of communicating with everything that surrounds him: “all the things in this world are beings and have something to say to whomever knows how to listen”⁴⁷. For Eminescu, “through concrete and mysterious signs where the aquatic and astral are manifested, a natural archetype is brought to life, rooted in the experience of primordial times. The spring and the sea, the moon, the stars, the skies participate in a type of innocent religion, without /.../ limitations of time and space”⁴⁸.

Likewise, in Blaga’s poetry, “The fountains and lakes open their eyes and listen, /.../ the waters, the mountains, the fields find their tongues again, the

⁴³ According to Lucian Blaga, quoted in: Eugen Todoran, *op. cit.*, p. 135.

⁴⁴ Lucian Blaga – the poem *Sufletul satului* (*The Soul of the Village*).

⁴⁵ *George Enescu*, in: Dianu, Romulus, *Cu d. George Enescu despre el și despre alții*, in: *Rampa*, București, 13, no. 3148, 23rd of July 1928, p. 1 and 3; reproduced in *George Enescu – Interviuuri II* (*George Enescu – Interviews II*), p. 239.

⁴⁶ *George Enescu*, in: Biberi, Ion, *Lumea de mâine. De vorbă cu George Enescu*, in: *Democrația*, București, 2, no. 21, 25th of March 1945, p. 1-2; reproduced in: *George Enescu – Interviuuri II* (*George Enescu – Interviews II*), p. 109.

⁴⁷ Vulcănescu, Mircea, *op. cit.*, p. 105.

⁴⁸ Ciopraga, Constantin, *op. cit.*, p. 709.

plants and minerals are transfigured"⁴⁹. As for the Romanian peasant, in the same manner, order is equated with sacra ("Holiness is somewhat immanent. It passes through everything. The sun is sacred. The sheep is sacred. The house is sacred. Everything in its place and time, in order, with a purpose, is sacred."⁵⁰), for Blaga nature is the image of Divinity, since "God, the invisible, to manifest himself, is forced to put on shapes and colours. Everything is a manifestation of divinity /.../ The picturesque is thus a revelation."⁵¹

For Enescu, "the soul of the community is imbedded in everything"⁵², and the connections with deep Romanian spirituality, that Nicolae Iorga deciphers in *Oedipus*, represent, according to the composer's opinions⁵³, the most accurate analysis of his music ever made. Music in the spirit of Romanian folklore cannot be created through the superficial appropriation of certain intonations, but "only after generations of artists will be inspired by our nature, our sparkling nights, by the shepherds that sing or the dogs that bark."⁵⁴ The feeling that gives the unique colour of Romanian folk music "is inspired by our hills and valleys, by the special colour of our sky, by the thoughts that torment us and at the same time, kindle our yearning"⁵⁵. Certain suggestive titles of some autobiographical pages written by Enescu stand as proof for the unseen strands that bind the composer to mysterious nature, inanimate objects or elements, in which a part of his emotional being was abandoned and which have left a strong mark on his soul.

The Childhood Village as Original Time and Space

Taking into account the biogenetical law, which states that ontogeny (the development of the individual) repeats the phylogeny (the development of the species), we notice that for every one of us, the space and time of our childhood correspond to the mythical time and space of the primeval epoch. The return to this space-time signifies the discovery of the world's origins, renewal and rebirth through re-setting the time and space back to point zero. In the work of the three great personalities (Enescu, Eminescu, Blaga), the space and time of childhood are indestructibly tied to the reality of the Romanian

⁴⁹ Băncilă, V., *L. Blaga, energie românească (L. Blaga, Romanian Energy)*, quoted in: Todoran, Eugen, *op. cit.* p. 104).

⁵⁰ Vulcănescu, Mircea, *op. cit.*, p. 110.

⁵¹ Blaga, Lucian, *Spațiul mioritic*, in: *Trilogia culturii (Trilogy of Culture)*, 1936; Editura pentru Literatură Universală, București, 1969, p. 267.

⁵² George Enescu, in: Iliescu, Leontin, *Maestrul George Enescu*, in *Universul*, București, 31, no. 289, 20th of October 1913, p. 1-2, reproduced in: *George Enescu – Interviu I (George Enescu – Interviews I)*, p. 60.

⁵³ See: *George Enescu – Interviu I (George Enescu – Interviews I)*, p. 55-57.

⁵⁴ George Enescu, in: Șerban, Al., *Muzica românească. Interviu cu George Enescu*, in: *Flacăra*, București, 1, nr. 47, 8th of September 1912, p. 369-370, reproduced in: *George Enescu – Interviu II (George Enescu – Interviews II)*, p. 218.

⁵⁵ *Ibidem*, p. 216.

village, to which Blaga, elected in 1937 as a member of the Academy and “having no precursor to eulogize, as it is customary”⁵⁶, dedicates the famous “Eulogy of the Romanian village” (as Noica remarks, “the most personal of all contemporary Romanian creators praises all that is impersonal, anonymous, ahistorical in the Romanian spirit”⁵⁷).

The image of the childhood village is thus laden with a double meaning, being the personal correspondent of a primordial space-time (childhood), as well as a reservoir of Romanian spirituality. The childhood village appears, at all three creators, as a mythical and magical place: an enchanted land in Eminescu’s poem *As a Boy I Roamed the Forests*, a “village of wonders” at Blaga, a space-time whose complexity and emotional load refuse the enrolment in an objective reality, truly coming into being only in the mind and soul of Enescu: “Sir, don’t bother to look for these places in the school atlas. /.../ Cracalia and Liveni Vîrnav belong entirely to my memories”⁵⁸; “My childhood was heaven until seven years old, when I stayed with my mother and father and lived a sweet and luminous dream”⁵⁹. “The world presented itself as a whole /.../; during my childhood I was more sensitive to colours, atmosphere and ambient rather than the melodic element of music”⁶⁰. I believe that Enescu’s explicit return to “the country in his heart”, to “his beloved village” in *The Suite “Villageoise”*, completed in 1938 and *Childhood Impressions* (written down⁶¹ in April 1940), isn’t just an expression of his nostalgia for his country or birthplace – because Enescu felt the need, like Antheus, to replenish his energy by contact with his native land –, but also a reaffirmation of the values threatened by history⁶² (the composer often expressed his concern regarding the ascending tension generated by the rise of extremist movements, culminating with World War II).

⁵⁶ Noica, Constantin, *Pagini despre sufletul românesc (1944) (Pages on the Romanian Soul)*, Editura Humanitas, București, 1991, p. 27.

⁵⁷ Ibidem.

⁵⁸ George Enescu, in: Bruyr, José, *Un entretien avec... Georges Enesco* (in: *Guide de concert*, Paris, no. 24, 13th of March 1936), quoted in: Niculescu, Ștefan, *Reflecții despre muzică (Reflections on Music)*, Editura Muzicală, București, 1980, p. 148.

⁵⁹ George Enescu, in: Massoff, Ioan, *George Enescu intim*, in: *Rampa*, București, 16, no. 4131, 26th of October 1931, p. 102; reproduced in: *George Enescu – Interviu I (George Enescu – Interviews I)*, p. 218.

⁶⁰ George Enescu, in: Biberi, Ion, *Lumea de mâine. De vorbă cu George Enescu*, in: *Democrația*, București, 2, no. 21, 25th of March 1945, p. 1-2; reproduced in: *George Enescu – Interviu II (George Enescu – Interviews II)*, p. 112.

⁶¹ Enescu always had in mind several projects and the decision to give priority to one of them depended on various factors.

⁶² Leaning towards Blaga’s vision: “our country always remains intact within us” (words spoken by Blaga in 1940, in the introductory speech of the *Philosophy of Culture* course at Cluj University, temporarily moved to Sibiu. Manuscript quoted in: Todoran, Eugen, *op. cit.*, p. 126).

The Metaphor of Water in George Enescu's Creation

The unity of vision of the three creators, stemmed from the existence of a plane of values, beliefs and archetypes in accordance with those of traditional Romanian spirituality, determines the same harmony of prevailing conceptions in regard to the symbolism of water. This is why I will begin with a few considerations regarding the symbolism of the aquatic element in the creation of Eminescu and Blaga, most of which can be translated to Enescu's creation.

For both Eminescu and Blaga, water is a type of proto-matter, a primordial, eternal substance, closer to cosmic nature than earth or forest, having sacred attributes⁶³. If Eminescu sees eternal water ("Eternal is only the river: the river is a god") also as the "image of eternal changes"⁶⁴ (*movement in stillness*), Blaga considers it an essential element of cosmogony, according to Romanian folk myths⁶⁵. Especially at Eminescu, the sea offers "the promise of redemption through integration in the deep"⁶⁶, in the poem *One Wish Alone Have I* (the basis of *the Fifth Symphony*), sketching "a specifically Romanian effect /.../, a way of symbolical incorporation into water, a return to the oscillating *raw matter* that is the sea."⁶⁷. Another associated element to water is the moon that symbolizes for both poets, the mystery of knowledge as revelation (opposed to knowledge as accumulation of scientific information). In this sense, the physicist Niels Bohr, one of the founders of quantum physics, winner of the Nobel Prize in 1922, ironically made the following claims that would make any supporter of Cartesian knowledge meditate: "there are two types of truth, profound truth and superficial truth, and the function of Science is to eliminate profound truth."⁶⁸. Precisely in this search for the profound truth, did the three great spirits of Romanian culture meet. And the symbolism of water only shines new light on this consonance.

For Enescu and for the Romanian peasant, the meaning of water is generally identical: being one of the main natural elements, water is inscribed in the general communion of man with nature, as a metaphor of a primordial unity that survives through the network of secret connections with everything that surrounds us. In this context, where death doesn't represent an end of the road, a finish, but only a transgression towards reintegration in the absolute whole, the

⁶³ Ciopraga, Constantin, *op. cit.*, p. 715, 718, 721.

⁶⁴ *Ibidem*, p. 715.

⁶⁵ Todoran, Eugen, *op. cit.*, p. 53.

⁶⁶ Ciopraga, Constantin, *op. cit.*, p. 715.

⁶⁷ *Ibidem*, p. 718.

⁶⁸ Gardner, Howard, *Mintea umană. Cinci ipostaze pentru viitor (Five Minds for the Future)*, (2006). Transl. by Ciocănelea, R., as *Mintea umană – cinci ipostaze pentru viitor*. Editura Sigma, București, 2007, p. 30.

presence of water appears as a trans-historical element (we are born, we get attached to places, people, elements etc. – *The Romanian Poem*, *The Suite “Villageoise”*, *Impressions* –, only to merge once again with them – *Vox maris*, *The Fifth Symphony*), while the association of storm-sunrise in *The Romanian Poem* and *Impressions* is eloquent, in Enescu's view, for the way nature knows how to balance itself.

Certainly, we cannot exclude possible influences that other composers' works treating the theme of water had on Enescu. However, we must not forget that the spirituality of the Romanian village was, during Enescu's life, still vibrant. In shaping his conceptions, the native ambient had an undeniable priority, as the composer Ștefan Niculescu states (see note 35), as well as Enescu himself (see notes 54, 55, 60, 73). The possible subsequent influences materialized in secondary layers, of lesser depth and force.

Another aspect that bounds Enescu to the Romanian traditional spirituality is that, in his entire creation, water is never seen independently, but is permanently associated with the human element, explicitly (*Vox maris*, *The Fifth Symphony*) or implicitly: the adult or the teenager that remembers his native lands (*River under Moonlight* in *The Village Suite* or the storm in *The Romanian Poem*), the world of childhood seen through the eyes of the bygone child (*Backyard River* or the *Night Storm* in *Impressions*), the presumptive existence of a boatman, of a couple of lovers (*Barcarole*) or dancers (childhood waltzes). Despite the expressiveness of titles or subtitles, Enescu's music is never properly programmatic, since in no situation does the word decide over the development of music; the word is used in a metaphorical way, as a symbol that triggers a range of memories, emotions, etc.

The metaphor of the river

As a river or creek (in *The Suite “Villageoise”* and in *Childhood Impressions*), water is part – as for Eminescu or Blaga – of that mythical time-space of the childhood, corresponding to the beginning of time and safeguarding Romanian spirituality. Especially in these autobiographical works (the “*Villageoise*”, *Impressions*), water doesn't remain a neutral, external element, but appears refined through the filter of his own memories. Enescu doesn't describe exotic landscapes only tangentially connected to him, but things, elements and beings that have influenced his coming into being. Like Blaga, it isn't a nostalgic evocation, but a “topography /.../ filled with mythological places”⁶⁹, through which the “living metaphysics” of the village – that is “a way of thinking the experience of the world”⁷⁰, thus giving “meaning to the universe”⁷¹ – forever

⁶⁹ Todoran, Eugen, *op. cit.*, p. 66.

⁷⁰ *Ibidem*, p. 76.

⁷¹ *Ibidem*, p. 83.

remains “sheltered in the soul of the child”⁷². Since, as the composer once said: “I have never left my country, I took it with me”⁷³.

The association of the aquatic and the lunar in the tableau *Backyard River* in *The “Villageoise”* not only accentuates the tight connections between lunar and aquatic rhythms, but approaches, through the association of the two archetypes, the metaphor of reflection⁷⁴, also used by Edgar Allan Poe, symbolizing the double, the reversal of the image and the two-way terrestrial-cosmic communication, here and beyond: “Reflection is naturally the factor of reduplication, the bottom of the lake becomes the sky, fishes become birds”⁷⁵. The same association between the aquatic and lunar element is used at the end of the script for *Vox maris*: “The moonlight glistens in the sea.”⁷⁶, suggesting the entry in a normality beyond the event/chronology.

The metaphor of seas and oceans

Since attributes such as *eternal* and *primordial* are first associated with seas and oceans, the metaphor of water as a meta-historical element, through which the “boycott” of history or the retreat in the world of values beyond time can be accomplished, becomes more evident in works such as *The Fifth Symphony* or *Vox maris*.

The presence of the marine element in Enescu’s oeuvre somehow raises questions on the origin of his interest for this element (the creation of *Vox maris* spanned over several decades and had priority in front of other projects). Of course, up to a point, the sea can be, like the river, integrated as an autobiographical element, judging by the frequency of the composer’s travels overseas⁷⁷. The repeated contact with the sea and the ocean must have had a strong impact, determining him to trace, in an interview, a parallel between the complexity of music and that of the sea: “The sea is also a form of music. /.../ Music is also a sea, in which feelings and ideas, hopes and inspirations,

⁷² Todoran, Eugen, *op. cit.*, p. 66.

⁷³ George Enescu, in: Vessereau, Marguerite, *Sufletul românesc al lui George Enescu*, in: *Roumanie – terre du dor*, Paris, p. U.F., 1930, p. 107-111; reproduced in: Cosma, Viorel (Ed.). *George Enescu în memoria timpului (George Enescu in the Memory of Time; texts by different authors, 1930-2000)*. Editura Casa Radio, București, 2003, p. 301.

⁷⁴ The way Enescu uses the motive “x” (a sort of signature, possible metaphor of the face’s reflection in the water?) in *Backyard River*, at the level of micro- and macro-structure, would probably require a separate study.

⁷⁵ Todoran, Eugen, *op. cit.*, p. 50.

⁷⁶ George Enescu, in: Gavoty, Bernard, *op. cit.*, p. 101.

⁷⁷ Cosma, Viorel documents, in: *Eseuri, exegeze și documente enesciene (Essays, Exegeses and Documents about Enescu)*, the composer’s first encounter with the Atlantic Ocean in 1905 (p. 209), an accentuation of the sea’s presence “after 1923 through the frequent crossings of the Atlantic Ocean in order to give concerts in the US” (p. 8) – at least 16 times (see p. 210) –, as well as the fact that the 1946 journey “took place on the turbulent waters of the Black Sea, the Mediterranean Sea and the Atlantic Ocean” (p. 82), while every crossing lasted about 30 days.

conscious, subconscious or unconscious life fret⁷⁸. Was the simple collision between the musician and the water of seas and oceans enough to determine the preoccupation for the aquatic element in works such as *The Fifth Symphony* or *Vox maris*? Probably not; simple biographical facts had no great resonance in his works, had they not been connected to his own conceptions.

However, if in local anonymous mythology and lyric, the theme of the spring/creek/river appears frequently, including under the guise of a version of Oedipus' myth⁷⁹, the theme of the sea or ocean is seldom found. As observed before, Blaga notices this in the only cosmological myth existing in these lands⁸⁰. Instead, we often find it in Eminescu's lyric, where it is associated with the reintegration – through death – in the universal. Definitely, the symbolical and philosophical value of the sea in Enescu's creation also crystallized under the influence of Eminescu's poetics, which is a direct source of inspiration for *The Fifth Symphony*. With a mention that Enescu's sensibility for the vision of "the last great European Romantic" on the sea cannot be random; the composer resonates with this vision because he relates to it, since it is not a particularity of the poet, but constitutes a derivative of typical Romanian thinking, that greatly influences Enescu's conception and implicitly, the two works (*Vox maris*⁸¹, *The Fifth Symphony*).

His desire to realize a musical version of the Romanian legend *Master Manole* (and, according to some sources, of *Ewe-lamb*⁸² is well-known. Also obvious is his attraction towards myths, legends or biblical subjects (*Oedipus*, but many other youthful attempts, such as *Ahasverus*, *Antigone*, *La vision de Saül*, *Daphné*, *La fille de Jephthé*): "I was preoccupied with Antigone /.../, then Icarus /.../, Master Manole. /.../ All these themes were actually one: Man, sovereign by force of his dignity."⁸³ Eminescu's poetics thus represents, for

⁷⁸ Cristian, Vasile, *Câteva impresii notate de trimisul nostru special care a însoțit, în tren și pe vapor, înainte de plecarea în Statele Unite, pe maestrul George Enescu*, in: *Ultima oră*, București, 3, no. 595, 14th of September 1946, p. 1-2; reproduced in: *George Enescu – Interviuuri II (George Enescu – Interviews II)*, p. 175.

⁷⁹ *Lostrîța* – version of *Oedipus*' myth, originating from the area of river Bistrița (Iostrița being a fish that exists only in this particular river) and thoroughly analyzed by Lovinescu, Vasile, *Interpretarea ezoterică a unor basme și balade populare românești (The Esoteric Interpretation of Some Romanian Folk Tales and Ballads)*, Editura Cartea românească, București, 1993, p. 46-84. We don't know if Enescu had knowledge of this myth (it is possible, since its area of dissemination – Bistrița area – was near the rural zones he frequented, especially Tescani), but certainly he shared some of the vision of its creators.

⁸⁰ Todoran, Eugen, *op. cit.*, p. 53-54. The previous observation (regarding knowledge of the myth) is also valid in this case.

⁸¹ See the scenario presented by Enescu in: Gavoty, Bernard, *op. cit.*, p. 100-101.

⁸² Cornel Țăranu – *op. cit.*, p. 31 and 39. See also *George Enescu – Interviuuri I (George Enescu – Interviews I)*, p. 177, 264-265.

⁸³ *George Enescu*, in: Istratty, Edgar, *Când cânta, părea un fulger înmărmurit, Magazin*, 29. VIII. 1970, p. 4, reproduced in: Viorel Cosma – *George Enescu în memoria timpului (George Enescu in the Memory of Time)*, texts by different authors, 1930-2000). Editura Casa Radio, București, 2003, p. 101.

Enescu, a joyous meeting of Romanian mythological elements – that he clearly knew thoroughly and already belonged to his own deep archetypal plane, borrowed from folk spirituality –, with the intervention of new autobiographical elements (love – *The Ghosts*, the direct presence of the sea – *Vox maris*, *The Fifth Symphony*). An avid reader and fine connoisseur of Eminescu's complete works, Enescu focused on the creations that continued his own conceptions and preoccupations: one of the versions of *One Wish Alone Have I* stands at the basis of the finished, but only partially orchestrated *Fifth Symphony*, while the poem *The Ghosts* (creation remained in the project stage) is built on the theme of the conflict or relationship between Man and Destiny, (theme that appears in *Oedipus*, *The Ewe-lamb* and *Master Manole*), Eminescu's characters also being inspired by mythology (this time, eternal love, in death and beyond it, is preferred to the life that entails the separation of the two⁸⁴).

We could say that *Vox maris* is even closer to the folk vision than *The Fifth Symphony*. Because, if Eminescu's poem *One Wish Alone Have I* represents a version of the myth of the ewe-lamb (the death of the shepherd in the field, seen as a wedding, somewhat equivalent to the moment of reintegration in the universal, in the proximity of the sea), *Vox maris* can be considered as a conjunction of elements from both myths (*The Ewe-lamb* and *Master Manole*) with nuances borrowed from Christianity. On one hand, in *Vox maris*, the parallel between the death of the shepherd in the field and the death of the sailor at sea is obvious: the aquatic element, that "always manages to exorcise fears and transforms any Heraclitean bitterness into lullabies and soothing melodies"⁸⁵, replaces the multiple correlations that suggest a cosmic reintegration (stars, mountains, fir trees⁸⁶) in the folk ballad. On the other hand, in this work the idea of sacrifice appears (present in both myths, but absent from Eminescu's poem and thus from *The Fifth Symphony*), an idea that has always attracted Enescu (see *Oedipus*), maybe because of its mythical and religious undertones.

The sacrificial act is a "fundamental institution in ancient religions"⁸⁷ forming a great variety of roles: of "worship, gratitude, persuasion, forgiveness or redemption"⁸⁸ some agrarian cults, sacrifice eases the constant reiteration of the primordial act of cosmogony; similarly, "in the Vedic tradition of India, sacrifice is the essence of creation, starting from Brahma's self-sacrifice, necessary for the

⁸⁴ Potopin, Ion, *Interferences Enescu-Eminescu*, in: *Enesciana II-III*, Editura Academiei R.S.R., București, 1981, p. 185.

⁸⁵ Durand, Gilbert, *Les structures anthropologiques de l'imaginaire* (1960). Transl. by M. Aderca as *Structurile antropologice ale imaginarii*. Editura Univers, București, 1977, p. 88.

⁸⁶ Mircea Eliade underlines a subtle difference between the maternity of waters and that of the earth: waters are at "the beginning and end of cosmic events", while the earth is "at the origin and end of any life" (*op. cit.*, p. 241).

⁸⁷ Kernbach, Victor, *Dicționar de mitologie generală (Dictionary of General Mythology)*, Editura științifică și enciclopedică, București, 1989, p. 521.

⁸⁸ *Ibidem*, p. 521.

creation of the world⁸⁹. Also in Christianity, Jesus sacrifices himself for the well-being of others, for their redemption (endless existence) and for the perpetuation of eternally human values. In Romanian folk mythology, the sacrifice of the shepherd reaches in the end cosmic dimensions in the process of reintegration in the universe, while the offering of Anna in *Master Manole* symbolizes the destruction of the terrestrial factor (the body of the wife represents the master's immanent existence) and the survival of the spiritual element (in Manole's case, the durable creation, the work represented the existence beyond Time⁹⁰). We could talk endlessly about self-sacrifice in Enescu's biography, on one hand of his generous acts for the poor, the injured or his own colleagues, in order to perpetuate ethical and human values more important than individual life (solidarity, friendship, collaboration, honour etc.), demonstrated through many direct confessions; on the other hand, through the way he sacrificed "his pleasures, his health and simple joys of life"⁹¹ in order to place all of his resources on the altar of composition.

In *Vox maris*, the sacrifice of the sailor – as a continuation of the oath of faith previously uttered by the hero⁹² – is so openly and naturally carried out, without the fear of death (which is not frightening, but represents the union with primordial nature, like in *The Ewe-lamb*), that it almost goes unnoticed⁹³. At the same time, the sacrifice in *Vox maris* is assumed, consensual (like in *The Ewe-lamb*), carried out with a sense of duty, whose fulfilment is more important than anything ("I had only one /.../ preoccupation: to fulfil my duty"⁹⁴; "In realizing this kindness, loyalty, honour, friendship, correctness are included. Let us all do our duty and the world will regain its major sense"⁹⁵). Despite the apparent

⁸⁹ Ibidem, p. 521.

⁹⁰ Ibidem, p. 339.

⁹¹ George Enescu, in: Cristian, V., *Un geniu autentic al artei românești*, in: *Femeia și căminul*, București, 2, no. 22, 6th of May 1945, p. 7; reproduced in: *George Enescu – Interviuuri II (George Enescu – Interviews II)*, p. 133.

⁹² To facilitate understanding I will use the French translation, although it contains evident omissions compared to the Breton original: "Je ne veux pas subir le ténébreux supplice/De votre mort, terriens!/Je veux, lorsque mon sang gèlera dans ma veine, au suprême calice/De la mer m'abreuver/D'un fiel au goût puissant."

⁹³ Contrary to the scenario presented in *Memories*, in which the sacrificial act of the sailor is evident ("A siren howls in the distance. It's the alarm! Cries are heard in the middle of the storm. The boats are lowered in the sea. The sailor comes forward, grabs the oars and heads out in the direction of the screams. The people on the shore follow for a moment the boat that rides the waves. Suddenly it disappears. The waters have engulfed the small boat, sinking it. /.../ The sea has swallowed its prey" – *Amintirile lui George Enescu / Les souvenirs de Georges Enesco*, p. 101), in the score the few remarks (such as *Les canots à la mer!*) are not as eloquent.

⁹⁴ George Enescu, in: Grindea, M., *Maestrul George Enescu vorbește "luptei" despre criza artei*, in: *Lupta*, București, 10, no. 2996, 1st of November 1931, p. 2; reproduced in *Interviuri I (Interviews I)*, p. 229.

⁹⁵ George Enescu, in: Grindea, M., *George Enescu*, in: *Cuvântul liber*, București, no. 19, 17th of March 1934, p. 6-7; reproduced in: *George Enescu – Interviuuri I (George Enescu – Interviews I)*, p. 243.

uselessness, this sacrifice is close to Christian spirituality, through the transfer of responsibility from the custody of Destiny to that of Man⁹⁶; the attempt to save his companions doesn't stem only from the continuation of the sailor's wish, but has the purpose of fulfilling the internal becoming of the hero, process that entails, through the individual decision, the sacrifice of the perishable element (terrestrial existence), thus ensuring the survival of trans-historical elements (spiritual, cultural and social values). Once again a connection to the folk legend *Master Manole* can be established, keeping in mind that, in *Vox maris*, the cosmic, eternal factor, is not the creation, but the profound idea of maintaining the human condition, dignity and high spiritual values that define Man. Sometimes, an immense tension builds up between human values and the cold, indestructible laws of nature/ destiny/history (see *Vox maris*, *Oedipus*, and also the two World Wars). But we always have the freedom to react: Enescu's lesson (at the same time deeply Romanian, Christian and eternally human) is that man can overcome his destiny not necessarily by changing it, but through the way it adamantly keeps one's values beyond immanent existence, sometimes choosing self-sacrifice: "Humanity, throughout the ages, has fought against fatality /.../ and has somewhat managed to vanquish it. Through battles, terrible suffering and through the faith religion gives us. This is *Oedipus* in my view: fight until the end, without doubt, without complaining and expecting nothing in return."⁹⁷ The profound message and at the same time the philosophical component of this work⁹⁸ is the assertion – devoid of any grandiloquence – of an attitude, of a life choice which follows the traditional Romanian vision (mixing elements of mythological and Christian nature) and that validates the choice made by Brâncoveanu, for instance: not to give up the eternal ethical-human values in the face of exterior pressure. The result is a model whose connections with the tragic historical events of early twentieth century must be accentuated in my opinion, especially when they complete confessions of the composer: "my view is that in stormy times you have to be where you were born"⁹⁹ (one must observe composer's presence in the country during both wars and the association *storm-war*, with possible echoes in *Vox maris*). And in the same vein: "it is appropriate

⁹⁶ Enescu confesses on several occasions that he is deeply religious.

⁹⁷ *George Enescu*, in: Ghibu, Onisifor, *La cina cea de taină*, text reproduced in: *Viața Românească*, no.8, 8.VIII.1981, p. 20-32 and in: Cosma, Viorel, *George Enescu în memoria timpului (George Enescu in the Memory of Time)*, p. 282.

⁹⁸ Maybe a parallel between *Vox maris* and Hemingway's short story, *The Old Man and the Sea* (written in 1952) wouldn't be irrelevant. There are similarities (the sea, the old sailor/fisherman, experiences at the border between life and death), as there are differences (for Santiago, the skill, perseverance and knowledge of his opponent ensures not only the re-gaining of the community's respect, but also the daily, bodily survival; for the old sailor in *Vox maris*, the storm signifies the tragic end). I believe both works impress, most of all, through *silent heroism*.

⁹⁹ *George Enescu*, in: Cristian, V., *Un geniu autentic al artei românești*, in: *Femeia și căminul*, București, 2, no. 22, 6th of May 1945, p. 7; reproduced in *George Enescu – Interviuuri II (George Enescu – Interviews II)*, p. 129.

to be concerned not only with music, but with everything that belongs to the history of battles fought by humanity. Only through this focus, will you be able to plant humane values and humanity in your spirit and start from here in your artistic expression. /.../ since without faith and humanity, art cannot be born.”¹⁰⁰

Let us add that the ancient mermaids that appear in the end are considered funereal deities in Greek mythology, helpers in the process of dying, whose cult was connected to Persephone, the wife of Hades, herself associated not only with death, but also with the regenerating force of nature, vitality and rebirth¹⁰¹.

Moreover, I think it's important that in *Vox maris* the emphasis isn't placed on the human element¹⁰², but on the natural one (water): the title is neither *The Sea* (like at Debussy), nor *The Sailor and the Sea*, but *The Voice of the Sea*, the aquatic element being personified¹⁰³; the proportion of characters is reduced, by placing them in the backstage or by cutting short their interventions. Hence, Enescu sees things from a double perspective: the individual one, in which case personal option is vital and who, by fulfilling his duty and thus keeping his human dignity, answers the call of the sea; the trans-historical one, in which the impact of the tragedy, of the hero's sacrifice is modestly restrained to the dimension that any passing historical event should have, while being engulfed by eternity and Absolute (in support of this idea are, to a certain extent, the architectures of the two works¹⁰⁴). A similar vision to that expressed in a late confession¹⁰⁵, when the composer repeats the metaphor of the terrestrial-cosmic reflection or if you'd like, life-work: “Upon reaching the shore, I look behind me at the ocean of life: the waves that get lost in the distance and everything that is left is a clear mirror that reflects the sky – my sky: music”.

¹⁰⁰ George Enescu, in: *Uj Kelet*, Cluj, 20, no. 265, 21st of November 1937, p. 8. Translation from Hungarian: Theodor Sugar. Text reproduced in: *George Enescu – Interviuuri II (George Enescu – Interviews II)*, p. 66-67.

¹⁰¹ Kernbach, V. *op. cit.*, p. 545-546.

¹⁰² As the scenario formulated in: *Amintiri (Souvenirs)* would sound, p. 100-101.

¹⁰³ Which once again leads us to the connections with traditional spirituality.

¹⁰⁴ In *The Fifth Symphony*, the ending “from the entry of voices to the final measure, there is only a re-telling, a recount of those depicted in the first movement of the symphony. Through this, the score captures /.../ a certain transcendence and conceptual unity” (Bentoiu, Pascal, *Capodopere enesciene / Masterworks of George Enescu*, Editura Muzicală, București, 1999, p. 591). Somewhat similar, the sixth section of *Vox maris* (75/2) repeats the material of the first section, followed by “echoes of the catastrophe” (see: Bentoiu, Pascal, *Capodopere enesciene / Masterworks of George Enescu*, Editura Muzicală, București, 1999, p. 351.).

¹⁰⁵ George Enescu, in: Gavoty, Bernard, *op. cit.*, p. 112.

Using the metaphor of the water¹⁰⁶, in all its complexity and diversity of meanings, Enescu speaks of the native lands as a geographical, historical and spiritual reality, of Man and Destiny, of Time and Eternity, of how to remain human despite the waves of life¹⁰⁷: “I continue to dream of a world that operates on the principles of order and hierarchy, *the only means of developing humanity. Unfortunately, we don't see the sublime lesson that nature offers us, the universal hierarchy in whose absence the Earth would collide with the Sun.*”

Translated by Simina Neagu

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¹⁰⁶ The existence of a possible correlation between the theme of water and the use of the heterophonical syntax in Enescu's maturity works (suggested by the composer Corneliu Dan Georgescu in a short discussion) is worth a separate investigation, since heterophony doesn't appear in all the works connected to water, but we can find it in works that are not specifically connected to the symbol of water.

¹⁰⁷ *George Enescu*, in: Massoff, Ioan, *George Enescu intim*, in *Rampa*, București, 16, no. 4131, 26th of October 1931, p. 102; reproduced in: *George Enescu – Interviuuri I (George Enescu – Interviews I)*, p. 217.

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ALFRED SCHNITTKE'S POLYSTYLISTIC JOURNEY: THE THIRD STRING QUARTET

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SUMMARY. Within the extremely eclectic musical manifestations of the 20th century, Alfred Schnittke stands as a key-figure, being one of the most influential composers to have linked the past to the present, creating an original sound world, tormented by violent contrasts and conflicts, confusion, nostalgia, irony and parody. His works often look back at the musical tradition, exploring its potential by means of modern compositional techniques and thus giving it a totally new shape and value. Often associated with the postmodern orientation, Alfred Schnittke is the exponent of the complex concept of *polystylism*, bringing the idea of borrowings of musical material to a superior level. Integrating them into the organic structure of his works and subjecting them to variation up to the loss of their identity, they receive a double significance: on the one hand, they represent testimonies of an ancient world, on the other elements that symbolize the ever changing contemporary musical scenery.

Keywords: Schnittke, polystylism, postmodernism, string quartet, Lasso, Beethoven, Shostakovich

Premises

Considered to be one of the most important composers in post-Shostakovich Russia, Alfred Schnittke provided new perspectives to the 20th century Russian music. Originally influenced by serialism and Ligeti's and Stockhausen's advanced techniques, the composer subsequently assumed the social-realistic principles of Shostakovich (with whom he had not only musical, but spiritual affiliations as well). Schnittke expanded the aesthetic and technical preoccupations from his predecessor's music, leading them to the extreme: without enclosing himself in a limited stylistic area, the sense of irony and alienation became the most prominent feature of his artistic creed.

His music is often based on the dichotomy between illusion and reality, and an eloquent example is the cadence composed to Beethoven's *Violin Concerto*, where Schnittke creates a sensitive balance between the traditional form and the atonal disintegration, citing excerpts from all important concertos

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from Bach to Berg. Displaying profound relations to Mahler's and Shostakovich's music, Schnittke intensified the contrasts of their languages, reaching the extreme polystylism of the late 20th century.

The 1960s were almost exclusively dedicated to the chamber repertoire. Moreover, 1968 represented a turning point in Schnittke's compositional style, first displayed in *Serenade* and *Violin Sonata No. 2, Quasi una sonata*. Borrowing certain Western musical patterns, Schnittke endowed the dramatic dimension of the whole with a special part. Sprinkled with violent contrasts of images, conflicts of style, disjunctive and incongruent elements and paradoxes of logic, as a result of juxtaposing the old and the new, his music combines confused stylistic traits, always set in a balance that does not allow the domination of either of them.

These characteristics opened new doors, building a bridge between totally different musical genres. Waltzes, polkas and tangos are boldly combined with passacaglias, fugues or sonatas in many post-1970 works. But the listener never experiences the feeling of chaos, due to the admirable way in which Schnittke subordinates the contrasts to the homogeneity of his writing.

The most productive period in Schnittke's career coincided with the emergence of the controversial postmodernism, with which the composer has often been associated. Postmodernism ascertained a fact: lack of a predominant, universal language, the inability to create new patterns or to absorb currents of less importance. All these elements, projected into music, have been tightly connected to the concept of tonality which, along a substantial period in the music history, fundamentally contributed to the invention of classical forms, subordinated and absorbed other historical tendencies.

The absence of a universally accepted language will, directly and naturally, influence an agglutination of past, now co-existing musical manifestations (modal, tonal, atonal, serial), clearly describing the musical postmodern times. It is the moment when secondary ideas step in: neo-tonalism, neo-romanticism, the confuse concept of polystylism (proposing an acceptable reconciliation of these languages).

Foreshadowed at the end of the 1970s through key-words such as *Neue Einfachheit*, *Neue Ausdrucksmusik* or *Neue Subjektivität* – expressing an opposition to the philosophical history of *Neue Musik* – the musicological discourse on postmodernism was launched by Jürgen Habermas's speech at receiving the Adorno Prize. He made a clear difference between the cultural and aesthetical modernity, stating the now famous phrase of “the unfinished project” of the modern, with doubtful consequences for a theory on postmodernism. For Habermas, postmodernism is the result of a neo-conservatism, pointing toward the illuminist position defended by modernism.²

² See *Die Musik in Geschichte und Gegenwart*, Kassel, Bärenreiter, 1997, vol. VII, p. 110

Translated in music, these concepts correspond to the following moments: the refuse of rational and rehabilitation of irrational, the traditional aesthetic of feelings, the separation from the too complex poetics, moving off the ideas of a limited avant-garde, the predilection for genres such as the symphony or the string quartet. Thus, we can speak of a traditionalist branch of the musical postmodernism, which runs counter to Adorno's philosophy, oriented toward the avant-garde. Through free associations instead of restorations, the composers are in search of connecting elements belonging to previous musical languages, of mixing different forms of language, of reusing the tonality and its possibilities, of benefiting from their freedom to assume past and present material.

For the German musicologist Wolfgang Welsch, postmodernism is different from the finished modernism of the 20th century and more than a simple "anything goes". If one departs from Welsch's notional reconstruction, two theorems are important: those of Leslie Fiedler and Charles Jencks, of encouraging the *multilingualistics*, respectively *the multiple codification* of an artistic work – especially when mediation between elite art and mass art is intended. "Postmodernism is where pluralism of languages, patterns, types of methods are systematically practiced, not simply in different works, but in one and the same, therefore interferential" (Welsch, 1987).³

Schnittke's polystylistic manifesto

In order to properly understand Schnittke's music, we must necessarily put him into a context that considers both the Russian and Western musical traditions. This requires a careful examination of his most characteristic technique, the so-called *polystylism*.

This became a feature in some musical works beginning with the 20th century, up to this point the borrowings of musical material remaining rather in the sphere of a stylistic pluralism. The beginning of the new century will witness the exploitation of the resource on a much more complex and profound level, especially initiated by Gustav Mahler and, afterwards, Alban Berg and Dmitri Shostakovich. Schnittke will find a special place in Mahler's manner, where using this method brings along the feelings of nostalgia and loss. One experiments the same sensation when one listens to Schnittke's music, which often tries to revive the spirit of past times, but is suddenly brought back into the harsh reality of the contemporary world.

The title of Alfred Schnittke's paper, *Polystilistische Tendenzen in der zeitgenössischen Musik*, presented at a conference in Moscow, in 1971, highlights what the composer understands through this notion. This brings the compositional phenomenon to a unique point. One can differ between three principles of such a

³ *Ibidem*, p. 112

phenomenon: the quotation, the processing and the allusion.⁴ The quotation refers to an ample spectre, which comprises smaller or bigger parts and the so-called *pseudo-quotations*. A tight relation is represented by the processing: the connection between the borrowed musical texts to a composer's own idiom, just as in shaping the borrowed material according to one's own taste. The allusion represents the association to the music of the past. The ambiguous territory between the sentimental nostalgia and the savage irony is embodied by means of direct quotation or conscious stylization of such references.

Shostakovich, Berg, Webern, Stockhausen, Boulez, Ligeti, Berio and Zimmermann are among the roots of contemporary polystylism. Schnittke identifies two arguments for the declared present of polystylism: a technological and a psychological one. As a technological reason, Schnittke names the crisis of the 50s, related to the neo-academism and rigidity of serialism, aleatorism and the composition with sound surfaces. As a psychological reason, the composer invokes the unlimited knitting of all the human domains up to the "polyphonization" of human consciousness.

The first expression of what Schnittke called polystylism can be detected in his *Symphony No. 1*, a large work including quotations from Haydn, Chopin, Johann Strauss, Tchaikovsky and Grieg, but also episodes of jazz. These quotations are interwoven to the point that they become unrecognizable. The unity is destroyed on a "theatrical" level as well, as the work begins with only three performers on the stage, the others entering subsequently, in an improvisational chaos stopped by the conductor. The end of the work acts as a mirror reflecting its beginning, the performers leaving the stage one by one.

Schnittke's repertoire is largely phased: it goes from Vivaldi-Corelli reminiscences in *Concerto grosso No. 1* (for two violins, harpsichord, prepared piano and string orchestra, 1976-1977) to Brucknerian resonances and a Latin mass incorporated in *Symphony No. 2* (1979-1980); from derivations of musical materials of the Russian sacred chant in the *Second String Quartet* (1980) or the quotations including Lasso, Beethoven and Shostakovich in the *Third String Quartet* (1983) to the hiding of a tango in the cantata *Seid nüchtern und wachet...* (1983), the literary cabalistic of the sounds of his name and his friend's, the violinist Gidon Kremer, in *Violin Concerto No. 4* (1984) and even to the hidden game, where every "antiquity" is not stolen, but falsified by the composer, in *(K)ein Sommernachtstraum* for orchestra (1985) – with melodic lines that could have been composed by Mozart or Schubert.

Concerto grosso No. 1 projects, in the first four of its six movements, a light fascicle on discursive typologies of Baroque origin: *Prelude*, *Toccata*, *Recitative* and *Cadenza*. As expected, the *concertino* group is accompanied by a *continuo* group and exploits, through figurative solo parts, the virtuosity of

⁴ See: Gratzler, Wolfgang, „Postmoderne“ überall? Aktuelle (In-)Fragestellungen im Blick auf sowjetische Musik nach 1954, in: *Wiederaneignung und Neubestimmung der Fall „Postmoderne“ in der Musik*, Hgsb. von Otto Kolleritsch, Wien-Graz, Universal Edition, 1993, p. 72.

the violinists. Nevertheless, the harmonic language is completely modern. The fifth movement, *Rondo*, surrealistically juxtaposes episodes of tango-gypsy with variations of the Corelli-like theme.

The most characteristic of Schnittke's works are considered to be the polystylistic ones, which draw the attention especially in the 1980s. They contain his individual mark of irony and parody, allowing him to introduce elements of tonality in frequently unfamiliar contexts.

The Third String Quartet

The string quartet enjoys a special place in Schnittke's output. The four works belong to the years 1966, 1980, 1983 and 1989. The string instruments are endowed with a great significance and emotional weight.

Although the first and the second quartets were composed 14 years apart, they can be seen as two chapters of the same book. The *First String Quartet* is defiantly non-conformist in the substantial way it uses the technique of serialism: it is indeed Schnittke's avant-garde manifesto. This led to the consideration of the work as anti-soviet. But the composer tried to explain the musical process of the work: in its highest point, each musical element disintegrates and goes back to the original twelve-note row. In the *Second String Quartet*, Schnittke expresses the love for his native Russia, for its vast landscapes and its people, including allusions to the medieval sacred music. The last quartet is also the end of this journey, but despite what might have been expected, it brings neither peace, nor harmony.

Composed in the summer of 1983, the *Third String Quartet* was commissioned by the *Mannheim Gesellschaft für Neue Musik* and its premiere took place at the *Kunsthalle* in Mannheim, in 1984 (performed by the Eder Quartet from Budapest).

The work is a symbol of Schnittke's stylistic and compositional preoccupations. Showing a deep knowledge of the musical inheritance, which he brought into the present by means of a great variety of modern compositional techniques, Schnittke did not consider innovation to be a purpose in itself. But what this piece presents as a new element is exactly the perception of the "old" and the manner in which the composer integrates it into his own language.

The unifying idea of the work is represented by a set of musical quotations, which signify the new polystylistic tendencies of Schnittke's art. Although Schnittke's conclusions to the faith of the Western cultural inheritance are mostly tragic and pessimistic, the quartet is set in a quiet mood, something very rarely met in his music. The *Quartet* begins with three quotations, marked as such in the score: a double cadence from Orlando di Lasso's setting of *Stabat Mater*⁵, the theme of Beethoven's *String Quartet Op. 133*, *Great Fugue*,

⁵ Edited in 1585, in München: Adam Berg, in the collection *Orlandi Lassi... sacrae cantiones... Quatuor vocum* for double four-voices choir

and the Shostakovich's musical monogram *D-S-C-H*. The variation of these materials will be achieved through the permanent exploration of their inherent possibilities and through the transposition of these vestiges belonging to a past musical world in a brand new stylistic context. The dominant qualities of Schnittke's organization are moderation, order and economy. The material is subjected to an extended motivic and polyphonic treatment, progressing from simplicity to complexity. Thus, one can follow the way the motives are transformed and related up to the stage where they receive a new existence.

With an extremely heterogeneous thematic material, direct quotations and hidden monograms, the *Quartet* appears as a typical postmodern work. Schnittke cleverly combines the technique of strict variation with a complex aesthetical overview on the history of music, as the quotations comment on each another and make reference to other works.

The first movement, marked *Andante*, can be interpreted as a study on severe counterpoint and its tradition, ranging from the diatonic polyphony of the 15th and 16th century, to the Baroque fugal technique, the highly achromatized Beethovenian fugue, which somehow foreshadows, already in the beginning of the 19th century, the changes of language in the 20th century, the emancipation of dissonance and the dodecaphonic technique.

The relations between the borrowed elements are still explicit and distinct. Once the thematic material is displayed and its perspectives are sketched, the music will be structured according to the rule of bringing this material closer to the present. These motives are reminded almost as in the original, although there are interpolations that seem to be foreign and sometimes receive dramatic effects.

The first four measures of the *Quartet* firmly state Schnittke's intention: recognizing the phenomenon of leading-tone alterations in the Renaissance music around 1500 as the "genetic code" that led to the gradual dissolution of diatonic harmony and tonality, the composer begins his work with a quotation from Lasso's setting of *Stabat Mater*, a double-cadence from m. 22 of the first verse, sung on the word *dolentem* by the first choir. Despite Schnittke's indication, ms. 3-4 are not to be found in Lasso's setting, only the first two acting as an open quotation.

Ex. 1

The image shows a musical score for the first movement of Schnittke's Quartet, marked *Andante*. It features four staves: Violino I, Violino II, Viola, and Violoncello. The music is in 4/4 time and includes dynamics such as *pp* and *p*. A bracket at the bottom indicates the source: "Orlando di Lasso - Stabat mater".

Schnittke's quotation of Lasso's *Stabat Mater*

Ex. 2

20

- tris-tan - tem et do - - - len - - - tem per -

- tem, con - tris-tan - tem et do-len - tem per-

- tris-tan - - tem et do - len - tem per - trans-i -

tem et do - - - len - - - tem pertrans-i -

Lasso's *Stabat Mater*, Verse 1

Naturally, the quotation opening the *Quartet* is far from having a bitonal character, since it relates to music from the 16th century. But in the harmonization of the *discantus* in ms. 9-10 (the original *clausula* appears only in the viola), B major and c minor are connected by the common third, *d sharp*, respectively *e flat*.

Ex. 3

5

p *mp* *mf < f* *p* *pp sub.*

pizz. *mp* *mf* *arco* *mp* *mf < f* *p* *pp sub.*

p *f* *p* *pp sub.*

p *f* *p* *pp sub.*

[Ludvig v. Beethoven - Quartett N. 16] [D S C H] *p* *pp sub.*

rall. *a tempo*

1

Bitonal harmonization

In ms. 46-48, Schnittke quotes, this time with no reference, another cadence on *g* from Lasso, on the word *dolorosa*.

Ex. 4

Musical score for Ex. 4, showing a piano arrangement of Lasso's cadence, measures 43-48. The score is in 4/4 time and features a complex texture with multiple voices and trills. The dynamic markings range from *mf* to *pp*. A box containing the number 5 is placed above the first measure of the second system.

Quotation of Lasso's cadence, ms. 46-48

Ex. 5

Primus Chorus - I. Versus Erstdruck 1585

Musical score for Ex. 5, showing a vocal setting of Lasso's cadence, measures 5-6. The score is in 4/4 time and features four vocal parts: Superius I, Superius II, Altus I, and Tenor I. The lyrics are: Sta - bat Ma - ter do - lo - ro - sa, ju - xta cru - cem la - chri - mo - ro - sa, ju - xta cru - cem la - chri - ro - sa, do - lo - ro - sa, ju - xta cru - cem la - chri - ro - sa, ju - xta cru - cem la - chri -

Lasso's cadence, ms. 5-6

The second quotation Schnittke presents at the beginning of his work belongs to Beethoven's *String Quartet Op. 133*, namely its famous theme. The end of the quotation builds, with the notes *d-s-c-h*, Shostakovich's musical monogram, often used by the composer himself (most obvious in his *Eighth String Quartet in c minor*, composed in 1960, in Dresden). Moreover, the beginning of Shostakovich's *Quartet* can be put in the traditional line of the German-Austrian string quartet, bearing obvious resemblances with Beethoven's *String Quartet Op. 132*. Actually, the thematic material is common to the *String Quartets* from Op. 130 to Op. 133. In the light of these remarks, one is entitled to observe that Lasso's double-cadence belongs to a totally different world than the other two motives.

Ex. 6

Beethoven's theme and the *DSCH* musical monogram

But the *D-S-C-H* motive is hardly the only musical monogram Schnittke uses in his work: the other composers' names appear as well. For instance, in ms. 11-12, the violins play the succession *a-d-d-a-es-as*, corresponding to Orlando di Lasso's name.

Ex. 7

Lasso's musical monogram

In ms. 15-16, with emphasis on each note, one meets *Ludwig van Beethoven's* monogram, described by the notes *d-g-a-b-e-h.*) The writing of this particular fragment is in accordance with the *Great Fugue* quotation from m. 5: the instruments play in *unisono* and the melody gradually turns into a dissonant chord.

Ex. 8

The musical score for Example 8 consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music features a monogram of the notes d-g-a-b-e-h. Dynamics include *mf*, *f*, and *pizz.* (pizzicato). Performance instructions include *(arco)* and *(arco)* with a bow hair symbol. The score is marked with accents and slurs.

Beethoven's musical monogram

The listener unfamiliar with Schnittke's music will miss yet another monogram: the *B-A-C-H* motive. Schnittke himself admitted that his entire work was in debt to the Baroque master. In the *Quartet* nevertheless, the motive does not appear evidently, but in a latent form – his inversion, *h-c-a-b*, in ms. 6-7, the last four notes of the Beethovenian fugue theme (to assume is that this was also a tribute Beethoven brought to Bach). Since these four notes are kept in the inferior voices, the *BACH* monogram will be set in a chord, above which the violins bring the *DSCH* motive.

The motivic elaboration begins in m. 27. It is almost as if we entered the musical world of the 16th century: a diatonic *Soggetto*, in *g* mixolydian, freely paraphrasing a melodic return to the beginning of *Stabat Mater*, is developed through the technique of a severe canon.

Ex. 9

The musical score for Example 9, titled "The Soggetto", consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is marked with *p* (piano) and the instruction *sul tasto, non vibr.* (sul tasto, non vibrato). The score includes various rhythmic values and melodic lines.

The Soggetto

The second movement, marked *Agitato*, has an obsessive theme that looks back to the technique of canon and, thus, to Lasso and Beethoven, both of whom are soon reminded more directly. It can also be seen as an image of the history of music and counterpoint. But this time, it begins with a genuine 19th century quartet theme, in a tonal *g minor*. The melodic line in the first violin is accompanied, in canon, by the viola and rhythmically sustained by an *ostinato* figure. The motive *d-g-a-b* belongs to the *Beethoven* monogram of the first movement. The cello repeats *g* and *d*, the basic notes of Lasso's double cadence. In ms. 7-8, the second violin brings the *Beethoven* monogram, right where the music suddenly changes its style, moving toward a chaotic, apparently atonal, discourse.

The theme continuously changes its harmonic configuration. Moreover, the discourse is now set in a distant place compared to the original thematic material and is structured according to the principle of contrast between sections and textures. The already known motivic kernels are presented in a renewed thematic context, the retrospective element fades out and Schnittke's own personality becomes more prominent. The form, identified as a monothematic rondo, loses its importance, whereas the polyphonic treatment remains in the background.

Ex. 10

The musical score for the beginning of the second movement is presented in two systems. The first system (measures 1-4) is marked *Agitato* and includes a box with the number '1' above the first measure. The second system (measures 5-8) includes a section marker 'II' above the second measure and a box with the number '2' above the eighth measure. The score is in 3/4 time and G minor. The first violin part begins with a melodic line in the first system and a more complex texture in the second system. The second violin part enters in the second system with a rhythmic pattern. The viola and cello parts provide harmonic support with ostinato figures. Dynamics include *p* (2nd volta *f*), *ff*, and *f*.

The beginning of the second movement

A variation of Lasso's motive, beginning in m. 16, introduces a counterpoint between the scherzo-like theme in the viola and Beethoven's in the first violin. The movement then goes on through parody and drama and ends with a slow march. The conflict is solved in this very moment.

Schnittke's manner of thematic development and, especially, the alternation between the dramatic episodes and the static textures, highlight his highly personal technique and, as a consequence, the material receives a new and independent existence. In the third movement, marked *Pesante*, the transformation is complete and the metamorphosed stage reached by the musical material is most evident. Schnittke presents it as if it were his own, placing it in an intensively achromatized context.

Schnittke brings all the thematic profiles of the work, interweaving them: in m. 86 and m. 95 the *DSCH* motive and the *Lasso* monogram, in m. 93 and m. 86 the *Beethoven* monogram and the theme from the second movement, as well as the dodecaphonic melodic line of the middle part in m. 90. The work ends with a genuine cadence, thus reflecting its beginning.

Ex. 11

The musical score for Ex. 11 consists of three systems of staves. The first system (measures 84-90) shows the Viola and Cello/Double Bass parts with dynamic markings of *pp* and *p*, and performance instructions like *pizz.* and *pp sub.*. The second system (measures 90-96) includes the Violin I and II parts, with dynamic markings ranging from *mp* to *f*, and performance instructions like *arco* and *pizz.*. The final measures (95-96) feature a *morendo* marking across all parts, indicating a gradual fade-out.

The juxtaposition of the motives and the final cadence

The entire process of this work can be considered Schnittke's personal response to the problem of creativity within a given tradition. Continuously seeking for new perspectives, his vivid expressivity is in need for a traditional musical environment of devices and form, as it signals its presence through contortion, parody and extreme level: strange thematic transformation, venturing toward the farthest limits of register and dynamics. The traditional expressive role of the strings is also highly implicated.

Schnittke's musical style derives from a quite singular ability to make the common look extraordinary, to combine consonance and dissonance in the most natural way possible. Schnittke made considerable efforts to reach this point. The contrasts resulted from juxtaposing the old with the new were for long experimented before finding the right context to allow him to freely play with major and minor chords without the fear of consequences or "classical" expectations. Not only that his musical originality and expression form the core of Schnittke's inheritance, but is also his highest personal contribution to the second half of the 20th century.

Translated by Oana Andreica

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NICOLAS ASTRINIDIS (1921-2010): COMPOSITIONAL LANGUAGES IN HIS 'DEUX PIÈCES EN STYLE GREC' FOR VIOLIN AND PIANO

VANGELIS KARAFILLIDIS¹

SUMMARY. The representatives of the Greek National School followed various stylistic trends according to their background, studies and aesthetical preferences. Thus, elements derived from classicism, romanticism, impressionism or even modernism are utilized in combination with Byzantine and Greek folk music timbre in the entire oeuvre of these composers. The diverse compositional approaches not only revolve around the in principle incompatibilities between all the above mentioned musical entities, but furthermore drastically differ from each other due to the individual ways of handling and balancing the synthesization of aesthetically “diverging” characteristics. Nicolas Astrinidis came in contact with many cultures. He can be characterized as an integrated musician since his artistic skills reached the highest level in piano performing, orchestra conducting and composing. Furthermore, his collaboration as a performer with some of the most important soloists of his generation provided him with a profound knowledge of instrumental techniques. Here, the compositional languages in his *'Deux Pièces en Style Grec'* for violin and piano (composed in 1947) are analyzed. These pieces illustrate an inventive synthesization of Western music compositional techniques and aesthetic approaches with the Greek folk music timbre.

Keywords: Nicolas Astrinidis; Western music; romanticism; impressionism; modernism; Byzantine music; Greek folk music; Greek National School; piano; violin

The Composer Nicolas Astrinidis; a Brief Biography

Nicolas Astrinidis (1921-2010) was a multidimensional music personality. He was a composer, pianist, conductor and pedagogue. As a child he grew up in a multicultural environment in Bessarabia (Ackerman) since his father was Greek and his mother Russo-Romanian. As an adult he came in contact with

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many cultures; he studied music in Bucharest (Romania), he made his first but important career steps in Cairo (Egypt), he completed his music studies in Paris (France), he made an international career both as a pianist and composer and when he became forty-four years old he moved to Thessaloniki (Greece) where he spent the rest of his life being focused mostly on composition and teaching. As a composer he is one of the last representatives of the Greek National School. His oeuvre synthesizes in an imaginative way elements from romanticism, impressionism and Greek folk music (as well as Byzantine music) with modern compositional techniques. His works are characterized by inspiration, ingenuity, and profound knowledge of instrumental techniques and felicitous use of expressive means.

The Greek National School; issues and potentials

When talking about synthesizing Byzantine or Greek folk music with romanticism, impressionism and modern compositional techniques, we should always have in mind that the above fields are seemingly incompatible. On the one hand, Byzantine music (Greek Orthodox Church sacred vocal music) is actually monophonic with a rudimentary form of accompaniment based on pedal tones (called “isokratis”); Greek folk music is in a similar way mainly monophonic, but with an enriched (when compared to Byzantine music) type of accompaniment which is based on simple harmonies. Both Byzantine and Greek folk music feature the same scales, which do not resemble at all the western music ones, since they are a special form of modes constructed on non-equal temperaments. Furthermore, the structure of both Byzantine and Greek folk music bears virtually no resemblance to western music forms (such as sonata, rondo, etc.). On the other hand, romanticism, impressionism and modernism each have a clear aesthetic context and theoretical background characterized by individualities regarding the harmonic texture, structural preferences, melodic treatment, instrumental writing and vocal techniques.

The ‘*Deux Pièces en Style Grec*’; an Overall Outlook

Nicolas Astrinidis - due to his background and deep as well as broad knowledge on music- assimilated the qualities of these individual music genres not as contradicted and incompatible entities, but as optimal realizations for diverse types of music expression. This is the hypostasis of his highly successful symbiotic usage of these elements under the perspective of an innovative effort for expanding the expressive potentials of the Greek National School.

His *'Deux Pièces en Style Grec'* (*'Two pieces in Greek style'*) for violin and piano -although not based on original Greek folk melodies- imitate the archaic simplicity and melodic clarity of Greek folk music. Moreover, the adoption, inventive adaptation and imaginative utilization of modern compositional techniques along with romantic and impressionistic elements result in an attractive musical achievement regarding the harmonic context, thematic treatment and development, contrapuntal activity and instrumental writing. In general terms, we could note the resemblance to the Byzantine music scales at the melodic level, use of "isokratis"-like pedal tones at the harmonic level, impressionistic-like chord progressions, Greek folk dance rhythmical patterns, romantic expressional approach and mood, utilization of modality as well as an expanded form of tonality, usage of pentatonic scales, contrapuntal "dialogues" between the violin and the piano, thematic treatment mastery and instrumental writing artistry. The piano and violin parts have supplementary and of equal importance roles in these pieces. We should underline a paradox at this point; the Greek temper of the pieces is more than obvious and dominates, although the aesthetically contradicted Western music compositional techniques and Greek folk music elements coexist.

In the end, we should mention that here both the violinist and pianist should have a very high level of performing skills along with artistic maturity in order to achieve the desirable result for the above pieces.

The 1st Piece from *'Deux Pièces en Style Grec'*

In the opening part (duration ca. 1'58") of the 1st piece Nicolas Astrinidis combined an "isokratis"-like pedal tone on a G#, a micrograph of a chaconne-like Variations form based on impressionistic-inspired chord progressions, Greek-folk-music-originated scales and almost romantic mood with contrapuntal dialogues between the instruments. The "isokratis" type of accompaniment in Byzantine music results in an almost stationary harmonic foundation for the melody. Here, this foundation refers to the harmonic progressions, which bear close connection with impressionism. The harmonic progressions not only function as an accompaniment for the melodic as well as contrapuntal evolution and development, but additionally follow a chaconne-like Variations form. The scales used in this piece are similar to the Byzantine music modes. Specifically, the melodic interval of an augmented 2nd (which is very common in both Byzantine and Greek folk music) is widely used. Moreover, we should mention that the principal melody in the opening of this piece is limited to the range of one octave and is characterized by simplicity, bringing to mind the vocal hypostasis of Byzantine music in this way.

Ex. 1

Opening of the 1st piece

The middle part gradually unfolds from calmness to intension. In the beginning, some thematic material which is derived from the opening part in combination with some new motivic ideas are employed, while directly afterwards a *stretto*-like explosion of instrumental writing, *tempo* changes (*accelerando*), dynamics alterations (*crescendo*) and harmonic progressions based on 3rd intervals lead to the peaceful conclusion.

The conclusion of this piece, although not being identical to the opening, could be characterized as a form of an altered recapitulation, since it bears close connection with it; it is based on the same thematic material (harmonic progressions, motives and mood) and features similar instrumental techniques.

The 2nd Piece from ‘*Deux Pièces en Style Grec*’

In the 2nd piece Nicolas Astrinidis combined pentatonic scales, modality, a 7/8 rhythmical pattern (this is actually derived from the most popular Greek dance called “Kalamatianos”), surprising harmonic progressions and key changes, imaginative thematic treatment and varicoloured expressive means, which are formed in conjunction with the dance-inspired character of the piece. This piece is more energetic and luminous than the 1st one.

Ex. 2

Opening of the 2nd piece

In detail, in the opening, the piano part performs an accompanimental pattern which is based on the G-A-B-D-E pentatonic scale (the G is omitted).

The violin part performs the melody which is based on the A Aeolian mode. The motivic material derived from the accompanimental scheme and the melodic part is utilized either unchanged or in transfigured forms and constitutes the basis for constructing this piece. At this point, we could underline a parallelism between the two pieces; the 1st one is based on a chaconne-like type of chord progressions reminding of a harmonic *ostinato*-like accompaniment, while the 2nd one is based on a repeated motivic pattern bringing to mind a melodic *ostinato*-like accompaniment.

In the middle part of the piece the mood is ethereal; the dynamics range from *ppp* to *p* and the violin part employs the harmonics technique. The thematic material here is identical to the one of the opening part, but the character is completely different. We could also mention the contrapuntal dialogues between the two parts.

By the end of the middle part a *crescendo* along with an enrichment of the instrumental writing leads to the conclusion of the piece. At this section, we notice the utilization of an inversed form of the principal motivic material in conjunction with fast passages on the violin. The *tempo* follows an *accelerando*, but the principal rhythmical articulation (apart from the fast passages) remains unchanged.

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THE GENESIS OF THE PIANO TRIO

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SUMMARY. The process leading to the crystallization of the piano trio can be traced back to the beginning of the 17th century, a time when artists would perform under the patronage of noble families. A change in taste in the mid-18th century based on an appreciation for polyphony eventually determined the elimination of the basso continuo, the particularization of the voices and equalized the importance of the different instruments of the trio. The contributions of J. S. Bach, G. F. Haendel, as well as the French harpsichordists, J. Ph. Rameau and L. G. Guillemain with their accompanied sonatas, J. Haydn and specially W. A. Mozart, introducing the technique of multiple thematic development marked the path of the piano trio becoming a concert genre in its own right.

Keywords: piano trio, chamber music, basso continuo, Viennese Classicism, Haydn, Mozart.

As in the case of other musical genres, it is difficult to settle upon a precise “date of birth” for the piano trio, as well. The difficulty arises from the fact that the appearance of the piano as an accepted instrument in chamber music groups progressed slowly through a long process of its own validation. The end of this process coincides in many ways with musical classicism (especially Viennese Classicism). As a result, we will take as our reference point the development of the genre specifically through the creations of the great classic composers Haydn, Mozart and Beethoven.

It must be said, though, that the piano trio is an integral part of the chamber music genres, which have gradually been introduced into the musical culture connected to instrumental practices. For this reason we believe it necessary to first sketch out a few earlier points of reference, before continuing to a more meaningful segment of instrumental works belonging to this large category of chamber music compositions.

Chamber music represents one of the basic ways for a group of musicians to collaborate. The continual evolution of instrumental chamber music

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began along with baroque art. As early as the beginning of the 17th century, the important noble families began to take interest in chamber music and to solicit the piano trio (harpsichord, violin and viola da gamba) for their own personal entertainment, amusement and private delight. This form of patronage was very valuable for the composers of that epoch, because in this way they were freed from the financial concerns and thus were permitted to devote themselves to their art. However, the genre had a long path to travel and many stages to pass through (for example, the replacement of the *basso continuo*) before reaching its maturity, which was attained in classical period by W. A. Mozart.

The first compositions in the area of instrumental chamber music were written by Biagio Marini, a composer and virtuoso violinist whose remarkable contribution to the crystallisation of the chamber music style is the establishment of the system of *basso continuo* as a foundation for instrumental chamber music. He wrote many works for two violins and *basso continuo*.

The genre was further cultivated by composers such as Giuseppe Torelli, Giovanni Legrenzi, Giovanni Battista Mazzaferata, Giovanni Battista Vitali.

One of the more significant composers, Arcangelo Corelli (1653-1713), composed numerous volumes of sonatas *da chiesa* and *da camera* for two violins and harpsichord, volumes which cover his opuses 1 through 5 (12 Sonatas *a tre*, Op. 1; 12 Sonatas *da camera a tre*, Op. 2; 12 Sonatas *a tre*, Op. 3; 12 Sonatas *da camera a tre*, Op. 4; 12 Sonatas for violin and harpsichord, Op. 5). He made the change from two violins and harpsichord to one violin and harpsichord, bringing greater individuality to the violin.

Other composers, who contributed to the development of chamber music repertoire, thus becoming part of the process of evolution of this genre, include Heinrich von Bieber, François Couperin and Henry Purcell.

The influence of Johann Sebastian Bach is also of great import: the repertoire, the importance he gives to the organ and harpsichord, and the concentration of an ensemble of voices into one "instrument," all served to spur on the process of detachment and emancipation of instrumental music. There are some early indications about the importance of the harpsichord as a solo instrument in the sonatas *a tre*, around the year 1720, in which the harpsichord abandons its usual function and begins to take on a new *obbligato* role.

Although antecedents of the piano trio are not clearly evident before the 18th century, there are some early indications of the integration of keyboard instruments, as solo instruments, into chamber music. Remarkable examples can be quoted from the different sonatas for flute or viola da gamba "en trio" by J.S.Bach, dated around the year 1720, in which the harpsichord abandons its usual function of continuo and begins to take on its new role of *obbligato*. As a substitute for a missing instrument (probably not an uncommon problem), the upper range of the harpsichord could easily provide a melody above the bass line of equal importance to that of the solo instrument. Thus the harpsichord

continued on an ascending path toward a new type of artistic collaboration in the chamber music genre. This method is well illustrated by the Sonata for harpsichord and viola da gamba in G Major, BWV 1027, which was composed around 1720, and which has an early version for two flutes and *basso continuo*, BWV 1039. In this case, the original parts for the flute are distributed, with the necessary adjustments, to solo gamba and the right hand of the harpsichord, giving the ensemble a tonal colour completely different from that of the original version. The transcription for organ of the last movement of this sonata, which Bach called a *tre*, is also interesting for our subject. It appears in the catalogue of Bach's works as BWV 1027a. It is also important to mention the four trios for organ BWV 583-586, in d minor, g minor, c minor and G major.

Georg Friedrich Haendel contributed numerous works composed for two oboes and *basso continuo*, or for two violins and oboe or flute.

Also, the experiments made by French harpsichordists from the late baroque are of a great significance. They sought to change the traditional role of the instruments by giving them a different physical placement in the ensemble, bringing the harpsichord to the fore as a solo instrument and relegating the strings to an accompanying role. This new genre, cultivated in Paris in the first half of the 18th century, was later called (perhaps for the first time) the “accompanied sonata” by musicologist Eduard Reeser. One of the first composers who cultivated this genre was Jean Joseph Cassanea de Mondonville, whose works, published in 1734, as Op. 3 under the name of “Pieces for Harpsichord, in sonatas with violin accompaniment,” can be considered the first belonging to this genre. These pieces called on all the technique necessary to a harpsichordist for the interpretation of pieces for solo harpsichord, as well as all the technique specific to the solo sonata for violin. After him followed French composers with works structured similarly, including the *Pieces de clavecin en concert* (1741) by Jean Philippe Rameau and *Pieces de clavecin en sonates* (1745) de Louis Gabriel Guillemain.

Rameau's *Pieces* were written for harpsichord and a solo instrument (to be chosen from the following: violin, flute, viola, or a second violin). In spite of the dominant role of the harpsichord, one can sometimes observe the tendency toward greater importance for the accompanying instruments, which contribute to the musical discourse with solo passages, imitative counterpoint and echo effects in a baroque manner full of colour. Thus, Rameau surpassed the limits of his time, and the publication of this cycle was an exceptional contribution to his epoch, anticipating many particularities of the classical piano trio, later developed and strengthened by Mozart.

Mondonville and Guillemain's methods were less innovative: in their collections the accompaniment is reduced to such a subordinate role, in contrast to that of the harpsichord, that it mattered all too little whether they were present or not. The optional instruments served either to enrich the colour of the

ensemble, to strengthen the weak sonority of the harpsichord by doubling certain lines at the unison, or to enrich the texture with chords, arpeggios and imitations. Guillemain offers his comments in a note, suggestively entitled *Avertissement*, from which one can deduce many of the characteristics of these accompanied sonatas: "When I composed these pieces, my first thought was to write them for the harpsichord only, without including accompaniment, observing that the violin's sound takes over that of the harpsichord, and makes it difficult to distinguish the melody. But according to the taste of our time, I did not feel that I could leave out the additional parts, which require extraordinary finesse in the playing, in order to allow the harpsichord to be clearly heard. Those who so wish, may play these sonatas with or without accompaniment. They will lose nothing of the musical subject matter, as the harpsichord contains all." This optional role was given to the violin by other composers of the time, as well.

The conclusion drawn from this commentary, about the major preoccupation of the musicians of that time in the direction of balance, is indeed interesting. This preoccupation is evident from the frequent indications found in the violin scores of that epoch, to use a mute, or to adapt and diminish dynamics, in order to avoid covering the delicate sound of the harpsichord. As a general change in musical style and taste took place towards the middle of the 18th century, through which polyphony gave way to the new conception of homophonic music, the role of keyboard instruments greatly increased. It became the ideal instrument for the late sonatas, allowing the possibility that one single musician could interpret the melody as well as the accompaniment, make variations in style, and radical changes in texture. This change, however, did not immediately bring about the decline of the accompanied sonata. Even so, the solo sonata gained in importance and was widely cultivated for wealth of musical possibilities it offered: colour, warmth deriving from the timbres of the different instruments, and endless possibilities of enriching the interior of the musical text through procedures used by the accompanying instruments (imitation, simple arpeggios, holding of a note, or even through the variety brought by giving the violin a short solo passage). As for the cello, when it was used - especially in the case of German composers - its function was limited to doubling and strengthening the relatively weak notes of the harpsichord part.

Accompanied sonatas gained in popularity in their time partly because they were written for amateur musicians, offering them the opportunity to take joy in playing them without being disdained for their lack of ability. This social aspect is well demonstrated by the prefaces of different works. For example, Luigi Boccherini describes his collection Op. 7, from 1770, as "*Sei Conversazione a tre*". Charles Avison, in the preface to his sonatas for the harpsichord accompanied by two violins, writes the following: "This type of music is not, indeed, planned only for public, but also for private amusement. It is more than a mere conversation among friends; it is to give variety, and to bring happiness to their select company."

Thus, a significant number of chamber works were initially written and structured in such a way as to be accessible to musical amateurs. Composers of the epoch such as Leopold Kozeluch, Johan Baptist Wanhall, Johann Franz Xavier Sterkel and Franz Anton Hoffmeister wrote numerous accompanied sonatas, works which were appreciated more for their technical simplicity and their melodiousness, than for their profound artistic characteristics. In a Viennese magazine, published in *Musikalische Real-Zeitung* in 1789, Sterkel's trios were praised because they "do not show excessive modulations toward distantly related keys, neither do they have difficult passages, just pleasant melodies."

Besides the works originally composed for trios with harpsichord, one encounters pieces for solo harpsichord with the optional addition of a violin, often added by the editor, or arrangements for trio of works written for other combinations of instruments. These transcriptions were cultivated from that time, and remained a common practice during the entire classical period. The development of the piano trio at this time was still far from the maturity and crystallisation of the classical piano trio. Changes yet to be seen include the elimination of the *basso continuo*, the particularisation of the voices, the individualisation of the cello, and the equalisation of the importance of the different instruments in the trio.

Moving on in the evolution of chamber music, a distinguished and important period, which connects the Baroque to Classicism, is the period of the School of Mannheim, a period which brings great changes in the genre of chamber music in the second half of the 18th century. As a first important feature, we must mention the tendency to abandon *basso continuo*, and to replace it with a melody of its own, although in religious music, the type of writing with *basso continuo* survived until the 19th century. But the Mannheim School brought many new elements in the world of instrumental chamber music: a less contrapuntal style; a two-themed sonata form with new tonal rules; the introduction of themes with a popular character; and the introduction of the Menuet as a middle part in tripartite sonatas. Thus, through the elimination of *basso continuo*, a new concept of chamber music appears in classicism, allowing the bass line to actively take part as an equal melodic factor in the ensemble, and attaining a new degree of individualisation for the cello.

Stylistic changes brought by classicism can also be seen in the instrumental combinations, as ensembles tend to become more uniform and homogeneous, and a predilection appears for the string quartet, but also for the trio, the quintet, the sextet, or even the octet.

A special group of instrumental combinations appears: the combining of stringed instruments with the piano gives birth to the piano trio, quartet and quintet. In the last quarter of the 18th century, a growing number of composers tried to approach the ideal of the piano trio, a few among them being Karl Friederich Abel, Carl Phillip Emanuel Bach, Carl Stamitz and Ignaz Joseph

Pleyel. Their works, although they belong more to the genre of accompanied sonata, began to include more and more independence in the roles of the string players; and the fortepiano is mentioned specifically, at least as a possible alternative to the harpsichord.

As the piano trio blossomed, the accompanied sonata declined. Examples of the genre, belonging to composers such as Adalbert Gyrowetz, Anton Reicha, and Joseph Wolf, continued to appear even until the second decade of the 19th century, although they did not succeed at occupying an important place in musical life. This reality is due, on the one hand, to the fact that they failed to keep up with modern ideas, but also to repertoire of doubtful quality. Curiously enough, the terminology associated with the form persisted for a long time, in contexts sometimes less than appropriate. One interesting example is Beethoven's Sonata for violin and piano, Op. 30, described in its first edition as a "sonata for piano with violin accompaniment."

It is worthwhile noting that until the appearance of the term "piano trio," this genre was called several different names by composers. Generally, in this era chamber music written for more than three instruments was still confused with the symphony. For example, during 1770, Haydn wrote trios, of the accompanied sonata type, for harpsichord violin and cello, calling them *divertimento*, in some cases, and *partita*, in others. In these works, and in others, the thematic material is not yet distributed equally among the instruments. Rather, the piano has the dominant role, with writing that tends toward brilliance and sparkle, full of original ideas, while the strings are limited to providing colour: the violin adds expressiveness to the melodic lines, and the cello sustains the bass, without contributing to the structure of the musical discourse. Only in the late trios does the violin begin to take a certain independence, occasionally having short solo passages or imitative counterpoint or bringing about unusually expressive and reflective moments. However, even in these works the cello fulfils only a supporting function, underscoring the bass line in the style of the older accompanied sonatas. Even so, the artistry of the composer, as seen in the pianistic writing and his inventiveness in the area of structure, exercised a significant influence on the evolution of the genre, as can be seen from the elements of his personal style which appear in numerous works of trio composers in the following generation.

As was true with the traditional accompanied sonatas, the piano trio in its early stages of development was intended mostly for the pleasure of amateur musicians in the homes of nobility, by contrast with the string quartet of the same era, which was usually intended for performance by professionals. In its more advanced stages, when the technical demands of the stringed instruments grew and piano construction advanced, the piano trio became a concert genre in its own right, alongside the string quartet, and was performed by professionals, often with the composer himself at the piano.

The Contribution of Joseph Haydn to the Crystallisation of the Genre

In spite of his position as principal founder of Viennese Classicism and father of modern instrumental music, an equal distribution of the elements of the sonata, among the three instruments, is still largely missing in the trios of Haydn. The composer does not succeed at freeing the string players, being dominated by his strong ties with the traditional accompanied sonata and the dominant style of keyboard instruments.

Although he attempts to bring the instruments to a more equal footing, in Haydn's works the cello still has a secondary role. Even so, he contributes to the perfecting of the form and establishes classical formal types specific to the genre. Haydn's merit in the process of equalising the roles held by the different instruments of a chamber music ensemble, appears greater in the 38 piano trios, the six violin-violin duos and, especially, in the 30 trios for diverse stringed instruments. The trios for two violins and cello maintain the connection with the past, as this ensemble is derived directly from that for which the older *a tre sonatas* were written, and which Haydn modernised, definitively eliminating the function of the harpsichord and providing the cello with an independent and complementary contribution in the musical discourse.

Through his manner of integrating the instruments into the tonal "fabric," by his way of coupling instruments and using their different registers, Joseph Haydn endowed his trios with a variety and richness of colour worthy of the artistry of a composer of the first importance. Some examples of such techniques include doubling a voice at the unison or in octaves; the occasional doubling of an interior melodic line, producing an unusual expressive warmth; the introduction of rests or of changes of register in the stringed instruments, thus contributing to the palette of colours used; the effective underscoring of the importance of melodic entries in the bass register by the cello. All of these procedures can be noticed in the ingenious compositions belonging to the first representative of Viennese Classicism.

The Mozart Piano Trios: a Defining Moment in the Crystallisation of the Classic Piano Trio

The process, by which the accompanied sonata was transformed into the piano trio, and the establishing of the new model of this genre, are marked by the appearing of certain works by Mozart. As we follow the development of the accompanied sonata, we observe varied tendencies in the treatment of the three instruments of the ensemble. At the same time, we see that a series of innovations were necessary, even at the level of a new kind of collaboration among the instruments, in order for it to become obvious, in our time, that the trio evolved from the accompanied sonata.

In this direction, it can be said that Mozart's works represent a decisive stage in the crystallisation of the genre, manifesting a certain interpenetration of the sonata for violin and the trio for piano, violin and cello, both derived from the accompanied sonata for harpsichord.

An important moment was the consolidation of the sonata for piano and violin, in which Mozart establishes the balance between the two instruments, the violin becoming equal in importance with the piano. Thus, a new genre appears, manifesting a new formal structure of its own, as well as tendencies of thematic development and the combining of different elements as profile and expression in ways specific to it. As we follow the evolution of Mozart's sonatas for piano and violin, we clearly observe the ever-growing importance of the violin, from the first sonatas through to those written in his mature period, in which the violin dominates the musical discourse and the dialogue between the instruments becomes ever more tightly conceived, full of moments which surprise us by their melodic, harmonic and dynamic variety, arriving finally at a point in which the relationship between the two instruments seems to be reversed, the violin becoming more important than the piano. The process of crystallisation of the piano trio is certainly affected by this stage of the development of the sonata for piano and violin.

A third defining stage in the consolidation of the genre is the emancipation of the cello from its role in the *basso continuo* and, especially, the replacing of that role with one equal to that of the other instruments, through a new type of collaboration characterised by the intertwining and blending of the voices. This step brought with it the transformation of the cello from an optional instrument into an *obligato* instrument. In the first works in which Mozart succeeds in obtaining this function, the novelty consists in the melodic line which stands on its own, with a contour specific to the cello, and functions as a secondary theme.

Through these innovations, Mozart involves all the voices directly in the exposition and development of the thematic material, and this technique becomes a fundamental principle which will open up new perspectives in the structuring of the piano trio in the future: multiple thematic developments, or the passing of motives from one instrument to another, and the multiplication of tonal effects.

Translated by Kenneth Tucker

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THEATRICAL LIFE AND REPERTOIRE OF THE MARIONETTE THEATRE OF ESTERHÁZ¹

KATA ASZTALOS²

SUMMARY. The marionette operas are closely connected with the Esterházy court of the 18th century as well as the work of Joseph Haydn; nevertheless they hold values for the audience of the 21st century as well. This study presents the history of marionette operas in Esterházy. The focal point of the essay is an analysis of the functioning of the marionette theatre based on date, authors and works. The increasing numbers of marionette operas staged today in Hungary and the on-going explorations of the marionette theatre in Fertőd confirm the relevance of this matter. Since the genre of marionette opera lacks Hungarian academic literature, English and German publications provide the background for this study; archives, illustrated materials and musical resources of that period are further examined as well. With the use of these materials we can have an insight not only into a marionette theatre which was extraordinary in its age but an exceptional repertoire as well, for accomplished composers of the 18th century had produced works for the marionette theatre of Esterházy.

Keywords: Esterházy, marionette operas, history of opera, Joseph Haydn, repertoire

The outstanding centre for the 18th century marionette opera performances can be found in Fertőd (once called Esterházy), Hungary. Widely acknowledged librettists and composers produced works for the theatre. For example, Joseph Haydn had composed several marionette operas during the thirty years he had spent serving the Esterházy princes. Because of the high standards of these presentations, they became widely known and acknowledged throughout Europe – even Maria Theresa was captivated by it.

The building of the marionette theatre was used for agricultural purposes in the 19th and 20th century, its excavation has only begun in recent

¹ The paper has awarded first prize in Musical Studies at the XXX. Jubileumi Országos Tudományos Diákkonferencia (National Student Research Competition of Hungary) The current paper only presents the corpus of that thesis. The supervisor of the paper was Újváriné Illés Mária, the assistant professor of the Faculty of Music at the University of Szeged. The whole article was published in the following: Újváriné Illés Mária (ed.): *A marionettól a jazzig.* (From the marionette to the jazz) Szeged, 2010. 104-154.

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years. Scientific journals give reports of the findings on a regular basis; still, as of today no academic text concerning marionette operas has been produced in Hungarian; only a few paragraphs devoted to describe the genre in papers interested in the history of marionette plays. The increasing number of marionette operas performed in Hungary demonstrates the relevance of this topic. Haydn's *L'infedeltà delusa*, performed with marionettes in the Palace of Arts (Hungary), directed by János Novák, was a great success in 2009.

This essay presents the theatrical life and repertoire of the marionette theatre of Nikolaus Esterházy "the Magnificent", which became known all around Europe. The aim of this study is to draw attention to a part of musical history which closely connects to the work of Joseph Haydn, the Esterházy family and Hungary.

Theatrical Life of the Marionette Theatre of Esterház

Seasons of the Marionette Theatre of Esterház

There are no definite data on the first performance held in the marionette theatre. Mátyás Horányi cites four documents in his work, *Esterházi vigasságok*, which prove that the marionette theatre opened its doors in 1773 for the first time. (1) The first mention of the marionette theatre in the detailed descriptions of the festivals at Esterház dates to the visit of Maria Theresa in 1773. According to Horányi, we cannot assume that previous accounts, which were quite detailed as well, would leave the description of this extraordinary spectacle out. (2) The first known performance of the marionette theatre, *Philemon und Baucis* dates to 2 September 1773. (3) Michael Ernst, member of the prince's choir asked for a raise in his salary in 1805, in referring to his long years of service, mentions that he stepped into service in 1773 as an alto singer of the marionette theatre. (4) The 11 September 1773 issue of *Pressburger Zeitung* uses the words "freshly built" several times when reporting about the marionette theatre.³

Events of 1773

According to data mentioned above, the first performance at Esterház was held on 2 September 1773 on account of Maria Theresa's visit. The Empress arrived a day too early to the palace. A separate room was prepared for her; its pomp and uniqueness represented by the "muzsikáló szék, az éjjelre rendelt arany készületek" and the beautiful wall carpets that can be seen today as well.⁴ Prince Esterházy had planned everything precisely and

³ Horányi, Mátyás, *Esterházi vigasságok. (Festivities at Esterház)*, Akadémiai Kiadó, Budapest, 1959, p. 90.

⁴ Varga, Kálmán, *Mária Terézia Esterházán. (Maria Theresa in Esterház)*, Műemlékek Állami Gondnoksága, Budapest, 2001. 38

spent large amounts of money to amuse his guest. The Empress arrived to the palace with Archduchesses Maria Anna and Elisabeth, and Archduke Maximilian as her company. Prince Esterházy held a magnificent reception feast. On the first day they held a banquet, followed by a walk in the gardens and Haydn's opera, the *L'infedeltà delusa*. At the end of the evening, a masquerade ball, which lasted to dawn, was held in the Chinese ballroom of the palace.

Without a doubt, the greatest novelty of the Esterházy court was the marionette theatre. On the second day Prince Nikolaus' choir and orchestra played Haydn's new marionette opera, *Philemon und Baucis* and its prelude, *Der Götterath*. According to the *Rélation des fetes Données*, the performance was creditably natural, and the finesse of the decoration, its elaboration, beauty and wealth was united with the appropriate proportions of the scenery. The scenery of *Philemon und Baucis*⁵ was followed by a setting which was made for that specific occasion and was never portrayed in later versions.

One part of the performance must not be left unmentioned: when a church was seen trophy – held by the coat of arms of the Austrian ruling house (Truth, Caution and Grace) – appeared among the stars with glory around it. For the same reason, each marionette figure was wearing Hungarian folk costume and was singing a praising song about their ruler, throwing themselves on the ground.⁶

Only one other marionette opera was displayed in 1773, the *Der Hexenschabbas*, performed in late autumn.⁷

Events of 1774

Not much data remained from 1774. From the bills kept in the Esterházy Archives, we can conclude that there was a performance in November. The bills list 40 sheets of paper, probably used for scores; the bills also imply that 31 “Grenadier-Buben” were needed to stage the play. It was a popular custom at Esterházy for the grenadiers to go on stage after a performance to entertain the audience with military stunts while the sound of cannons and the voice of camp instruments filled the theatre.⁸ On these occasions, the sons of court officers were also fond to dress in grenadier uniform. However, there is no indication of what marionette opera did they play in November. We can only assume that it was one of Haydn's works from the previous year.

⁵ The scenery featured the Olympos, a night scene, storm, forest, rural landscape, the inside of the palace and the park of Eszterháza.

⁶ *Rélation des fetes données a sa Majesté L'Imperatrice, par S.A.M. le Prince d'Esterhazy, dans son Chateau d'Esterhaz*. Le 1. et 2. 7-ber. Bécs, 1773. [quoted by: Varga, Kálmán, *Mária Terézia Eszterházán*, Műemlékek Állami Gondnoksága, Budapest, 2001, p. 50-52.]

⁷ Landon, H. C. Robbins, *Haydn's Marionette Operas and the Repertoire of the Marionette Theatre at Esterházy Castle*. In: Singer, H. – Füssl, K. – Landon, H. C. R., *The Haydn Yearbook*, Universal Edition, Theodore Presser Co., Wien, 1962, p. 111–199, 174.

⁸ Horányi: *Eszterházi vigasságok*, 1959, p. 62.

Events of 1775

On 13 May 1775 Prince Eszterházy addressed a letter to his Chief Steward, Rahier, instructing him to contact Haydn in order to start the preparations for a performance to surprise his wife with. The prince also asks Rahier to keep the preparations a secret in front of his wife.⁹ The letter was written in Vienna, which enables us to conclude that theatrical and musical life in the absence of the prince didn't cease in the Esterházy court, they were certainly preparing for the summer plays. Robbins Landon dates the performance of an unknown marionette opera in Kismarton to 20 May, the night before the birthday of Prince Esterházy. With the information the letter provides us we can assume the surprise performance took place that night. Marionette operas were also performed on 29 April and 7 July, but their titles are unknown. On 29 July the theatrical ensemble held a rehearsal in the theatre, most likely in preparation for the performance of *Alceste*¹⁰ in August.

The end of the summer brought feverish preparations; Archduke Ferdinand arrived on the night of 28 August with his company and the *Esterházy vigasságok*, held in their honour, astounded every guest again. The grandiose feasts, theatrical performances gave space for the marionette as well, this time in an unusual form though. On the third day of the visit the guests took a coach ride in the park, where – as Nicolaus had planned – they unexpectedly reached a clearing where a colourful village fair awaited them. In this picturesque cavalcade, comedians, jesters and fair criers entertained the lords, who were astonished by the folk music and dance. They erected a Pulcinella-stage amongst the shacks. Bienfait, the stage director of Esterházy's marionette theatre entertained the audience with his marionette show. The amusement continued with the performance of *Alceste*, followed by fireworks, dinner and a masquerade ball. The third day's closing celebrations are a perfect example of the role of Austrian rococo taste and the rural idyll in the Esterházy court. Their contemporaries often recalled the time when, following a cannon blast, two thousand people, dressed in Hungarian and Croatian folk clothes swarmed the well-lit palace gardens. The entertainment lasted until morning and the court was filled with folk music and dancing people. Nikolaus Esterházy "the Magnificent" never organized such immense festival again, but from this point on theatrical life became more orderly in Esterház.

⁹ Valkó, Arisztid, *Haydn magyarországi működése a levéltári akták tükrében. (Haydn works in Hungary at the reflection of archives datas)* In: Szabolcsi, Bence – Bartha, Dénes, *Zenatudományi Tanulmányok VIII. (Musicology Studies VIII.)*, Akadémiai Kiadó, Budapest, 1960, p. 577.

¹⁰ The *Alceste* was originally an Italian opera; its manuscript was translated and revised by Joseph Karl von Pauersback, its music was made by Carlos Ordenez.

Events of 1776

1776 was a turning point in the theatrical life of Esterház. Prince Nikolaus' singers performed at least five operas that year, not limited to Haydn's work. 6-8 librettos were written for the court each year. These facts imply that the prince paid more attention to operas from 1776 and established a continuous season. The marionette theatre had been operating since 1773 continuously¹¹ however, after 1776 sources gave more detailed descriptions of the repertoire of the theatre. The Gotha Theatrical Almanac gave report of nine marionette operas in its issue of 1777.¹² Though scientists often question its dependability, the reported programme almost matches the findings of Robbins Landon. Based on Landon's reconstructed repertoire list, 1777's first known marionette operas were held in March, when *Didone abbandonata* and *Demofonte* were performed. Ignaz Pleyel's marionette opera, *Die Fee Urgele* was staged in December. Throughout the year they probably performed *Philemon und Baucis* and *Der Hexenschabbas* again. It is questionable though, whether *Die Feuersbrunst* – also called *Das Abgebrannte Haus* – was first performed in 1776 or in 1777. Robbins Landon quotes a bill from 25 October¹³, with the help of which it can be stated that three plays were performed in the theatre building that year.

Events of 1777

Data on the repertoire of this year is incomplete, but due to a guest performance additional information can be found about the marionette ensemble.

On 8 July 1777 Maria Teresa welcomed Clemens Wenzel, Prince Elector of Trier, accompanied to Schönbrunn by several influential personnel. To entertain his guests, the Empress asked for Prince Esterházy's opera and marionette ensemble. According to Wiener Diarium, "the Esterházy *Bande* did a *Spektakel* on 9 July in the palace of Schönbrunn. On 11 July the orchestra played tafelmusik (German origin, music played at feasts or banquets – transl.) in the presence of the queen and on 14th they performed a *prächtiges Schauspiel*."¹⁴ *Spektakel* probably refers to a marionette opera, but researchers do not agree which one. According to Carl Ferdinand Pohl, the *Didone*

¹¹ Karl Ernst refers to this in his previously mentioned appeal, stating that he had worked continuously from 1773 to 1776.

¹² The following performances were staged: *Alceste*, *Dido*, *Genovevens Erster Theil*, *Genvevens Zweyter Theil*, *Genovevens Dritter Theil*, *Genovevens Vierter Theil*, *Der Hexenschabbas* és a *Philemon und Baucis*.

¹³ Landon, H. C. Robbins, *Haydn's Marionette Operas and the Repertoire of the Marionette Theatre at Esterház Castle*. In: Singer, H. – Füssl, K. – Landon, H. C. R., *The Haydn Yearbook*, Universal Edition, Theodore Presser Co., Wien, 1962, p. 111–199, 193.

¹⁴ Horányi, *Eszterházi vigasságok*, 1959, p. 111.

*abbandonata*¹⁵ was performed in Schönbrunn. Mátyás Horányi agrees with it, confirming this with a quote from the issue of Gotha Almanac of 1778, which refers to *Dido*: “Last year a new performance cost 6000 forints and was so magnificent that even the Empress wanted to see it. Therefore they have built a stage in Schönbrunn and brought the marionettes and the scenery to Vienna.”¹⁶ However Dénes Bartha and László Somfai state that the play in question could have been Haydn’s *Genovevens Vierter Theil*¹⁷, whose premiere was held in April at Esterház. Then again, according to Robbins Landon neither plays were in the programme of Schönbrunn in 1777. He declares with absolute certainty that the play in Schönbrunn was Ordoñez’s *Alceste* and its libretto was written by Pauersbach. He confirms his conclusion with a familiar quote from the *Beschreibung*¹⁸: “Not only comedies were performed in the theatre, but opera seria as well, for example when the late Maria Theresa applauded the *Alceste*”. In accordance with this, the Empress could not have seen the *Alceste* during her stay at Esterház, since it was only performed in 1775 when Archduke Ferdinand visited the palace. A bill from 11 July 1777 seems to confirm this theory – the bill was given for 12 red atlas bounded copies of the *Alceste*. The stylish binding and the proximity of dates indicate that it was not just a coincidence.¹⁹ Another important document – in connection with the performance at Schönbrunn – can be found in the Esterházy Archives. On 8 July 1777 the court requested 33 blue atlas bounded copies of Haydn’s marionette opera, the *Der Hexenshabbas* from the publisher Trattner in Vienna. It is possible that on 24 July Maria Theresa’s guest had seen this play as well. Some documents recorded that part of the Esterházy ensemble remained in the Prince’s court and staged performances meanwhile. It is also possible that Haydn was not present at Schönbrunn, for the performance was directed by Pauersbach, stage director of the Esterházy marionette theatre.

On 3 August 1777 Esterház hosted another illustrious event when Prince Esterházy’s younger son, Miklós married Maria Anna Franziska Weissenwolf. Two shows were given in honour of the couple. Haydn’s opera, *Il Mondo della Luna* was the centre of attention, but the peak of the event was the marionette opera, *Genovevens Vierter Theil*.

¹⁵ Pohl, Karl Ferdinand, *Joseph Haydn*, A. Sasso, Berlin, 1875-1927. [quoted by: Minniear, John Mohr, *Marionette Opera: It’s History and Literature*, North-Texas State University, Ph. D., Denton, Texas, 1971, p. 170.]

¹⁶ Horányi: *Esterházi vigasságok*, 1959, p. 111.

¹⁷ Bartha, Dénes – Somfai, László Révész, Dorrit: *Haydn als Operkapellmeister (Haydn as opera director)*, Akadémiai Kiadó, Budapest, 1960, p. 73.

¹⁸ *Beschreibung de Hochfürstlichen Schlosses Esterháß im Königreiche Ungern*, Pressburg, 1784. [quoted by: Landon, *Haydn’s Marionette, Operas*, 1962, p. 113.]

¹⁹ Landon, *Haydn’s Marionette Operas*, 1962, p. 113-114.

As it was customary in previous years, replays of previously staged marionette operas were also presented in 1777, but no other written evidence remains of that year's performances.

Events of 1778

1778 was the first year in the history of the Theatre of Esterházy when the season lasted from January to December. A priceless description of every staged opera, marionette opera and play as well as a list of every concert can be found in the Esterházy Archives in the National Archives of Hungary.²⁰ According to this document, operas were performed twice a week – Thursday and Sunday – while dramas and concerts took place the other days. The agenda names Haydn's marionette opera, *Die Feuersbrunst* as the first performance of the year – 4 April –, but the description has no reference to the genre, which may mean that Grossman's play – under the same title – was the one presented. A new marionette opera was introduced on 16 May, the *Das Ländliche Hochzeitsfest*. Its libretto had been written by Pauersbach, which was the last marionette opera by him created at Esterházy. The play was staged again in the marionette theatre on 19 May, 2 June and 14 July as well. Possibly the last marionette opera of the year was the renewed version of Haydn's *Didone abbandonata* on 15 September.

Joseph Karl von Pauersbach, the stage director of the marionette theatre left the Esterházy court at the end of 1778. His wife's poor reception at Esterházy and Vienna may have had an influence on him accepting an offer from the Emperor of Russia.²¹ There is only little data on how Pauersbach fared later, but some letters give away information about him leaving the Emperor's court, for they had been addressed from Regensburg between 1784 and 1785 and from Nurnberg between 1787 and 1789. On 27 February 1789 – advised by his doctor – he asked for mellow from Prince Esterházy. This was his last letter. The general belief is that the decline of interest towards marionette operas at Esterházy was due to the absence of Pauersbach. This theory seems to be confirmed by the number of marionette operas after 1778; in 1779 only one marionette opera was staged – the *Die bestrafte Rachbegierde*. The last marionette opera performed in Esterházy was *L'assedio di Gibilterra* in 1783. 1778 meant the end of the golden age of the marionette theatre in Esterházy and put an end to the magnificent five year period when the sound of marionette operas – mostly based on Pauersbach's librettos – filled the place.

²⁰ Ind.: Hg. Esterházy archives, Fasc. 2461. 1-7 letter. [quoted by: Horányi, Mátyás, *Esterházyi vigasságok*, Appendix: *Verzeichnis der Oper*, Akadémiai Kiadó, Budapest, 1959, p. 241-247.]

²¹ Maria Anna Tauber arrived to the Esterházy court in 1777 as a soprano. It seems that the court was not pleased with her performance, for her contract had not been renewed. She played the leading role in a one-act opera in the Viennese court, *Grétry Lucile*. As it seems, they were unsatisfied with her performance here as well. Again, her contract was not renewed.

Events of 1779

Prince Esterházy signed a contract in November 1778 with the ensemble of Franz Diwald for the following year. The document declares that besides the everyday comedies they had to appoint reading actors for a marionette play – probably the already mentioned *Die bestrafte Rachbegierde* was staged in August, 1779.

On 18 November 1779 disaster occurred at Esterház. According to reports from *Pressburger Zeitung* and *Wiener Diarium*, fire rose from the top of the opera house and the magnificent auditorium was engulfed in flames in about half an hour. Had it not been for the rain, the fire would have spread to the nearby buildings or even the palace itself. The *Pressburger Zeitung* reported that the fire started out from the Chinese ballroom from which it had spread to the theatre. The court was preparing for the wedding of Count Forgách Antal and Countess Grassalkovich – set to 21 November – so they lit both fireplaces even though those were normally dormant. It was assumed that the overheating of those fireplaces caused the fire. The fact that the destruction of the theatre did not hinder the on-going theatrical life demonstrates Prince Nikolaus Esterházy's character and the growing theatrical enthusiasm of his court. The wedding was held on the intended day and the opera planned for this occasion, *L'amore soldato* was played at the marionette theatre. It took less than three weeks to stage a new opera, Haydn's *L'isola disabitata*, which was probably first performed in the marionette theatre as well. Archives from that year record that on 4 December – not even two weeks after the disaster – the acquisition of materials for the “new construction” had started.²² The cornerstone was placed one month after the devastation, on 18 December 1779.

Events of 1780

Thanks to its structure, the marionette theatre could temporarily replace the opera house, enabling the theatrical life of Esterház to flow continuously; however, it seems that this had proven to be at the expense of the marionette repertoire. During the season of 1780 – which lasted from Ash Wednesday to 18 December – the stage of the marionette theatre was expanded; new lamps were installed as the previous ones were weak for performances by the opera ensemble. Meanwhile if marionette operas were performed, they were held in the pavilion of the palace gardens. Though the number of records of marionette plays fell, it is certain that marionette operas were still performed.

²² Mócsényi, *CD appendix*, Archive datas, a751 Fasc.

Fig. 1



Gaetano Pesci: The South View of the Castle of Esterházy (1779-1780) ²³

The formal opening of the opera house – more luxurious and expensive than the previous one – was held on 15 October, the birthday of Maria Theresa, but it was unsuitable for performances until February 1781.

Events of 1781

In 1781, the official title of theatre-manager passed from Travaglia to Nunziato Porta, who figures as manager in the subsequent history of the Esterháza operas. Beyond being an exemplary and conscientiously accurate administrator, Porta excelled as a permanent playwright for the Esterházy theatre, and marionette theatre.

Events of 1782

According to records, Traetta's *Il cavaliere errante* was staged in the marionette theatre with the subtitle: "als Marionettenspiel mit Puppen im Marionettentheater".²⁴

²³ Source: <http://www.nemzetimemlekek.hu/index.php/epulet/tuendervilag> Downloaded: 11.09.2010.

²⁴ Landon, *Haydn's Marionette Operas*, 1962, p. 193.

Events of 1783

It is known from sources concerned with the marionette theatre that a rehearsal for *L'assedio di Gibilterra* – its libretto had been written by Nunziato Porta – was held in the morning of 17 May and it was presented in the afternoon. It was re-enacted several times until 20 August.

Last Document of the Life of the Marionette Theatre

Fig. 2



Layout of the marionette theatre²⁵ and the building of the theatre nowadays (under excavations)²⁶

The first document in two years had been produced about the life of the marionette theatre in 1785. After 23 May, the Esterházy court signed a contract with the ensemble of Johann Mayer, according to which the ensemble was supposed to perform plays, ballets, German operettas and marionette operas from Easter to the end of 1786. The repertoire of 1786 consisted of eight opera premieres, although none of the pieces were labelled as marionette opera. According to János Harich²⁷ the newly built opera house supported more than a thousand performances between 1780 and 1790. This was one fourth of all the operas staged at Esterház. It is hard to believe that the number of performances in the marionette theatre was insignificant. Without sufficient data, the life of the marionette theatre in this period is obscured. However, one

²⁵ Horányi, *Esterházi vigasságok*, 1959, p. 71.

²⁶ picture was taken by Kata Asztalos, on 21.04.2011.

²⁷ Harich, János, *Haydn Documenta*, In: *The Haydn Yearbook II.*, Universal Edition, Theodore Presser Co., Wien 1964. 2–44. [quoted by: Minniear, *Marionette Opera*, 1971, p. 181.]

thing is certain; the death of Prince Nikolaus Esterházy “The Magnificent” on 18 September 1790 brought an end to the theatrical life and the marionette theatre in Esterházy.

Haydn’s Marionette Operas

Sources

It is hard to avoid confusion when dealing with the marionette operas that are attributed to Joseph Haydn and those that are officially recognized as his, since data on this matter is insufficient. In the 1960s Robbins Landon made a detailed analysis of the bibliographical background of Haydn’s marionette operas; his research provides a thorough insight to the theatrical performances at Esterházy. There is only a small amount of data related to the music of the aforementioned pieces; therefore a comprehensive inquiry of librettos, printing processes and theatrical circumstances is essential.

There are ambiguities even in the books of the first bibliographer of Haydn. Griesinger writes: “Haydn’s compositions belonging to the period from 1761 until 1790 include... the operas... *Genovefens vierter Theil, Philemon und Baucis, Dido, die bestrafte Rachgier oder das abgebrannte Haus*”.²⁸ Griesinger does not indicate the genre of the plays or which theatre were they written for, therefore this passage may be misleading.

Dies and Carpini include the following operas:

1. Der krumme Teufel
2. Philemon und Baucis, Marionettenoperette 1773
3. Hexenschabbas, Marionettenfest 1773
4. Genovefa, Marionettenoperette 1777
5. Dido, eine parodirte Marionettenoperette 1778²⁹

Dies lists several of these operas again, but with supplementary information: “Hexenschabbas, ein Marionettesfest aufgeführt zu Esterházy, 1773, Genovefens 4ter Theil, eine Marionettenoperette, zu Esterházy in Sommer 1777, Dido, eine parodirte Marionettenoperette, zu Esterházy 1778”.³⁰ The two quotations make it clear, that the original librettos or the copies of their front page were available for Dies since his entries correspond with those, whereas Griesinger must have only relied on the *Elssler Verzeichnis*, produced in 1805. Josep Elssler, copyist of Esterházy created the list, but he was never in the

²⁸ Griesinger, Georg August, *Biographische Notizen über Joseph Haydn*, Leipzig, 1810, p. 23. [quoted by: Minniear, *Marionette Opera*, 1971, p. 183.]

²⁹ Minniear, *Marionette Opera*, 1971, p. 183.

³⁰ Dies, Albert Christoph, *Biographische Nachrichten von Joseph Haydn*, 1810, p. 70 [quoted by: Landon, *Haydn’s Marionette Operas*, 1962, p. 126.

service of Haydn.³¹ The *Essler-Katalog* existed in two copies, one in Haydn's possession and the other at the Breitkopf und Härtel publishing company. Prince Miklós II bought Haydn's copy thus saving it for the Esterházy Archives. However, both copies perished during bomb attacks in 1943 and 1944. It was almost a miracle that the *Elssler-Katalog* still exists, for not long before the bombing, J.P. Larsen took photographs of it and published it in 1942 in Copenhagen:

Elssler Verzeichnis. Deutsche Marionetten Opern:
Genovevens 4ter Theil, Philemon und Baucis, Dido, Die bestrafte
Rachgier oder das Abgebrannte Haus, Der Krumme Teufel.
In Wien aufgeführt.³²

It is interesting to note that contemporary sources mentioned marionette operas as German operas. Although the *Elssler-Katalog* is one of the most important sources in determining Haydn's operas, the list is incomplete. It also contains works that are not written for marionettes. The *Der Krumme Teufel* is Haydn's first opera, which he composed in 1750 in Vienna for the ensemble of Felix Kurz-Bernadon. The score was lost, but the copy of the libretto can still be found in the History Museum of Vienna.

The common belief is that the most important account is the *Entwurf-Katalog* (draft catalogue), which was used as a source for the *Elssler-Katalog* as well. However, it seems that the early bibliographers had forgotten about this document. The catalogue itself had been maintained by Joseph Haydn himself from 1765 and, even if he did it with numerous breaks, continued until the late 1790s. The history of the *Entwurf-Katalog* in the first half of the 20th century was quite adventurous and it is again due to J.P. Larsen's pictures that this document still exists. The knowledge that was stored in famous Staatsbibliothek was separated into four parts before the bombing of Berlin in 1945. The third part was taken to a monastery in Silesia, where it got into soviet hands. This group contained Beethoven's Ninth Symphony, Bach's Matthäus-Passion, three of Mozart's operas – *Così fan tutte*, *The Magic Flute* and *The Marriage of Figaro* – several symphonies of Haydn, the *Lafedelta premiata*, the *Il Mondo della Luna* and the *Entwurf-Katalog*. Entries on page 18 of the catalogue were written by Haydn himself and deal with marionette operas:

Opera Comique Philemon und Baucis
Opera Comique Didone abbandonata
Opera Comique Vom abgebrannt Haus³³

³¹ Bartha – Somfai – Révész, *Haydn als Opernkapellmeister*, 1960, p. 47.

³² Minniear, *Marionette Opera*, 1971, p. 184.

³³ Minniear, *Marionette Opera*, 1971, p. 185.

Johann Traeg, a publisher in Vienna also played an important part in preserving Haydn's marionette operas. He safeguarded the scores of *Philemon und Baucis* and the *Die Feuerbrunst* for the future generations and listed six Haydn operas in a catalogue in 1799, from which the first three proved to be marionette operas: the *Die Feuersbrunst*, the *Der Götterath* and *Philemon und Baucis*. The first of the list was believed to be lost; researchers have only found its scores in 1950. There is hope that this wasn't the last time and the still unknown scores of *Der Götterath* will be found sometime.

It is an undisputed fact that none of the above-mentioned sources hold the complete truth, but each one of them holds a slice of it. Only the manuscripts could provide clear answers, however, most of them had perished in the fire of 1779 at Esterházy. While a lot of invaluable scores had been lost in the fire, Haydn kept some of the marionette operas in his apartment; therefore some earlier plays have survived. Then again, Ernst Ludwig Gerber, a contemporary musician and lexicographer reported that at least five of Haydn's marionette opera-scores had burnt to ashes in the fire.³⁴

Der Götterath (1773)

Haydn's play was performed in 1773 when Maria Theresa visited the Esterházy court. For a long time scholars believed that the *Philemon und Baucis* was staged, but the inspection of the remaining libretto shed light to the fact that it contains two different operas. The first part – the Vorspiel – was the *Der Götterath*, followed by *Philemon und Baucis*. The libretto had been made by Philipp Georg Bader, who used Gottlieb Konrad Pfeffel's 1753 creation. The following can be read on the cover of the original libretto: Philemon und Baucis, or Jupiter's Journey On The Earth. Marionette opera for the first time for Esterházy and its prince. Put on marionette stage in the year 1773. Vienna, by own hand".³⁵ The name *Götterath* first appeared in the records of the Pressburger Zeitung on 11 September 1773. Its music had been lost, only the first song remained intact, from which the orchestral apparatus can be reconstructed. The charming hunting music, which was played for the goddess Diana, was planned for two oboes, two horns, timpani and strings. We can deduce the cast from contemporary bills; a bass singer was hired from Sopron for five days, the alto vocalist Griesslerin from Kismarton and the tenor Johann Haydn were requested to Esterházy.³⁶ Michael Ernst and Eleonora Jäger alto singer also appeared and Joseph Haydn was the conductor. The cast include Jupiter, Apollo, Mars, Mercury, Neptune, Bacchus, Venus, Diana and Ceres.

³⁴ Gerber, E. L., *Neues historisch-biographisches Lexikon der Tonkünstler*, Leipzig, 1812-14, II, p. 565 [quoted by: Minniear, *Marionette Opera*, 1971, p. 186.]

³⁵ Landon, *Haydn's Marionette Operas*, 1962, p. 168.

³⁶ Horányi, *Esterházy vígasságok*, 1959, p. 91.

Philemon und Baucis (1773, Original Version)

The story of this marionette opera originates from Book VIII of Ovid's *Metamorphoses*. The libretto follows the *Götterath* and is introduced as follows: "Philemon und Baucis Ein kleines Schauspiel mit Gesang"³⁷ – small drama accompanied by singing. The premiere of 2 September 1773 resulted in enthusiastic reports about its ending. But due to the respect towards Maria Theresa – discussed previously – it was impossible to perform this opera in its existing form. The successful piece – following smaller modifications – returned to the marionette theatre of Esterházy a few years later. The story, the location and the characters remained unaltered: Jupiter, accompanied by Mercury, dressed as travellers appear on the scene; the main characters, Philemon and Baucis, an elderly couple; Aret, their son; Narcissa, Aret's fiancée. The scenes are laid out in a little Frisian village and Philemon's hut.

Philemon und Baucis (second version, around 1776)

To avoid confusion, I wish to discuss the second version of *Philemon und Baucis*, against the chronological order. The overture and the songs almost exactly match those of the original version. The most dramatic part of the play is the Overture, which provides an ominous sounding with the falling quavers and semiquavers while the wind instruments play long, sustained sounds. The gloomy opening is followed by a lightsome contrapuntist transition. The opening choir is characterized by a lot of repeated semiquavers. Certainly, the greatest modification can be found in the finale. Haydn altered the first ending to a *da capo* choir ("Triumph") and attached a ballet to it. It is generally known that Haydn was not interested in ballet, therefore it is not surprising that the finale of *Philemon und Baucis* was a copy of the ending of Gluck's opera, *Paride et Helena*. Not only the ballet, but the *Intermezzo* labelled as No. 10 was derived from Gluck's work. The fact that Haydn's scope of activities was extended in 1776, which left him less time to compose, definitely played a part in borrowing some parts. The part "Menuetto in tempo comodo", entitled No. 6 was borrowed from Ordoñez's marionette opera, *Alceste*. There was only one new aria, No. 8 "Dir der Unschuld Seeligkeit", sung by Narcissa. This is almost exactly similar to the aria from the second act of *Il Mondo della Luna* which starts with "Se la mia stella". Beside differences in embellishment, articulation, dynamics the musical resembles it. The orchestration shows semblance as well, nevertheless in the lead sheet of *Philemon und Baucis* "fagotto e violoncello" is stated while in the *Il Mondo della Luna* the similar part is played only on bassoon. Another interesting part of the play is that the vocal and instrumental songs are connected by dialogues.

³⁷ Landon, *Haydn's Marionette Operas*, 1962, p. 172.

Fig. 3



Philemon and Baucis (line-engraving from Ovidius: *Metamorphoses*, 1703)³⁸

Although there is no clearly identifiable data on the second performance of *Philemon und Baucis*, our conclusions are based upon the date of creation of the borrowed elements. The premiere of Ordoñez's work – to which Pauersbach had written the libretto – was in the summer of 1775 at Esterházy, therefore the second version of *Philemon* must have been made later. Since *Philemon und Baucis* appears in the Gotha Theatrical Almanac of 1777, we can presume that it had been staged in 1776 or early in 1777. If the assumptions are correct, it means that Haydn borrowed the aria of *Il Mondo della Luna* from *Philemon und Baucis*, since the premiere of the former was in August, 1777.

Since *Philemon und Baucis* is one of the marionette operas which remained intact, a gramophone recording had been made with the lead of Robbins Landon. It is important to note the year 1959, when Siegfried Wehrle's ensemble performed the play with marionettes in Eisenstadt.

³⁸ Source: http://en.wikipedia.org/wiki/File:Baucis_and_Philemon.jpg Downloaded: 14.09.2011.

Der Hexenschabbas (1773)

The libretto of *Hexenschabbas* was believed to be lost forever, It was found in the Duchess Anna Amalia Library in Weimar during inventory taking in 2009. Two woodcuts decorate the ten page long libretto.

Fig. 4



The frontpage of the libretto of *Der Hexenschabbas*³⁹

The cover page indicates that the piece consists of one act. The libretto itself does not specify the composer or the librettist, not even the place and date of publication. Dies and Carpini attribute it to Haydn and the bills of the printing of *Der Hexenschabbas* affirm the assumption that its premiere was held in 1773. Since the marionette theatre was opened on the occasion of Maria Theresa's visit, the time of the premiere can be placed to late autumn.

³⁹ Source: webpage of Herzogin Anna Amalia Bibliothek.
http://ora-web.swkk.de/digimo_online/digimo.entry?source=digimo.Digitalisat_anzeigen&a_id=7999
 Last accessed: 24 October 2010

***Didone Abbandonata* (1776)**

Didone Abbandonata is another Greek-Roman myth that had been first staged in the marionette theatre of Esterházy. The exact date, March 1776 can be deduced from the copy bills of the orchestral and vocal scores. A bill dated to 31 July 1776 provides more detailed data. It was produced for grenadiers who entertained the audience with acrobatic stunts after the performance. The bill lists ten performances in July.⁴⁰ The libretto – librettist Philipp Georg Bader – fortunately survived the ages. Its music was composed by Joseph Haydn, which the *Entwurf-Katalog* confirms, but its lead sheet was lost. The characters of this marionette opera are: High priest of Neptun; Jarbas, African king; Araspes, Jarbas' confidante; Osmidas, Dido's false confidante; stonemasons, Moors, priests, guards, Trojans and Carthaginians.

***Die Feuerbrunst, or Das Abgebrannte Haus* (1776/1777)**

The universal belief was that *Die Feuerbrunst* had been destroyed by the fire at Esterházy in 1779. The inaccurate and misleading entries of some sources contributed to the mystery that surrounded this opera for 150 years. It started with the *Essler-Katalog* misnaming it the *Die bestrafte Rachgier oder das abgebrannte Haus* in 1805. It is clear today that these are two completely different plays. The *Die Feuersbrunst* had been revealed as a copy of Johann Traeg's autograph in 1950. It is currently in the property of Yale University Library. It seems that the copyists of Johann Traeg had done a precise job, proven by the fact that Haydn's unique mordent embellishments have been reproduced accurately. However, an analysis of the lead sheet raises some interesting musical questions.

The third movement in the overture of the marionette opera and Haydn's opera *L'infedeltá delusa* correspond with each other. It seems to be logical that Haydn borrowed the part from *L'infedeltá*, since it had been written three years before *Feuersbrunst*. However, the answer is not as simple as this, for Haydn sent overtures – the overture of *L'infedeltá delusa* among them – to Artaria Publishing in 1782. He had revised several of the overtures to make their independent tuning possible.⁴¹ This gives place to the assumption that the third movement, *presto*, only got into the overture in 1782. The assumption is affirmed by the fact that the movement consisting of oboes, horns and strings suits the orchestration and apparatus of *Feuersbrunst* better. In the overture of *L'infedeltá delusa* the first movement uses horns and kettledrums as well, but timpani are not a part of the third movement.

⁴⁰ Minniear, *Marionette Opera*, 1971, p. 212.

⁴¹ Besides many others, he also modified *La vera costanza*, whose overture was originally connected to its first song. For the overture to be capable of standing alone, he altered it to a suit and closed it with a ballet taken from *Il Mondo della Luna*.

The role of kettledrums raises interesting questions about the marionette opera, *Die Feuersbrunt*. It seems unlikely that Haydn composed the kettledrum solos played at the end of the first act and in the second act the way it was noted in Traeg's copy, for they are practically unplayable. Since the autograph which Traeg's company made the copy of was lost, the time and author of these additions cannot be determined.⁴²

Early sources often confused the premiere of marionette operas with the performances of the play of 1773 that was called the same. The correspondence of titles of later performances raises further doubts. However, the lead sheet has a characteristic which undoubtedly proves the date of the performance. Namely, that this is the only Haydn opera which uses clarinet parts. Bartha Dénes and Somfai László, in *Haydn als Opernkapellmeister* review the list of the actors who served the Prince Esterházy. From this review, it is clear that only two clarinetists worked for the prince. Anton Griesbacher and Raimund Griesbacher were hired on 1 January 1776 and they left Esterház in 1778.⁴³

The *Die Feuersbrunst* is a Singspiel-like marionette opera. Dialogues connect the musical parts instead of *secco recitativos* and the opera has only one *recitativo accompagnato*. This marionette opera is one of the last Hans Wurst comedies. The humorous, warm-hearted and moving character goes a long way back in German acting. The tolerance and humour of Prince Nikolaus Esterházy reveals itself by the fact that he welcomed Hans Wurst, who acquired fame in urban comedies and in this play entertained his audience with – wearing in several different disguises – attempts to seduce his beloved Colombina from Leander, the urban nobleman. The main character speaks a Viennese accent which enhances the marionette opera's folk aspect. Odoardo, Colombina's father, who is a peasant who became rich, uses a mix of the Viennese dialect and the German literary language. The well-educated Colombina and every prestigious character – including Leander – speak northern literary German. The play uses the music as well as the language to differentiate between classes. Colombina's part is elegant, delicate, while Hans Wurst's tunes are similar to folk music, melodious and independent of the popular Italian-style opera.

The opera reaches its musical and dramaturgical peak in the first act, when Odoardo's house – as in the title – burns down. The disaster is followed by a choir. The legendary characters of German *marchen komödie* appear in the play, such as dragons and ghosts, but it doesn't lose its folk-like, direct features. With the end of the marionette opera drawing near, a dragon appears on stage, accompanied by ominous d-moll music (*Drachenmusik*). Obviously, the opera has a happy ending; Colombina and Hans Wurst find love in each other's arms. Their last duet is made unforgettable by the simple majesty of Haydn's music.

⁴² Landon, *Haydn's Marionette Operas*, 1962, p. 153.

⁴³ Bartha – Somfai – Révész, *Haydn als Opernkapellmeister*, 1960, p. 172.

Genovevens Vierter Theil (1777)

The three-act marionette opera is fourth of a series which are based upon German legends. There is a thematic connection between individual pieces, but only the fourth play can be attributed to Haydn. We have discussed previously that this opera was recorded in 1805 in the *Elssler-Katalog* among German marionette operas. However, some extraordinary questions arise. The composers name is not indicated on the libretto – which does not eliminate the possibility that Haydn had composed it, since this was the case with *Philemon und Baucis* as well. Furthermore, the *Entwurf-Katalog* mentions the play twice; first under letter “G” as Pauersbach’s libretto, then as the 8th entry on the last page lists it as a marionette opera from different authors. These make it difficult to identify the opera. It must be noted that by 1805 when Haydn compiled his catalogue, he was becoming forgetful and often mixed up dates and neglected important plays. It is crucial to note that Haydn left out the opera from the list of his own works, but mentioned it twice where he is concerned with the work of others; once at a librettist and once where he is interested in works composed by others. Robbins Landon provides the following explanation for this phenomenon: “We believe that Haydn “had something to do” with the play and composed some parts of it; however, his most important role was to gather data and create a compilation. Thus we believe it justified to list it under the authentic marionette operas, but not as an entirely genuine work.”⁴⁴

Die Rachbegierde, or Rachgier (1779)

Although in music history the *Die Rachbegierde* was often confused with the marionette opera, *Die Feuersbrunst*, with the discovery of its libretto in the 20th century, it became evident that the two plays are not the same. The monogram on the front page of the libretto reinforces the belief that it was written by Philip Georg Bader. Since most of the contemporary sources refer to it as Haydn’s marionette opera, we assume that it was his creation, even though the composer’s name is not indicated on it.

The theme of the marionette is magical, the characters are the inhabitants of Utopia, and what is more, an elfish fairy appears on stage. The libretto provides accounts of the scenery as well; it reveals information about the scenic tableau/scenic design, which had a tall building, an audience room, a shabby, but sunny room, a dark forest, a saloon, a palace garden with triumphal arches, a magnificent dining room, a garden with a perspective on the calm sea and a forest of light with fireworks.

⁴⁴ Landon, *Haydn’s Marionette Operas*, 1962, p. 183.

Other Authors' Marionette Operas Performed at Esterháza

Since records of the programme of the marionette theatre are incomplete, no conclusions can be drawn on the ratio of Haydn's and other authors' works. As was with the opera house, presumably the marionette theatre also staged only Haydn's works in its early years. However, in the year 1776 five works of other authors are listed in the programme besides four Haydn creations. Assuming that Haydn's catalogue – the *Entwurf-Katalog* – lists his entire marionette operas, leads to the conclusion that the amount of other works that had been staged in the marionette theatre was greater.

***Alceste* (1775)**

Composed by Carlos Ordoñez, libretto written by Joseph Karl von Pauersbach, based on Calsabigi's work. The marionette opera, *Alceste* was staged in 1775 in honour of Archduke Ferdinand and his wife, Maria Beatrice. The ensemble of Esterháza performed it in front of Maria Theresa in Schönbrunn in July 1777. The play consists of three acts and on the front page of its libretto the author labels it as a *sung tragicomedy*. Ordoñez, who once held high office in the court and admired throughout the empire is now seldom remembered. The fact that Haydn used one of his instrumental movements for the marionette opera *Philemon und Baucis* commemorates Ordoñez's genius. That the score of *Alceste* has no correction of Haydn is an interesting detail. Whenever works of other authors had been staged in the Esterházy court, Haydn substantially altered the piece. Haydn often made changes to the lead sheets and leading parts, composed additional wind instrument parts, quickened the tempo or cut it short when he found it necessary. The obvious reason why Haydn left the music of the *Alceste* untouched is that Ordoñez – who used to visit Esterháza often – conducted the performance himself.

***Demofonte* (1776)**

Not much information remained of *Demofonte* for the future generations, thus it is hard to determine if it was a drama or a marionette opera. Carl Ferdinand Pohl lists the *Demofonte* as one of Pauersbach's works presented at Esterháza.⁴⁵ The only traceable information is that it had been presented in March 1776, but there is no information to be found on the printing of lead sheets scores and librettos or the binding of any of them.⁴⁶

⁴⁵ Pohl, Karl Ferdinand, *Joseph Haydn*, A. Sasso, Berlin, 1875-1927. II. 9. [quoted by: Minniear, *Marionette Opera*, 1971, p. 216.]

⁴⁶ Landon, *Haydn's Marionette Operas*, 1962, p. 190.

Genovevens Erster Theil, Genovevens Zweiter Theil, Genovevens Dritter Theil (1776, 1777)

In the accounts of the season of 1776, Almanac of Gotha mentions three Pauersbach German operas with the above-mentioned names.⁴⁷ As with the most contemporary sources, German opera most likely stood for marionette opera. The scores and librettos had been lost, however the bills of printing scores and lead sheets can still be found in the Esterházy Archives. The bill made for Johan Schellinger for printing the *Erster Theil* and the *Zweiter Theil* is dated to February 1776. Another bill to Anton Franz for printing *Dritter Theil* in 1776 can also be found.⁴⁸

Die Fee Urgele (1776)

Ignaz Joseph Pleyel was one of Haydn's most promising composition pupil from 1772 until 1776, the most popular period for the marionette theatre. During this time, Pleyel's music was remarkably similar to his master's, in overall style as well as in detail. The libretto was presumably written by Pauersbach. The theme is based on a Chaucer story which was later used by Voltaire in his *Ca qui plait aus Dames (What pleases the ladies)*. The orchestral apparatus consists of flute, two oboes, two horns a kettle-drum and strings. The choir plays an important role beside soloists.

Das Ländliche Hochzeitfest (1778)

Pauersbach's last marionette opera, *Das Ländliche Hochzeitfest*, was premiered on May 15, 1776, with repetitions in May and June. In the libretto collection of Haydn, the fourteenth entry, Haydn lists the opera by „Burksteiner". Joseph Purgsteiner was a violonist and viola player in Haydn's orchestra from 1766 to 1790.

L'assedio di Gibilterra (1783)

Marionette operas in Italian were considered unusual in the Esterházy court. Existing sources list only two marionette operas that were performed in Italian – the *Didone abbandonata* and the *L'assedio di Gibilterra* –, the rest of them were in German. The premiere of *L'assedio di Gibilterra* was held on 17 May 1783. The play was staged only after several months of rehearsals and was one of the most complicated marionette operas performed at Esterház. According to extant bills it required an immense number of extras and they used

⁴⁷ Gotha Theater-Kalender, 1776, p. 184 [quoted by: Landon, *Haydn's Marionette Operas*, 1962, p. 191.]

⁴⁸ Minniear, *Marionette Opera*, 1971, p. 201.

a huge amount of gunpowder for battle scenes.⁴⁹ Its scores have been lost and the only copy of the libretto can be found in the National Széchényi Library, Budapest, but not even these confirm the name of the composer and the librettist. Mátyás Horányi, in *Eszterházi vigasságok* suggests that its text had been written by Nunziato Porta, the stage director of the theatre then.⁵⁰ Haydn lists it without a composer in his catalogue, but on an occasion mentions Pietro Guglielmire as the author.⁵¹

Afterword

During the research I have aimed at giving an extensive representation of the marionette operas and the programme of each season at Esterház. I agree with the opinion of Mőcsényi Mihály⁵² and believe that marionette operas deserve a place in the canon of classical music. It is my firm belief that like Haydn's well-known operas, the existing marionette operas are capable of proving that while they are an integral part of the 18th century Esterházy court, they transmit values for the audience of the 21st century as well.

Translated by Németh Péter

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⁴⁹ Minniear, *Marionette Opera*, 1971, p. 217.

⁵⁰ Horányi, *Eszterházi vigasságok*, 1959, p. 144.

⁵¹ Landon, *Haydn's Marionette Operas*, 1962, p. 192.

⁵² "It would be theatrically magnificent to perform Haydn's marionette operas in Pauersbach's calibre on a stage reflecting the original one." In: Mőcsényi, *CD-appendix*, List of pictures. c102.

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THE ORGANS OF THE REFORMED DIOCESE FROM ERDŐVIDÉK - EXAMINATION PAPER ABOUT THE HISTORY OF THE ORGANS¹ - PART I -

ISTVÁN ZOLTÁN KISGYÖRGY²

MOTTO:

*“Humans need to read, sing, preach, write and rhyme,
and where he nourishes and assists this,
we have to let the bells to chime,
and every organ to hoot,
and every tinkler to clang.”³*

SUMMARY. When choosing the theme of my research, I was guided by the desire to get to know and investigate the organ, as a musical instrument, and by the affection and love for my homeland. I thought that I would choose a theme and a searching area, that has been infolded only in the slightest extent, and which constitutes an important piece of the history of Erdővidék and of the reformed diocese from Erdővidék. Many researchers surveyed the organs of Transylvania⁴, among others Dávid István published his results too. With my work I would like to complete this research of great dimensions, especially the part referring to the reformed churches from Erdővidék, and to correct the occurrent false informations, and confirm them with authentic data.

Keywords: organs, history, Reformed Diocese, Erdővidék, Bardoc, Barót, Bibarcfalva, Bodos, Bölön

¹ For the fulfillment of my research, I am grateful to my professor Windhager-Geréd Erzsébet, assistant professor of the Babes-Bolyai University, Faculty of Reformed Theology, Pedagogy in Music, who helped me enlarge my knowledge of the organs with her expertise and encouragement. Furthermore, I have to thank to Dean Nagy Károly and to the priests from the congregation of Erdővidék, who helped me in my research and ensured me access to the organs and archives. I'm thanking namely to the priests Balázsi Zoltán, Bartalis Szélyes Pál, Berszán István, Fancsal Zsolt Gerő, Farkas Vilmos, Hegyi Dániel, Krizbai Imre, Molnár Sándor, Nagy Károly Kázmér, Nagy Zoltán, Sándor István, Székely Lajos, Székely Miklós és Tüzes-Bölöni Ferenc.

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³ Buzogány, Dezső – Ősz, Előd – Tóth, Levente, *The historical cadaster of the reformed congregations of Küküllő (Târnava)*, Publisher Koinoniai, Cluj-Napoca, 2008. p. 551. (henceforth: Buzogány-Ősz-Tóth: The historical cadaster of the reformed congregations of Küküllő (Târnava).

⁴ Binder Hermann, Geréd Vilmos and Kovács László Attila.

About the Reformed Diocese from Erdővidék



*The map of the reformed congregation from Erdővidék.
Made by Fehér Csanád*

Erdővidék is the historical region of eastern Transylvania, and the northwestern part of Covasna County, which is located in the southernmost part of the eastern Carpathian Mountains, in the northern part of Barcaság (Țara Bârsei). Baróti Mountains (Munții Baraolt) border it in the east, in the north and northeast by the south-Harghita Mountains, in the west by the Persányi Mountains (Munții Perșani) and in the south from Nagyajta-Bölön (Aita Mare-Belin).⁵

From the townships of the Baraolt Basin – already in the 13th century – Andrew II of Hungary, in his donation letter from 1211, mentions for the first time Barót, (Baraolt), Nagyajta (Aita Mare) and Miklósvár (Micloșoara). This period is almost identical with the sedentation of the Székely community in this region.⁶ The basin of Erdővidék, surrounded by high mountains, was difficult to approach from

Udvarhelyszék (Scaunul Odorhei) and Háromszék (Trei Scaune), which facilitated the organisation of the settlements in separate administrative territories. So, this way, in the 14th century, the Bardoc fiúszék (scaunul filial Brăduț) was founded, which belonged to Miklósvárszék (Scaunul Micloșoara) and Udvarhelyszék (Scaunul Odorhei). The third administrative territory of Erdővidék was a little part of the Felső-Fehér Shire (comitatul Alba de Sus), which was composed by Felsőrákos (Racoșul de Sus), Ürmös (Ormeniș), then by Ágostonfalva (Augustin). The name Erdővidék, which contracted the three, above-mentioned administrative territories, appeared for the first time in the 17th century, in a census from 1614, ordered by Bethlen Gábor.⁷

Benkő József wrote about the origin of the name Erdővidék, and its borders, in his *Filius Pusthumus* from 1770, as follows: „it's surrounded and enclosed with big mountains, so much so that the mountains Hagymás (Hășmaș)

⁵ Kisgyörgy, Zoltán, *Erdővidék*. Sepsiszentgyörgy (Sfântu Gheorghe), 1973. 7–8.

⁶ Benkő, József, *Filius Posthumus*. (ed. Buzogány Dezső, preed. Csáki Árpád és Demeter László), [The Institution from southeastern – The Association of Gaál Mózes], Press of Kis Miklós from the Reformed Congregation from Transilvania, Kolozsvár, 2004. 8. (Henceforth: Benkő, József: *Filius Posthumus*.)

⁷ Idem. p. 9.

and Rika - from which in the east can be approached Háromszék (Trei Scaune), in the north Csík (Miercurea Ciuc) and in the west Udvarhelyszék (Scaunul Odorhei), - spread to even one mile. (...) It can be noted, that between these mountains is located Felső Rákos (Racoşul de Sus) too, but this village [doesn't] belong to this shire. Furthermore the villages Ágostonfalva (Augustin), Ürmös (Ormeniş) and Magyaros (Măgheruş) belong to the county Fejérvár, and they are blocked by the Olt River from Erdővidék.”⁸

After the reformation, with the exception of Barót, almost the whole Erdővidék switched over to the reformed belief. In the course of the 17th century, the reformed churches started to prevail in the area, but in Felsőrákos (Racoşul de Sus), Ürmös (Ormeniş), Nagyajta (Aita Mare), Bölön (Belin), and Vargyas (Vârghiş) remained – to this day - strong Unitarian communities. In the 18th century, because of the occupancy of the churches by the count Kálnoky Ádám, lord in Miklósvár (Micloşoara), much of the population Miklósvár (Micloşoara), but mainly the servants on his land, rejoined the catholic belief.⁹

Our present-day churches almost cannot be imagined without an organ. We must know that the congregation against the volition of the priests purchased the first organs in our churches. Among others, it's attributable to this, that the organs in the reformed churches of Transilvania appear almost two centuries later after the reformation, however, the evangelicals acknowledged it already in 1709 as a liturgical instrument at the synod of Rózsahegy (Ruzomberok). From the reformed community, only the braver and wealthier communities purchased organs. Against the volition of the bishop and of the holy orders, the Sepsiszentgyörgy (Sfântu Gheorghe) church from Háromszék (Trei Scaune) in 1753, then the congregation of Köpec (Căpeni) from Erdővidék in 1756 purchased for the first time musical instrument for the church. The synod of Bögöz (Mugeni) from 1761 looked askance at the fact, that the reformed congregations are buying organs for themselves: „*We contemplate with sore at the congregation from Háromszék (Trei Scaune), that the singing with organs – introduced by the congregation from Sepsiszentgyörgy (Sfântu Gheorghe), - enthralled other congregations too, and now in all four congregations the number of organs started to increase.*” The synod couldn't and didn't want to prevent the spreading of the organs, but regulated their procurement method.¹⁰

⁸ Benkő, József, *Filius Posthumus*. 39.

⁹ Idem, p. 40.

¹⁰ Dávid, István, *Organ monuments in Transilvania*. Polis Publisher, Kolozsvár–Balassi Publisher, Budapest, 1996. 19–20. (Henceforth: Dávid, István, *Organ monuments in Transilvania*.); Máthé, János, *A The history of the reformed congregation from Magyarhermány*. Actual Print kft., Barót, 2004. 38. (Henceforth: Máthé, János: *The history of the reformed congregation from Magyarhermány*.)

Benkő József, the most authentic historiographer priest from Erdővidék, tells about the fact, that in around 1761, in the reign of the bishop Borsnyai Lukáts János, how the reformed congregations of Transilvania started to buy organs. In spite of the objection of the bishop and the church leaders, the organ spread in Háromszék (Trei Scaune) and Erdővidék.¹¹ In this, the Saxon organ builders were instrumental, because they brought from Germany the specialized knowledge needed for building organs. The organ, yet in this period too, was a kind of status symbol, hence the wealthier reformed congregations from Háromszék (Trei Scaune), despite of the prohibitions, didn't want to drop behind other Hungarian and Saxon congregations, and started purchasing organs.

As I mentioned before, in Erdővidék the congregation of Köpec (Căpeni) built for the first time an organ in 1756, which was followed by the congregation of Erdőfüle in 1761. Towards the prevention of the spreading of the organs, and to assert the hurtfulness of the musical instrument, the dioceses from Háromszék (Trei Scaune) (*Ecclesiastica Communitas from Háromszék*) made a complaint to the High Authority of the Church (*Generalis Synodus*), wherein they formulated the followings:

“Just like the mind of a restless man, who cannot have sweet dreams until he gets what he sees at others, even if he makes more damage, we are experiencing and contemplating with sore at the congregation of Háromszék, because with the introduction by propria autoritate of one congregation of the singing with organs, other congregations got enthralled too, and by now, in all four congregations, the organs started to increase, which could lead to the following inconveniencies:

1mo. The listeners are not buying organs at their expense, but from the money of the congregation, and this way when a renovation of the Church, it's Tower, or it's Bell it's necessary, they have to beg for money, when it would be better for the congregation to save that money for bigger necessities.

2do. Schoolmasters, who have been ministered praiseworthy until now, but didn't learn to play the organ, are now being discharged, and this way they are increasing the vacancies against our old Privilegium, and the Rescriptums of our Madam.

The Communitas finished:

1. Henceforth the congregations cannot buy organs with the money of the congregation, but if they want to buy, they have to contribute commonly, and have the organ done ex private sumptu.

¹¹ Benkő, József, *Filius Posthumus*. p. 91.

2. *If one congregation buys an organ, that cannot discharge it's minister, just because he can't play the organ, but they have to hire an organist, give him salary and a house, so that he can work leasurly.*

3. *Because the organ is a lightly resolvable musical instrument, if it starts to resolve in one of the congregations, they cannot repair it with the money of the congregation, they have to hire a craftsman on their own expense, because the disassembling and assembling of the organ can be costly.*

The complaint of the Háromszék Communitas was approved, expanded and made mandatory by the Generalis Synodus for the congregations in Transilvania, so that they act according to the above quoted recommendations.¹²

Against the volition of the High Authority of the Church, all the congregations of the Reformed Diocese from Erdővidék purchased organs consecutively. Hereinafter I tried to formulate the story of these wonderful musical instruments.

The History of the Organs of the reformed Diocese From Erdővidék:

1. Bardoc (Brăduț)

One-manual organ, with 8 registers, front played, with mecanical windchest

Builder: Kolonics István in 1883 as his 169th masterpiece.

Organ frame: One sectional (25) classical facade.

Disposition: Manual: C–f''' 54 sound

Principál 4'

Quint. 3'

Csucs fuvola 4'

Octav. 2'

Mixtúra 3 rows 1½'

Flotaomábilis 4'

Coppel 8'

Portunál 8'

¹² Benkő, József, *Filius Posthumus*. p. 91–92.



BARDOC

– KOLONICS ISTVÁN, 1883. –

The history of the organ: We cannot find authentic data for the time when the first church of the Bardoc congregation was built, but we can assume that it was around 1700.¹³ According to Benkő József Bardoc (Brăduț) was the branch of the Száldobos (Doboșeni) congregation, and became a separate congregation from 1710.¹⁴ The organ was always a beloved instrument of the congregation, which presumably was already built and used in the first church. A contract of building a tower remained to us from the 3th of July 1758. In 1767, the church was renovated.¹⁵ In the course of the next 100 years, the church was almost ruined, that the congregation was forced to build a new one, which was finished and consecrated in 1851. They moved here the

old organ too, which also showed the ravages of time, and Abásfalvi Balázs Mózes master from Székelyudvarhely (Odorheiu Secuiesc) was entrusted with it's reparation. Abásfalvi finished renewing the organ in the 14th of April 1854.¹⁶

The church built in 1851 was strucked so many times by natural disasters (landslip, bolt), that the authorities had to close it in 1876. It is conceivable, that the organ was destroyed too in the disaster. In 1880 – a bit far from the earlier one – started the construction of the new church, which is standing today too, and it was successfully finishd in 1882.¹⁷ Kolonics István built his 169th organ in this church.

About the reparations or renovations of the organ built by Kolonics in 1883, I didn't find any memorial in the archives. It is possible, that during the world wars, the pipes of this organ, similar to the other organs from Erdővidék, were requisited and used for military purposes. We can learn from the Presbiterary Protocol, which was opened in 1931, that in 1975 they asked the organ repairman

¹³ Magyar, Hunor – Szántó, Tünde, *The churches of the Reformed congregation from Erdővidék. Székelyudvarhely (Odorheiu Secuiesc)*, 2009. 9. (Hereafter: Magyar–Szántó, *The churches of the Reformed congregation from Erdővidék.*)

¹⁴ Benkő, József, *Filius Posthumus*, p. 149.

¹⁵ Balázs, Zoltán, *The past and the present of the reformed congregation from Bardoc.* <http://www.erdovidek.ro/egyhaziBardRef.php> (Viewed: 2010. 05. 02.)

¹⁶ Antal, István, *The transilvanian people of the reformed congregation from Bardoc.* The edition of the Dr. Fábán László Association, Barót, 2009, p. 117.

¹⁷ Magyar–Szántó, *The churches from the Reformed Diocese of Erdővidék* 9.

Crişan György from Nagyvárad (=Oradea) to fix the musical instrument made by Kolonics. Crişan arrived at the congregation with his associate Szabó Gy. Sándor, they examined the state of the organ, and made the following bid for the Presbitery:

The whole disassemblance, cleanup and repair of the organ, the cleaning and repair of every pipe, the air-tightening of the blowers and of the air-ducts, the regulating of the tracker action and of the keys, and the tuning and intoning of the whole organ was 2.500 lei. The 25 pieces of front pipe was completely missing from the organ,¹⁸ which preparing and replacement cost 7.500 lei. From the inside of the organ were missing 42 pipes, which installing needed another 3.400 lei and the leathering of the windbag another 1.000 lei from the congregation. In addition to the 14.300 lei price for the repair, the congregation had to pay the accommodations of the two-organ technician, and one “blustering day-labourer”, which helped the technicians. The repairing started in first part of june 1975, and was finished in 15th august. Next to according a one-year guarantee, the presbytery accepted the offer made in the 15th February of 1975, and paid a 3.000 lei advance for Crişan.¹⁹

I couldn't find a memorial in the archives of the congregation, about the repair of the organ after 1975. The organ of the Reformed Congregation from Bardoc it's usable today too, and it's in a very good state. According to the priest in the near future, they want to upgrade the organ with an electro-pneumatic action.

2. Barót (Baraolt)

One-manual organ, with 4 registers, short octaves, with mecanical windchest.

Builder: unkown in 1865

Organ frame: three sectional (9–9–9)

Disposition:²⁰ Manual C–c” 45 sound

Nagy dugott 8'

Kis dugott 4'

Nyolcad 2'

Félnyolcad 1'

¹⁸ The front pipes could have been missing because of requisitions.

¹⁹ The Archive of the Reformed Congregation from Bardoc I/31. pp. 408–409.

²⁰ Dávid, István, *Organ monuments in Transilvania*. p. 53.



Barót (Baraolt)

– unknown master, 1865?–

The History: The majority of the population from Barót was catholic by the end of the first part of 1900's. Thanks to the industrialization, in the centre of Erdővidék, which was slowly becoming a city, the reformed believers settled in from the neighboring villages. Today, the number of the reformed exceeds twice the number of catholic believers.

The documents mention for the first time the reformed believers from Barót in 1680, and in 1770, they reckoned up only 36 reformed believers, who must have gathered in the house of priest Cserei József, for the worships. The catholic congregation from Barót didn't welcome the new "stranger" reformed believers and the priests who went there to minister. This emerges clearly from the following words of Benkő József: "Once, when Tsernátoni Márton priest from Bodos was there to minister, he was beaten up, and threatened on his way home, so that he'll never return to Barót to minister..."²¹.

Cserei József decided, that he would build a church for the reformed believers from Barót, and in the 7th march of 1782, he asked personally for a church building permit from the Regal Gubernium of Transilvania²². In 1783, they consecrated the first reformed church of Barót.²³ Barót was the branch of Bodos until 1867, and then became the branch of Olasztelek (Tălișoara) until 1901. After the turn of the century, the number of the reformed believers and families attracted here by the industrialization, increased so much, that it became a Mother Congregation, and hereby it could choose its own priest, Kovács Sándor.²⁴

The currently useless organ with 4 registers was supposedly built in 1864-65 in the church built by Cserei. We can find a reference to this date in the presbyterian minute book from the 8th of January 1865, from which we can learn, that "our finished organ isn't paid", because from the money meant for the organ, mr. Zathureczky László paid another debt. Therefore, the Consistorium entrusted Benkő János and RácZ János, to go to the believers of the congregation and ask for other donations so that they can pay the organ.²⁵

²¹ Benkő, József, *Filius Posthumus*, p. 135.

²² Gubernium: a major administration division in Transilvania under the Habsburg domination between 1691 and 1867.

²³ Krizbai, Imre, *The reformed congregation from Barót*. <http://www.erdovidek.ro/egyhazi/BarRef.php> (Viewed: 2010. 05. 20.)

²⁴ Magyar-Szántó, *The churches of the Reformed Congregation from Erdővidék*. p. 11.

²⁵ The Archives of the reformed congregation from Barót, I/12, p. 20-21.

In the 21st of May 1887 the reformed-evangelical church from Barót and the organ builder from Brassó, Nagy József entered into a contract to rebuild the organ made in 1865.²⁶ The congregation decided in the 7th of April 1885 to entrust Nagy József with the building of a new organ, and to build in the usable parts of the existing organ into the new organ. Because of lack of money, the building and the handover delayed until November 1887. They organized a gathering, which was led by Zathureczky Gábor, Zöld Sándor, Bartha József, Kovács György and Antos József vezetésével, and they gathered 246 forint and 82 krajcár. The price of the organ was 255 forint and 40 krajcár. The congregation from the school fund covered the difference.²⁷

For the handover they invited Hegyi János expert and Jakab Dénes and Bartha József adepts, who examined the internal structure and the sonority of the musical instrument. The three invited stated that the organ was built according to the contract, and proposed „to thank and acknowledge the hard work of Mr. Nagy József organ builder.” After granting the motion, the presbytery established and paid the accommodation of the two assistant for 21 days (1 forint 50 krajcár daily) and reimbursed the travelling expenses of Hegyi János (5 forint).

In the minute book of the presbytery meeting convoked in the 24th of May 1903, we can read that Csioflek Miklós organ and harmonium builder from Brassó (Braşov) was in a tranzit in Barót, where he visited the priest, and made a reasonable offer for the repair and cleaning of the church organ. Csioflek guaranteed that he would finish by Pentecost. Regarding to the expenses of the repair, they agreed with the organ builder in 30–40 corona. The church cashier said, that “The church doesn’t have any money for the repair”, so they started a gathering. The priest “invited the gracious heart to donate for achieving a noble and saint goal”, and they started the gathering at the meeting amongst the members of the presbytery.²⁸

In 1917, the metal organ pipes were taken for military goals along with the smaller bell of the church. After this, the metal pipes were substituted with wooden pipes.²⁹ In the years of 1920, they asked Kós Károly to make the plans of a bigger church. The architect fulfilled the request, but the building operations didn’t start because of the global economic crisis. In 1933, the congregation built a community centre, a so-called “reformed cultural centre” on the plot bought downtown, which was transformed into a church in 1947, and later they built a tower next to it, based on the plans made by Debreceni László. The old small church was sold to the Baptist Church, which is using it today too.³⁰

²⁶ The Archives of the reformed congregation from Barót, I/12, p. 69.

²⁷ Kese, Jenő, *Dates for the history of Barót city. II. volume*. Manuscript, The Archives of the reformed congregation from Barót, p. 344.

²⁸ The Archives of the reformed congregation from Barót, I/13, p. 58–59.

²⁹ Kese, Jenő, *Dates for the history of Barót city. II. volume*, p. 344.

³⁰ Magyarai-Szántó, *The churches of the Reformed Congregation from Erdővidék*, p. 12.

In 1948, the organ was moved from the small church into the new one, where “it was set by reformed parishioner Balázs Béla handyman from Barót”. They redeem a few metal pipe register for the organ, but the congregation cannot enjoy its decaying sonority for long, and soon they retire it. In place of the organ, they make the service on a harmonium borrowed from the Evangelic Church, which then is changed to an electronic one.³¹

In 2nd July of 2006 the current church of the congregation – designed by Levein de Putter – was consecrated, they started the reconstruction on the old church to build a parish.³² The remained parts of the “old” organ were transferred to its current location, in the upper circle of the new church, where it’s waiting for restoration.

3. Bibarcfalva (Biborțeni)

One-manual organ, with 7 registers, front played, short octave, with mechanical windchest.

Builder: Balázs Mózes in 1855.

Organ frame: Five sectional (6–4–7–6–4) historical facade.

Disposition: Manual: C–c” 45 sound

Principál

Nyolczad

Erdei fuvola

Fedett fuvola

Vájt fuvola

Mixtur

Ötöd

³¹ Kese, Jenő, *Dates for the history of Barót city. II. volume*, p. 344–345.

³² Magyar-Szántó, *The churches of the Reformed Congregation from Erdővidék*, p. 12.



*Bibarcfalva
– Balázs Mózes, 1855 –*

The history of the organ: In Bibarcfalva, in the place of the present-day church, there was a medieval zion in the 14th century, from which only remained the walls of the craft, with a mural portraying Saint Ladislaus. The mural perpetuates a scene from the the battle in Csernáton (Cernat) from 1368, when the Hungarian troops heroically repulsed the kun and besenyő troops. In 1762 was the first transformation and expansion of the Zion. In 1794, using the plans made by Sáfrány Ferentz, they built a tower next to the church, and in 1897 after building the aisle, the building gained its current shape.³³

From the inventory minute book made in 1799 we can learn, that the interior and the furniture was in ruins. Also in this minute book is stated “we have in this church a bad organ, with four mutations, without paint” The repair of the church started quite early, in 1800, but there wasn’t any memorial referring to the state of the organ.³⁴

The next time when the congregation is showing tendency to repair the organ is in 1843, and they organize a gathering. The register of collecting the donations says “240 rebus forint”, but the repair didn’t take place. It’s possible that the musical instrument was not repaired at all, because in 1855, for a 450-forint expense, the congregation had made an organ with “6 mutations”, about which builder unfortunately we don’t have any authentic data.³⁵ Perhaps Dávid István used this same source, because we can read the followings in his book: “The current organ is with short octave, with 7 registers, supposedly it’s from 1855, and its builder is unknown.”³⁶

In the course of my research I’ve found a script in the minute-book of the presbytery meeting held in 28th January of 1855, in pursuance of which the presbytery authorized Bartha József school master, Gáspár Ferenc judge and Bertalan Sándor judge, to find and ask a master for “The noble and saint

³³ Magyar–Szántó, *The churches of the Reformed Congregation from Erdővidék*, p. 14–15.

³⁴ *The history of the evangetic-reformed Congregation from Bibarcfalva*. From the story written by Borsay László in 1906, a copy was made by Molnár Béla in 1943.– which can be found under D/56 in the Archives of the reformed Congregation from Bibarcfalva. The Archives of the reformed Congregation from Bibarcfalva., IV.a, p. 5.

³⁵ The Archives of the reformed Congregation from Bibarcfalva., IV.a, p. 7.

³⁶ Dávid, István, *Organ monuments in Transilvania*. p. 56.

congregation of Bibartzfalva” who will build an organ for the congregation. The commissioners have found and asked Balázs Mózes³⁷ organ builder to fulfill the task. A proof is the acquittance about the acceptance of advance, which literally contains the followings::

„Acquittance

About those 100. Százpengő Hungarian forints, which I accepted as an advance from mr. Gáspár Ferenc the judge of the reformed-evangelic congregation of Bibarcfalva for the organ building, and which I acknowledge and attest on Bibarczfalva, 17th February of 1855.

*Balázs Mózes
Organ builder³⁸*

I could not find other organ building contracts or other documents about the organ building, but based on the quoted text, and compared with the outlook of the organ built by Balázs Mózes in 1860 in the Unitarian Church from Homoródkeményfalva (Homorod-Chemenfalău), it may be hypothesized that it's his work.

In the presbytery meeting held by the priest's house in 23rd September of 1866 there was present as a guest Kolonics István organ builder. The presbytery ordered from Kolonics an organ with 6 variations, next to paying 400 forint, and conveying the existing organ. The Kolonics offer for the content of the new organ, summarized in 16 point, contains the followings: Principal 4 feet, 49 sounds made of zink; Octave 2 feet, 49 sounds, also made of zink, Kvinta 1 and ½ feet, 49 sounds; Mixture 1 feet 2 row; Copula Minor 4 feet, 49 wooden sound; Copula major 8 feet wooden piped with 49 sounds and Tremula. The keys of the console were supposed to be made by wood, and wrapped in white bone. The exterior painting of the organ is white, with gilded ornament. The deadline for finishing the building was guaranteed by the master until the end of May 1867. The contract stipulated: *„the organ promised for more the 400 forint will only be transported by the congregation to Kézdivásárhely when the new organ is ready to use.”* Therefore, in the 16th point of the document the congregation specifies that:

„The master is responsible for the new organ for 10 years, and if the congregation doesn't like the new organ, the master has to take it back without any expense, and to put the old organ back to its place.”³⁹

³⁷ Balázs Mózesorgan builder built organs between 1845. and 1870. in Transilvania. He built 5 organs aside from the one in Bibarcfalva. DÁVID István: *Organ monuments in Transilvania*. 184.

³⁸ Archives of the reformed Congregation from Bibarcfalva., I/16. the prebytery minute-book from 28th january 1855.

³⁹ Archives of the reformed Congregation from Bibarcfalva., I/16. The presbytery minute-book from 23rd september 1866.

I couldn't determine if the organ promised by Kolonics was finished or not. Kolonics promised the building of an organ with 6+1 registers (Tremula) and 49 sounds⁴⁰. Currently the church has an organ with 7 registers, 45 sounds, without tremula, which was built in 1855⁴¹.

When I was there, I couldn't determine the foot numbering of the organ registers. Unfortunately, the congregation can't enjoy its sounding because of the absence of a chorister and the false sounding of the organ.

4. Bodos (Bodoș)



Bodos

– Kolonics István, 1865 –

One-manual organ, with 6 registers, front played, short octaves, with mechanical windchest.

Builder: Kolonics István in 1865.

Organ frame: One sectional (17) classical facade.

Disposition: Manual: C–c” 45 sound

Mixtúra 2 rows 1'

Octáv 2'

Kvinta 1 ½'

Kopel 8'

Flota minor 4'

Principál 4'

The history of the organ: Bodos was one of those settlements of Erdővidék, which during the reformation first switched to the new doctrines. Its neighbor settlement is Nagybacon (Bățanii Mari), which acknowledged and accepted the reformation of Luther, which soon spread in the surrounding villages: Kisbacon

(Bățanii Mici), Szárazajta (Aita Seacă), Bibarcfalva (Biborțeni) and Bodos (Bodoș). We can't find any memorials, of how did Bodos's population switched to the reformed belief. The village had three churches over the times. We don't have exact data about the location of the first church, but according to assumptions it was somewhere in the midpoint of the road between Bodos (Bodoș) and Bibarcfalva (Biborțeni). The second church was in the village, but in 1788, in the letter addressed to the "Regal Gubernium" the congregation asked a build permit for a new church. The second church collapsed because of a landslip and became unusable. The location of the third, - and currently used –

⁴⁰ Idem.

⁴¹ Dávid, István, *Organ monuments in Transilvania*. 56.

church, was pointed in the southern height of the village, and was consecrated in 1794, “to be the House of God through centuries, and to preach the beliefs of the congregation from Bodos for centuries”. The first organ of the church is mentioned for the first time in 1824. Perhaps, it was an organ which blowers a strap was pulled. About this, we can read in a minutes-book of a reception of a ringer from 1824, according to which the person entrusted with the tolling “had to pull the strap of the organ” too. In the „*Conscriptio*” made in 1837 by Bartha Sándor and Szárazajtai Incze József it’s written the interior and exterior build of the church, and its state: „*The organ is placed in the eastern part [of the church], and it’s painted to blue.*”⁴²

By 1852 the sounding of the organ was damaged so much that the congregation was forced to repair it. Perhaps, the repaired organ wasn’t able either to satisfy the needs of the congregation, because the general meeting decided in 1860 the building of a new organ.⁴³

In 5th march 1860, the congregation from Bodos had a church meeting, and they set on the items of the agenda “to buy a new organ instead of the old and decayes organs or to repair the existing one”. After the approving from the church meeting, they adjudicated to collect bounties. In the 17th November of 1861, they established a commition for supervising the fund collecting. The members of the Commition: Budai József, Fábíán Márton, Dávid József és Józsa Péter, who undertook the collecting of the money necessary for the organ building. The list of the givers and the correct amount of their donation can be viewed in the file named Organ buying causes opened in 1860 in the Archive of the Bodos Congregation marked under the C.7/15.⁴⁴

The general meeting from the 1st October of 1864 decided, based on the collected amount of money, to ask Kolonics István organ builder from Kézdivásárhely (=Târgu Secuiesc) for building a new organ with 6 registers. The price for the new organ was set to 600 Forint, half of which, 300 forint was paid in advance, and the remained 300 forint was paid after the organ was finished.⁴⁵

In the contract signed in 23th October of 1864, Kolonics engaged to build a “six variations organ”. Reffering to the structure of the organ, the followings can be read: Az orgona szerkezetére vonatkozóan a következők olvashatóak: principal 4 feet, 45 sounds (42 pipes from zink, in the bass pipe from 3 woods); principal octave 45 sounds from zink; kvinta 1½ feet, 45 sounds from zink; 1 feet, two rows mixture from zink, copula 8 feet with wooden pipes,

⁴² *The history of the reforme congregation from Bodos.* The archives of the reformed congregation from Bodos. p. 6–9.

⁴³ Dávid, István, *Organ monuments in Transilvania.* p. 56.

⁴⁴ The archives of the reformed congregation from Bodos, C.7/15.

⁴⁵ The archives of the reformed congregation from Bodos, T.23. 152.

flota minor 4 feet also with wooden pipes. The organ's console was made from white bone; "the overtones" were made from black wood. The congregation asked the blower with "one swipe and wind chest". In reference to the organ body, the contract stipulates a painted one, with gilded ornaments. In addition, it was added to the contract – against the resolution from 1st October 1864 – that by the 1st of October 1865, the congregation will send 400 forint by post to the address of Kolonics István from Kézdivásárhely (Târgu Secuiesc). The remained 200 forint will be paid to the builder or its family within 2 years after the assembling of the organ in "january" 1866.⁴⁶

The old organ was sold by the church for 40 forint to the greek-catholic church from Zalanpatak (Valea Zalanului). The organ was repaired the the local chorister in 1910, then in 1915, namely by Gáspár Albert for 160 and 50 corona wage. In 1918, the military purchased the zink organ pipes. They carried zink pipes which weight 23 kg and 30 dkg, for which the church got 442, 70 corona. In 1930 the interior and the exterior of the church was renovated with the organ. At the festivity of re-consecration the renewed church, Kovács Sándor deanery said the following words: „In the years of 1929 and '30 the congregation from Bodos went through some major changes. The church, the tower, and the fences were repaired. The slight white tower next to the white church it's like a laughing child in the arms of his mother. (...) The useless organ was repaired for 55.000 lei, and ornamented with front pipes. This repair, this purity shouts with mute words: This church is the House of God!”⁴⁷

According to the priest, the organ was repaired and cleaned for the last time in 1970 by the chorister from Felsőrakos. We don't have knowledge if in the past 40 years the church organ was repaired. Currently its sounding is a little false, but the congregation is still using it.

5. Bölön (Belin)

One-manual organ, with 6 registers, front played, with mechanical windchest.

Builder: Nagy József in 1881.

Organ frame: Three sectional (9–9–9) classical facade.

Disposition: Manual: C–f” 54 sound

Principál	4'
Salicional	8'
Rezgőfuvola	8'
Quint	2 $\frac{2}{3}$ '
Mixtur	3 rows 2'
Kisfuvola	4'

⁴⁶ The archives of the reformed congregation from Bodos T.23. 153–155.

⁴⁷ *The history of the reformed congregation from Bodo*, p. 9–10.



Bölön
– Nagy József, 1881 –

The history of the organ: Bölön, the southeast settlement of Erdővidék, is located on the right side of the Olt River. Its habitants form a strong Unitarian community since 1557, the number of the reformed believers doesn't reach 200 souls in the presence either.⁴⁸ In 1770, Benkő József wrote the followings about the reformed people in Bölön (Belin): „Bölön has a very few reformed believers, the majority of its population is Unitarian.”⁴⁹ The reformed Bishop, namely Csulai György, mentioned the reformed church from Bölön for the first time in 1653. This church was enlarged in 1712, when it gained its present shape.⁵⁰

The congregation built its first organ in 1816. In the settlement from 4th June of 1816 – made between the principals of the congregations and the organ builder – we can read that the Reformed Congregation from Bölön „agreed with Mr. Boldizsár Tamás organ builder in a new, five variations organ, for 450 german forints, and for aprox. 64 liters of wheat...”. The congregation agreed, that „after the organ it's finished and they bring it to the congregation to set it up, until it's done, the Congregation will feed” Boldizsár Tamás organ builder. Boldizsár assured the principals, that he doesn't have any other work except this one, and he won't accept new ones until this one is finished. The deadline of finishing the organ was Saint Martin's day⁵¹, settled by the committee. The organ builder got 50-forint advance, to facilitate the beginning of the working.⁵²

The first resurrection of the church took place in 1851.⁵³ According to our knowledge hereinafter they didn't repair, or transform the organ. The cause of the organ was not brought up until 1881 in the Reformed Congregation from Bölöni.

⁴⁸ Magyar–Szántó, *The churches of the Reformed Diocese from Erdővidék*. p. 20.

⁴⁹ Benkő, József, *Filius Posthumus*. p. 141.

⁵⁰ The official homepage of the Reformed Congregation of Bölön:
http://refbolon.5mp.eu/web.php?a=refbolon&o=7wcx0Aigu_ (Viewed: 2010. 05. 24.)

⁵¹ The Day of Saint Martin is celebrated by the popular custom on 11th november. Szent Márton Napját a népszokás november 11-én ünnepli. Saint Martin from Tours, missionary born in Pannonia was buried in Tours, above his grave they built a zion.

⁵² The archives of the reformed congregation from Bölön, C.7./1816.

⁵³ The official website of the reformed congregation from Bölön:
http://refbolon.5mp.eu/web.php?a=refbolon&o=7wcx0Aigu_ (Viewed: 2010. 05. 24.)

The contract about building the next organ for the congregation was signed between the principles in 25th February of 1881 in Brassó (Braşov) and between Nagy József organ builders. In the contract we can read that „*the evangelic-reformed congregation from Bölön needs a new organ...*”. Referring to the structure of the organ they agreed in a one-manual, 6 variations musical instrument. Its blower was asked to be put in the bolster of the organ frame, which could be pumped with a pedal. About the organ frame they wrote the followings: „*The interior part of the console is covered with polished walnut, the exterior part [of the console] is painted with light skyey oilpaint, the keys are made of white bone and ebony tree, the variations names and measures are written by letters under a thick glass.*” After the descriptions of the organ they agreed in the value of 800 forint. The dead-line of finishing and delivering the organ was set by Nagy József to 31st July of 1881. According to the document, when they signed the contract, the principles of the congregation paid 200 forint advance for the organ builder. The payment of the second part was set for 1st June. At that date, they pay another 150 forint for Nagy József. The remained amount will be paid after the delivarence and setting up of the organ. The old organ was included in the price in 100 forint value, and this was deducted from the total price. „*Nagy József master guaranteed a 5 year old warrant for the organ, within this period he’s obligated to correct every failure occurred.*” Nagy József organ builder and Tőkés Miklós, Nagy Teréz, Nagy Tamás, Antal Albert the commissioners of the church, and Tana Sámuel and Barabás Károly witnesses, signed the contract.⁵⁴

In September 1918, the commissioners of the National War department Ministry arrived in Bölön too, to requisite the organ pipes. From the organ made Nagy József they took 17 pieces principal with 4 foot, and 10 pieces of the Quint pipe 2 $\frac{2}{3}$ foot, their total weight was 29.5 kg.⁵⁵

In 1945 priest, Nagyobb Péter made the following appeal to the congregation: „*I ask fondly every member of my congregation to donate a trifling amount to support the congregation, so that we can repair the church organ, which has now two useless variations, and because of that the organ is barely singing, by the organ repairmen Magyar Árpád.*” The priest, Pál Tivadar chorister, and Nagy András school principle with 1000 lei per head opened the donation. During the offerings, they gathered 28.170 lei.⁵⁶

Magyar Árpád made the last repair of the organ from this above-mentioned amount, supposedly.⁵⁷ On the organ repaired after the II. World War they didn’t make any repair.

⁵⁴ The archives of the reformed congregation from Bölön, C.7./2.

⁵⁵ The archives of the reformed congregation from Bölön, C.7./3.

⁵⁶ The archives of the reformed congregation from Bölön, C.7./35/1945.

⁵⁷ The official homepage of the reformed congregation from Bölön:

http://refbolon.5mp.eu/web.php?a=refbolon&o=7wcx0Aigu_ (Viewed: 2010. 05. 24.)

In 2004, the congregation started the renovation of the collapsing church building, which was mostly regretted without fail by the organ. During the renovations, almost 80% of the building was rebuilt; the upper circle – where the organ was placed – was demolished. Incompetent workers moved the organ downstairs, and the organ got totally destroyed. The original (lightblue and gilded) colour was painted bourdon, so that it fit to the new interior of the church. Today, the organ built in 1881 by Nagy József is useless; it is furniture in the church.

Translated by Inczefi Gyöngyvér

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THE HEALING POWER OF MUSIC. MUSIC IN PRACTICE

SZILVIA TÖRÖK¹

SUMMARY. Feelings, emotions – musical ones too – are constituted by the simplest elements, which form the basis of psychological phenomena. Their knowledge is indispensable in order to be able to approach the psychology of hearing, of sound and music psychology. The brain research conducted in the second half of the 20th century has demonstrated the fact that the right hemisphere is the one responsible for music: it has the functions of recognizing melody, while the left one to identify rhythm. Music has a particular effect on the aesthetic functions of emotions, polishing, educating and - if need be – healing them. The most important role of music, however, is preventing the possible ailments of our emotional world.

Keywords: aesthetics, music therapy, emotion

*MOTTO: "There is no complete spiritual life without music,
for the human soul has regions
which can be illuminated only by music."
Kodály Zoltán*

Introduction: The psycho-aesthetic characteristics of music

In order to be able to define those feelings and emotions to which musical feelings belong to, we must firstly be acquainted with the basic elements that make up the foundation of the psychological phenomena.

At the beginning of the 18th century, a new chapter into musical research had begun in Europe, based on scientific investigation. Two separate movements can be distinguished: on the one hand, there is the school of psychology, which uses music therapy strictly for the treatment of psychological illnesses and is recognized as being a subspecialty of psychology. In contrast, the other approach focuses on studying the biological effects of music, stressing on its physical, scientific facet, thus offering the possibility of incorporating music therapy within the field of natural sciences (medicine, biology, physics, etc).²

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² <http://www.freeweb.hu/teha/music2.htm>

Until the middle of the 19th century, the following aphorism was meant to describe the brain and its workings: „Textura obscura, obscuriores morbi, functiones obscurissimae”, as in having: “An obscure texture, more obscure diseases, and the most obscure functions”.

It was in this time they first started to study the connection between the brain and the organs that made hearing and vision possible. Psychological research institutes were created and every new discovery was put into play for the development of psychology.

German philosopher and psychologist Carl Stumpf (1848-1936) played a decisive role in the history of music psychology. In his study *Tonpsychologie*, Stumpf based his most difficult experiments in music psychology on the theories of psychologist Franz Brentano (1838-1917).³ In his later writings, we already find traces describing the experience of musical forms. Ernst Kurth and Albert Wellek continued the work. While Kurth was preoccupied with verbal behavior, with observing the process of judgment related to music, Wellek substituted Stumpf's ‘psychology of hearing’ with the concept of ‘tone-psychology’, referring to his research on simultaneous phenomena. Today we call this field by the name of *music psychology* and investigate these phenomena mostly from a psychological standpoint.⁴

Up until the first half of the 20th century, psychological phenomena were studied as human experiences or human behavior, for there was little information concerning the brain as such. The brain research that developed after the 1950s had as its core the investigation on the foundations of known psychological processes and phenomena and their scientific explanation. It also made possible – with the help of specialized tools – to visualize the live human brain and the chemical and electrical processes that take place inside of it. This is how it was discovered that behind anxiety, depression, coercion thoughts or even hallucinations actual brain modifications could be detected and measured.

Of course, it is a well-known fact that the human brain has two hemispheres, which both have distinct and complementary roles. The left hemisphere is rather linked to reason, it helps us to make sense of the world based on logical thinking, while the right hemisphere does the same thing only with the help of emotions, fantasy, intuition. The two re joined together by a network of nerves. The right hemisphere is more musical, it has the function of identifying melodies, while the left one does recognizes rhythmic patterns. These are learnt traits and the consequences of brain maturity.⁵

³ Ionescu, Constantin A., *Istoria psihologiei muzicale (The History of Music Psychology)*, Editura muzicală, București, 1982, p. 11.

⁴ Brockhaus – Riemann, *Zenei lexikon (Music Encyclopedia)*, Zeneműkiadó, Budapest, 1985, music psychology

⁵ Lindenbergné Kardos, Erzsébet, *Zeneterápia szöveggyűjtemény (Music Therapy Reader)*, Published by Kulcs a muzsikához, Pécs, 2005, p. 129.

The questions of which came first, which one is more important, 'superior', or which one would 'define' the other are merely circular chicken-egg questions, to which each person could give different answers based on their own personal taste and liking".¹⁰

However, we could also say that "music is man's own invention, which exists so it could be heard by more people"... – in the same manner in which we cannot live without listening to music, for this makes us happy – and other than words, music expresses best our own happiness.

The power of music

*"All animals, except man, know
that the principal business of life is to enjoy it."*
Samuel Butler

*"Music is the voice that tells us
that the human race is greater than it knows."*
Marion C. Garretty

1. Music as a psycho-aesthetic phenomenon

Art sociology and art psychology could not be supported without adopting an aesthetic attitude. The role of aesthetics is to determine the content of art and the manner in which this content comes into form (and vice versa, the way in which we can find content beneath the form of an artwork).¹¹

Music is true revelation, the manifestation of something that cannot be expressed by way of any other "language". In other words, music wakes up the souls of the audience and conjures them to join it, vibrate together with it; it calls on their most intimate exuberance and imparts that indescribable feeling with them.

Doubtless, every art form has this unifying power to a certain extent – it retunes, rearranges and harmonizes the soul. However, not a single art form has the sheer amount of power music possesses.¹²

Similarly to other dynamic forms of art, the functional aspect of musically metaphorized feelings is due to the dynamic nature of the acoustic material: musical sounds exist only in and through movement, their creation resides in the

¹⁰ Bánki, Csaba M., *Életünk és az agy (Our Lives and the Brain)*, Biográf kiadó, Budapest, 1995, p. 152.

¹¹ Vitányi, Iván, *A zene lélektana (The Psychology of Music)*, Gondolat Kiadó, Budapest, 1969, p. 9.

¹² Hartmann, Nicolai, *Esztétika (Aesthetics)*, Translated by: Gábor Bonyhai, Magyar Helikon, 1977, p. 315.

articulation and organization of movement; the musical sound is equally dynamic whether analyzed as an element of artistic reality or viewed as a manifestation of a sensualized ideal.¹³

The power and miracle of music resides in the fact that it has the ability of transporting the listener – even if he/she has no prior education in this regard - to a “different dimension”.

Music plays a great role in our lives: it soothes and gives joy to our souls, moves our bodies and last but certainly not least channels our thoughts in the right direction. Music is a universally accepted communication tool. It has been used since ancient times to express emotion, and with its help, certain thoughts and feelings that could not be put into words can still be conveyed. Classical music composers – Back, Vivaldi, Mozart, Beethoven, Verdi, Chopin, Strauss etc. – created such miracles that have the ability to carry audiences on a so-called “emotional roller coaster”.

The fact that music whisks us away is perceived as a sort of spiritual rapture, the delight of self-surrender takes hold of the soul; it contracts and relaxes, thus melting away its tensions and spasms.

These are not by any means restricted to great, serious music, which requires a lot of exertion from our part during its audition. It is also valid for a lighter, more playful music – to dance music, marches, lively songs, to the capriccio – only these pieces take us onto less lofty heights. However, these can also have the same purity and ethereal quality; only the depth of enjoyment differs, while it seizes a different level of spirituality.¹⁴

2. The Positive and Negative Effects of Music on the Nervous System

The physiological effect of music is a well-known fact that has been empirically proven. It influences the involuntary nervous system, regulates the cardio-vascular system and blood pressure, and affects breathing. It could generate an overall relaxed mood, or it could initiate action; it also lowers the pain threshold.

Music's effect on living creatures had been evident since the age of the Neanderthal man, for he had already employed a technique only recently proven by today's medical community, namely the fact that the employment of different rhythms can be used to activate the rhythmic functioning of the body and the involuntary nervous system. The so-called *stimulating rhythms* activate the sympathetic nervous system (raising stress levels, elevating blood-sugar levels,

¹³ Angi, István, *Zeneesztétikai előadások (Lectures of Musical Aesthetics)*, Vol I. II., Scientia, Cluj-Napoca, 2003, p. 103.

¹⁴ Idem, p. 318.

heightening muscle activity, as in war dances), while melodies focus on the parasympathetic nervous system, which has the opposite effect on the body, calming the tired warriors after hunting. Naturally, ancient cultures have discovered this through their experience and employed it to improve their lives.

However, depending on the situation and certain conditions, music can also harm the human body system. For instance, when the music that we listen to exceeds 65 decibels, it becomes harmful, while over 90 decibels it can provoke the dilation of pupils, raise adrenaline levels, cause heart palpitations, insomnia, epileptic crises, temporary or even long term deafness.¹⁵ At the same time, total phonic insulation can also cause harm: a Paris-based Institute for Music/Acoustic Research and Coordination has concluded that a person who is entirely isolated phonically starts feeling his/her own heartbeat and blood circulation.

In addition, these negative modifications can arise not only when the proper decibel levels had been exceeded, but also depending on the type of music listened: for instance, at the modification of rhythmic frequencies, at the acceleration of certain musical fragment, in case of dissonance.

3. Some aspects concerning the history of music therapy

According to an old Chinese tale, there is a frightening melody, the Cing-Kiao, the melody of destruction, which - when it was played by a musician at the order of ruler – gathered black clouds in the sky, started a storm, had bricks fall down from the roof, caused the columns of the terrace to crack and the entire castle was flooded. The ruler had trouble sleeping that night. He soon lost his mind and died. In the Chinese philosopher Hsün-Tsu's writings (cca. 300 BC) he says that music brings about inner harmony, joy, goodness, converts morals, and changes a person. According to him immoral music is "harmful, dangerous" for a person will become vulgar, menial and rebellious.¹⁶

Nevertheless, ancient tales spoke about not only a music that devastates, but also about one that does good; in ancient cultures music is represented as the gift of gods, which endow musicians with miraculous powers. One of the most famous among them was Orpheus, who charmed all living things around him with his lyre; the enchanting music made savage beasts to follow him, while the gods of the underworld - tamed by his music – gave him back his departed wife, Eurydice.¹⁷

¹⁵ Athanasiu, Andrei, *Medicină și muzică (Medicine and Music)*, Editura Medicală, București, 1986, p. 52.

¹⁶ Lindenbergné Kardos, Erzsébet, *Zeneterápia szöveggyűjtemény (Music Therapy Reader)*, Kulcs a muzsikához kiadó, Pécs., 2005, p. 10.

¹⁷ Ibidem

Homer's famous hero, Odysseus had also encountered the magic of music throughout his adventures: in the vicinity of an island surrounded by rocky reefs, the seductive song of a mermaid was heard – the ones who could not resist that song sailed into the reef and died -, but he managed to outsmart the mermaid by stuffing his mates' ears and tying himself to the mast of the ship, thus nobody getting hurt.

Greece is viewed as the bastion of music. Damon, Pericles' music master taught that the "soul" is made up of movements, which can be influenced by music. Plato writes in his Republic: "There can be no nobler training than that; [...] musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful [...]. Indeed, at the heart of music lies education."¹⁸ According to Aristotle music has a threefold function: entertainment (amusement), to calm and sooth the soul's harmful urges, and an educational one – thus making music become a tool that helps shape a man's education according to the goal of the state.¹⁹

The Greek culture was the first one that used precise mathematical formulas in the field of music as well. Music and tone alike have received important roles in the process of healing. Pythagoras discovered the distances between frequencies, which define our music until this day. He considered it crucial to listen to a melodious music while working.

The Greeks have already linked their scales to different moods – in their own terminology.²⁰

- Ionian: soft melody type, suitable for drinking
- Dorian: solemn, dignified
- Phrygian: exciting, could stimulate the listener to the point of frenzy
- Lydian: expresses pain, lament, sorrow

This goes to show that "the name of the eight scales identified by numbers within the system was modified most likely in the 9-10th century based on a terminology borrowed from ancient Greek music, although their meaning differed from that of the ancients. For certain scales of the succession in the Middle Ages (Dorian, Phrygian, Lydian, Mixolydian) were based on the note D, forming an ascending scale of four degrees, whereas in antiquity the same meant a descending scale starting from the note E".²¹

¹⁸ Ibidem

¹⁹ Idem, p. 11.

²⁰ The modes have suffered various renaming processes throughout the aesthetics of the Middle Ages. (More in: Knud Jeppesen, *Ellenpont (Counterpoint)*, Zeneműkiadó, Budapest, 1975.

²¹ Jeppesen, Knud, *Ellenpont (Counterpoint)*, Zeneműkiadó, Budapest, 1975, p. 65-66.

Table 1

Antiquity		Middle Ages
Mixolydian		
Lydian		
Phrygian		Dorian
Dorian		Phrygian
		Lydian
		Mixolydian

Their name changes took place in the 9-10th century and can be explained by the inconsistent transfer of names from the Greek terminology to the Gregorian one.²² Bárdos Lajos uses the same argumentation when demonstrating that “by a rupture within the live tradition of the ancient culture, the western composers of the Middle Ages renewed differently the old scale titles. Another possible source of the misunderstanding could have also been the fact that the Greeks wrote their scales in a descendent direction. Hence, their basic notes: Dorian – Phrygian – Lydian - Mixolydian – Aeolian were in a descending succession and not an ascending one (E-D-C-H-A)”²³ The differences are clearly visible on the table. It creates its own system in light of today’s traditional (folklore) music, while it augments the interpretations given to it in the Middle Ages. The system – which was originally made up of only the four authentic modes – has been broadened to include all seven notes of the scale; whereas it also sheds light on the plagal scales belonging to them. Moreover, it compares them to the ancient systems:

²² „Besides the actual ‘authentic modes, the Greeks also had a so-called transposed system also. This was created by transposing the original modes within the E-E octave and completed the new 8 note scales so they would develop into a scale that was similar to our today’s minor scale ranging on two octaves.”

²³ Bárdos, Lajos, *Modális harmóniák (Modal Harmonies)*, Zeneműkiadó, Budapest,, 1961, p. 26.

Table 2

The authentic scale of the modes		numbering melodic dominant		Ancient Greek Name :
		aut.	plag.	
				Phrygian
Dorian		I	II	Dorian
Phrygian		III	IV	Hypolydian
Lydian		V	VI	Hypophrygian
Mixolydian		VII	VIII	Hypodorian or Aeolian
Aeolian		IX	X	Mixolydian or Hyperdorian
Locrian		—	—	Lydian
Ionian		XI	XII	

Therefore, the correspondence is as follows:

- Middle Ages	Antiquity
- D Dorian	Phrygian
- E Phrygian	Dorian
- F Lydian	Hypolydian
- G Mixolydian	Hypophrygian
- H Hypophrygian	Mixolydian or Hyperdorian
- C hypolydian	Lydian
- D Hypomixolydian ²⁴	

A correspondence has been found between musical instruments and scales also: chord instruments were tied to the Dorian scale, while the flute to the Phrygian one...

Neither Monteverdi and Bach's interpretation of a musical chart nor Wagner's leitmotif²⁵ do not move that far away from the Greek's moral attitude. Music continues to be the materialization of the ethos-affectus relationship.²⁶

²⁴ Angi, István, *Az éthoszrendek szimbolikája a gregorián ének történetében (The Symbolism of Ethos Structures in the History of Gregorian Chant)*, in: *Psallite Sapienter. Festschrift zum 80. Geburtstag von Georg Béres*, Szent István Társulat, Budapest, 2008, p. 69-70.

²⁵ Leitmotif – "leading motive"; a recurring musical theme that is used to reinforce dramatic action, to provide psychological insight into the characters. The critics of Richard Wagner's works first used the term, composer to whom the leitmotif technique is particularly associated. In *Die Meistersinger* there are some 40 such leitmotifs used. Source: <http://www.britannica.com/EBchecked/topic/335529/leitmotif>

Consequently, since the myth of Orpheus it is not a novelty that music has a particular effect on animals, for we know that horses, for instance, - due to the reflex responses that have developed in their brains - consistently react to car noises, to military trumpet calls, are able to lift their legs on rhythmic cue in the circus or whirl as a result of special training.

The Egyptians did not neglect finer therapies either. We can find several references regarding therapy by music in the *Book of the Dead*. The so-called Astronomic Dances were quite remarkable, in which the movement of stars was imitated. Unfortunately, very few written documents have survived in this respect, moreover, experts can only make suppositions about the original Egyptian music, before the Arab conquest.

In the Middle Ages, 11th century Arab doctor Ibn Butlan's well-known treatise spread the notion that "the playing of instruments and chord helps to regain and maintain good health. The effect of a melody on a disturbed mind is like the effect of medicines on a sick body."

Music therapy played a crucial role in the therapeutic systems of India. The Ayurveda cannot neglect the sounds, for the repeating chants of the sacred mantras make our inner organs to vibrate and alter the mood. Several scientific researches have already proven the positive effects of these practices.²⁷

A mysterious stranger appeared in a German town, Hameln, in the second half of the 12th century, who offered to rid the town of its rats. He blew his pipe and the rats – as if under a spell – followed him and rushed in the Weser River.

Giovanni Pico di Mirandola, the famous 15th century thinker of Florence, said in the Aristotelian spirit: "Medicine heals the soul through the body, whereas music heals the body through the soul."²⁸

According to Italian popular belief, the fast paced Italian dance tarantella was a result of the bite of the tarantella spider, which had the effect of inflicting a person with dance rage, causing them to ecstatically dance until they fell down of exhaustion.

After the religious and scientific debates he had with his rivals, Galileo Galilei found solace and relief by playing his lyre.

Architect Antonio Gaudi was a great admirer of Wagner's music and treasured the role music played in the everyday life of man so much so, that he planned for more than 2000 seats for the choir of the "Sagrada Familia".

The notion of music therapy as such appeared only in the 20th century; music therapy research started, workshops, lectures, institutes and magazines were created, people were preoccupied on a global scale with the healing taking

²⁶ Preda, Vasile, *Terapii prin mediere artistică (Therapies Using Artistic Mediation)*, Presa Universitară Clujeană, Cluj-Napoca, 2003, p. 122.

²⁷ <http://www.friweb.hu/teha/music2.htm>

²⁸ <http://members.iif.hu/visontay/ponticulus/rovatok/hidverok/malina.html>

place on the level of the brain, and the influence music had on the brain with the scope of enhancing the quality level of human existence.

Music affects the aesthetic functions of feelings, it refines them, educates them and - if need be – heals them. However, its most important role lies in preventing the ailment of our emotional world.

The aesthetic qualities of emotions play an essential part in music therapy, both in its preventative and curative form.

The most important aesthetic traits of emotions are:

1. The emotional attitude within the aesthetic field creates the artistic analogy of true emotions, and through it generates the mediatory prospect between art and society. The effective basis of the analogy is the dialectical presence of force factors in both mediums: the complementarity of assertion and negation both in society as well as in art. Plus, the harmony of beauty thus will be transformed in dynamic harmony: beauty has to defeat ugliness, the same manner the sublime has to confront the base, the tragic face the comic. Distanciation from and the act of revisiting beauty not unlike the movement of a pendulum on a micro and macro level is accompanied by the ambivalence and plurivalence of the mediator emotion in the light/shadow, variegation crossfire of positive and negative differentiation.²⁹

2. Emotion, as the mediator and dynamic core of the aesthetic field, in being the intermediary in the relation between our own reality and ideals realizes its aesthetic duty by throwing its inner qualities in trying to develop the aesthetic experience: it uses its independence and the dialectics of its direct and indirect stages.

3. The guiding power of aesthetically sublimated emotion lies in the accurate formulation of its orientation. It changes from a simple relationship of vicinity to one that emphasizes complementarity and views the parts in relation to each other. Balancing the distance between the factors of the social and aesthetic fields, this distance (in both time and space) is made into a “road” that can and will be traveled. It leads from reality to outlining of distant goals, to the postulation of the ideal and beyond, to the possibility of actual realization of emotional certainty. Thus, by way of emotion the orientation becomes conscious direction. For the reason that emotions possess their own guiding power, their own vector. Its role as a mediator and the dynamic of its mediation is resolved based on this vector. Its vectoriality however plays a role not only in the development of aesthetic and artistic values, but also leaves a clear trace in the existing artistic-aesthetic structures, the pursuit of which ensures the esoteric deciphering of the hidden content.³⁰

²⁹ Angi, István, *Zeneesztétikai előadások (Lectures of Music Aesthetics)*, vol. I, Ed. Sapientia, Cluj-Napoca, 2004, p. 83-101.

³⁰ Idem

4. The artistic metaphor of the vector is a diminutive informational paradigm, which leads to the realization of the emotional facet of knowledge. This particular feedback in the artistic-aesthetic realm of memory and acceptance can be traced only to the dialectics of its dual status, namely in the psychic-aesthetic fact according to which the indirect stage of emotion does not only deprive the concrete objectification of emotional preparedness within the work of art, but also in the memory of the individual. It is no coincidence, that the stage aesthetics of Stanislavski was mainly focused on this emotional memory.³¹

As Zoltán Kodály (1882-1967) put it, “Music is joy!” – A true medicine for our ears, it stimulates our brain function, and heals our ailments without any side effects.

The rhythm of the music involuntarily heard balances out the biologic rhythm of man and aids in the proper energy-consumption of the system. Besides everyone having their own rhythm – defined by their individual constitution and other genetic factors – it also affects the harmony of the human system.

Translated by Köpeczi Juliánna

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³¹ Sztanyiszlavszkij, K. Sz., *A színész munkája I. (An Actor's Work)*, Hungária Kiadó, Budapest, 1950, p. 238-277.

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DIE LISZTSCHES IRONIE IN DER SCHILDERUNG DES MEPHISTOPHELISCHEN IM DRITTEN TEIL DER FAUST-SYMPHONIE

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SUMMARY. The third part (*Mephistopheles*) of the *Faust-Symphony* by Liszt brings the transformation and the caricature of the first part (*Faust*), and hereby the undisguised musical portrayal of the *ugliness* and the *maliciousness*, as two of the fundamental ethic and aesthetic (negative) values of the Romanticism. The musical analysis intends to identify and exemplify the most important lisztian procedures, through which the thematic material presented in the musical discourse of the *Faust* part will be *mocked* and *distorted* by the *Mephistophelian* character.

Keywords: Franz Liszt, *Faust Symphony* – *third part*, analysis, thematic transformation, aesthetic values

Die romantisch-literarische Ästhetik von Victor Hugo – die von Liszt auf musikalischer Ebene übernommen worden ist – wird vom Entstehen des „*neuen Ideals*“ gekennzeichnet, das sich nicht mehr auf die künstlerische Präsentation des *Schönen*, als grundlegender ästhetischer Wert beschränkt, sondern in erster Linie die *Charakteristik* ausdrücken möchte, oder – wie Hamburger bezüglich der lisztschen Musik formuliert² – das *Komische*, das *Extreme*, sogar das *Groteske* und das *Dämonische* konturieren und schildern will. In der musikalischen Formulierung dieser ethisch-ästhetischen Werte, wird die scharfe *Ironie*, wie z. B. der *Spott* oder der *Hohn* zu den wichtigsten Merkmalen der Musik von Liszt. Kein Wunder, dass in diesem Kontext der Wiener Ästhet Eduard Hanslick, ein Zeitgenosse von Liszt, folgende Kritik besonders bezüglich des dritten, *Mephisto* Teils der *Faust Symphony* formuliert:

„Der musikalisch freundlichere Eindruck dieses Liszt-Makartschen Gretchens wird alsbald totgeschlagen von der *nackten Häßlichkeit* des Scherzos 'Mephistopheles'. [...] Dieser Satz, welcher am handgreiflichsten zeigt, durch was für dürre Verstandesoperationen Liszt 'Musik' hervorbringt, *ist von unbeschreiblicher Abgeschmacktheit*.

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² Hamburger, Klára, *Liszt*, Corvina Verlag, Budapest, 1987, S. 46-47.

[...] Nach der letzten Note [...] gedachten [wir] des überstandenen Lisztschen Alpdrückens nur mit dem Zitat aus Vischers köstlicher 'Faust'-Parodie: »Das Abgeschmackteste/ Hier ward es geschmeckt,/ Das Allervertrackteste/ Hier war es bezweckt,/ Das Unverzeihliche/ Hier sei es verziehn,/ Das ewig Langweilige/ Zieht uns dahin!«³

Die Feindseligkeit und die scharfe Kritik des Autors *Vom Musikalisch-Schönen* hat mehrere Gründe: einerseits verachtet er den lisztschen Programmatismus, den er nicht ausstehen kann, andererseits ändert sich die romantische Musikästhetik allgemein, und im Rahmen deren besonders die lisztsche Ästhetik, durch das unverschleierte Einführen der fundamentalen ethisch-ästhetischen Werte des *Hässlichen* und des *Niedrigen*. Diese Werte hat es natürlich schon immer gegeben⁴, aber die Kunst war nicht bereit, sie in solchem Maß zu mediatisieren – zumindest bis zur literarischen, malerischen und musikalischen Romantik. Die Literatur muss in der Auffassung von Hugo (*Vorrede zum Cromwell*) – die ganze Skala von Gedanken auffassen: von den prächtigsten bis hin zu den ordinärsten, von den närrischsten bis hin zu den ernstesten, von den formalsten bis hin zu den wesentlichsten, und muss gegengesetzte Werte sogar miteinander vereinen. Hugo behauptet:

„... die fruchtbare Verbindung des Grotesken [*grotesque*] mit dem Erhabenen [*sublime*] den modernen Genius hervorgebracht hat, der so vielschichtig, so reich an Formen, so unerschöpflich im Gestalten ist und damit in starkem Gegensatz steht zur immer gleichen Einfachheit des antiken Genius.“⁵

Liszt stellt durch das musikalische Material des 1. und 3. Teils der Symphonie diese Wertantagonismen nicht nur miteinander in Gegensatz, sondern er vereint sie gleichzeitig auf oxymoronischer Art, mithilfe der *Metamorphose* und der *thematischen Transformation*. Fünf von den sechs thematischen Motiven⁶, die den unterschiedlichen Erscheinungsformen des *Faustschen* im ersten Teil zugeordnet werden, sind auch im dritten, *Mephisto*-Teil aufzufinden, zeigen aber in ihrer variierten Wiederaufnahme ständig neue strukturelle und wertliche Mutationen. Der philosophische Aspekt der Behandlung des faustschen Themas ist der, der den Aspekt der Form des dritten Teils, und die verwendeten Techniken für eine wahrhafte Schilderung des *Bösen* und des *Schädlichen* generiert.

³ Hanslick, Eduard, *Aus dem Tagebuche eines Musikers. Kritiken und Schilderungen.*, Teil 6: *Der „Modernen Oper“*, Allgemeiner Verein für deutsche Literatur, Berlin, 1892, S. 240-241.

⁴ siehe die Präsentation des Hässlichen, des malerischen Difformen in Form einer kommentierten Anthologie in: Eco, Umberto, *Storia della brutezza*, Ed. Bompiani, Milano, 2007.

⁵ Hugo, Victor, *Préface* (1827) zum *Cromwell*, in: *Ouvres complètes*, Band IV, Paris, 1949, S. 13.

⁶ siehe die Vorstellung der einzelnen Motive im Artikel: Fekete, Miklós, *Das Fragment eines lisztschen Selbstporträts – Faust*, in: *Studia UBB Musica*, LVI, 2/2011, Cluj-Napoca, 2011, S. 117-141.

„Es gibt keine Erhabenheit oder Schönheit, die im 3. Teil nicht in kalte Frivolität und burleske Seelenlosigkeit umschlagen würde. Der Mephisto-Teil ist auch formal das perfekte Gegenstück des Fausts, so wird auch die schändende Parodie vollständig im Zerrspiegel der faustschen Seele“⁷ – schreibt der Musikologe und Ästhet Antal Molnár.

Die faustsche Motivik fusioniert mit der scharfen Rhythmik des Diabolischen und dem rhythmisch-harmonisch-melodischen Charakter der beiden neuen thematischen Motive: MM1 (1. thematisches Motiv des *Mephisto* Teils) und *MMalédiction* (aus seinem Klavierkonzert variiert übernommen und als *Malédiction* benannt), die zuerst ironisiert, später aber geradezu entstellt werden. Durch diesen Vorgang zeigt Liszt im dramaturgischen und rhetorischen Kontext, dass Mephisto selbst die Zerstörung ist, der unfähig ist zu schöpfen, und allein dazu im Stande ist, das Vorhandene ins Böse umzuwandeln. Er selbst *existiert nicht* als Entität, oder als selbstständige Kraft, sondern kann sich nur im Kontext identifizieren, in Bezug auf eine *wertliche* Existenz. Aus diesem „programmatischen“ Grund distanziert sich Liszt in einigen Segmenten des Werks völlig bewusst von den gewöhnlichen Gesetzmäßigkeiten des tonal-funktionalen, und kreiert mangels jedwelchen tonalen Zentrum eine Atmosphäre des Unschlüssigen, der „Zerstreuung“, des Chaos.

Die musikalischen Charakteristika des *Mephistophelischen* im 3. Teil der *Faust Symphonie*

Ein bedeutender Unterschied zwischen dem 1. und 3. Teil der Faust Symphonie zeigt sich in der Einführung des Mephisto-Teils: die ersten 53 Takte sind im 1. Teil nicht vorhanden. Dieser Abschnitt hat die *programmatische Funktion* die *Umstände* zu zeigen, in denen der *faustsche* Charakter wieder erscheinen wird. Wir versuchen die musikalischen Elemente zu ertappen, die zur Konfiguration dieses musikalischen „*Umfelds*“ beitragen, das von der Präsenz des Diabolischen dominiert wird. Demnächst werden einige der multiplen komponistischen Verfahren aufgezählt und veranschaulicht (die Ausarbeitung und Erweiterung der Beethovenschen und besonders der Berliozerschen Tendenzen), durch denen der Komponist den schädigenden, destruktiven und spöttischen („auslach“⁸-) Effekt, der dem Mephistophelischen so charakteristisch ist, veranschaulichen, illustrieren und metaphorisieren möchte:

⁷ Molnár, Antal, *Romantikus zeneszerzők [Romantische Komponisten]*, Magvető Verlag, Budapest, 1980, S. 137.

⁸ Begriff aus dem Kontext der ästhetisch-rhetorischen Analyse des Ästheten István Angi übernommen (Angi, István, *Prelegeri de estetică muzicală [Musikästhetische Vorlesungen]*, Band I., Tom.2, Kapitel: *Râsul și metaforizarea lui muzicală [Das Lachen und seine musikalische Metaphorisierung]*, Verlag der Universität Oradea, 2004, S. 392.)

- der Gebrauch bestimmter Artikulations-, Interpretations- und agogischen Techniken wie z. B.: *pizzicato* (auf einem Ton, oder auf einem ganzen Akkord); starke Akzente (*sf.*); *staccato* und *staccatissimo*; *marcato*, *martellato*, *spiccato* (*sautillé*); Vorschläge und Anschläge (die aus wenigen oder mehreren Sechzehntelnoten und Zweiunddreißigstelnoten bestehen) als *Interjektionen*; Triller und andere „Verzierungstechniken“, *Détaché*-Spiel, *sul ponticello*-Spiel; *tremolo*; *glissando*; *arpeggiando*
- die kontinuierliche Rhythmisierungstendenz und der repetitive Gebrauch der Töne mit kurzen Notenwerten
- das rasche *Tempo* (fast gänzlich im *Allegro*)
- frequente und unerwartete Dynamikwechsel
- der *Scherzo* Charakter
- die Tempoangaben mit programmatischem Aspekt: *allegro*, *vivace*, *stringendo*
- Angaben der Interpretationsart: *marcato*, *rinforzando*, *marcato e scherzando*, *giocoso*, *ardito*, *con fuoco*, *impetuoso*, *agitato*, ***violente***, ***ironico***
- die Fugatechnik (in ihrem ursprünglichen rhetorischen Sinn: Laufen, Flucht, Verfolgung)
- die Segmentierung, die Zerstückertheit der thematischen Motive und der Gebrauch des plötzlichen ***Abbruchs*** der harmonisch-melodischen Textur, durch ***Pausen***
- unaufgelöste, dissonante Anpralle
- die Technik der rhythmisch-melodischen Sequenzierung (mit Steigerungsfunktion)
- der Gebrauch von intervallischen Dissonanzen an betonten Stellen (einschließlich der programmatische Aspekt des *Diabolus* Intervalls, oder der verminderte Septakkord)
- das Vorhandensein von syntaktischen Brüchen im Laufe des musikalischen Kontexts
- die beabsichtigte Tendenz zu Atonalität (Afunktionalität) im Rahmen des romantischen Tonal-funktionalen
- der Gebrauch der raschen Alternanz verschiedener Register (oft sind es z. B. unerwartete Sprünge aus dem tiefen in das hohe Register)
- der Gebrauch einer schrillen Klangfarbe (*Piccolo*, das hohe Register der Holzblasinstrumente und der Geige)
- Erodierung der Töne der thematischen Motive durch das chromatische Umkreisen der melodietragenden Töne.
- das Vorhandensein eines breiten Spektrums an Schlaginstrumenten (Becken, Triangel, Pauken), und der Gebrauch der Streichinstrumente oder Blasinstrumente mit Schlaginstrument-funktion (durch schnelle Tonwiederholungen)

Betrachten wir nun als Beispiel für einige der aufgezählten Techniken die ersten sechs Takte des dritten Teils:

Beispiel Nr. 1

The image shows a musical score for the first six measures of Part 3 (Mephistopheles) by Franz Liszt. The score is for a full orchestra and includes various performance instructions and annotations in red. The tempo is marked 'Allegro vivace ironico'. Annotations include 'Anschlag' (attack), 'staccatissimo', 'abruptio', 'kurze Rhythmuswerte bei den Schlaginstrumenten' (short rhythmic values for percussion), 'pizzicato', 'chromatisches Glissando', '5- (diabolus)', and 'verminderte Septakkorde' (diminished seventh chords).

Teil 3 (Mephistopheles) – Takt 1-6 (Ed. Eulenburg)

Die Tempoangabe an sich sagt schon die Ironie voraus, mit der das dargelegte Material aufgearbeitet wird. Das musikalische Material beginnt im tiefen Register des Orchesters (vom *kontra H* Ton der Kontrabässe, der von den Violoncelli im Oktavenabstand verdoppelt wird) mit dem Umkreisen des musikalischen Symbols des *diabolus in musica* durch ein chromatisches Glissando, dem eine vertikalisierte Variante des Symbols in Form eines verminderten Akkords folgt. Diesem Intervall begegnen wir in den Schlüssel-Momenten der lisztschen Werke, wenn der Komponist die ästhetische Werte des *Infernal* und des *Diabolischen* mit ihren Begleitgefühlen des Abstoßes, Abschreckens, der Angst und des Entsetzens einführen möchte. Ein Beispiel dazu wäre der Anfang des Werks *Après une lecture du Dante, Fantasia quasi sonata*, wo die lisztsche Vision der Hölle mit einer Folge von fallenden übermäßigen Quartan beginnt:

Beispiel Nr. 2

Andante maestoso

Après une lecture du Dante, Fantasia quasi Sonata – Takt 1-2

Ähnlich wie der Anfang des Mephisto Teils, beginnt auch das symphonische Werk *Zweiter Mephisto-Walzer* mit den gleichen Intervallen, die zusammen mit dem Tanzrhythmus als *musikalische Metaphern* des diabolischen Lachens erscheinen:

Beispiel Nr. 3

Allegro vivace. M. ♩ = 92

Zweiter Mephisto-Walzer – Takt 1-7

Die übermäßige Quarte ist der Schlüsselintervall am Anfang des Klavierwerks *Unstern*, die sowohl auf senkrechter als auch auf waagerechter Ebene erscheint und dadurch den rhetorischen Programmtitel *Unstern. Sinistre. Disastro* und das Gefühl von Angst und Verzweiflung hervorhebt:

Beispiel Nr. 4

Lento M. M. ♩ = 48

Unstern – Takt 1-15

Der gleiche *diabolus* steht auch an der Basis der harmonischen Pol↔Gegenpol Beziehung, eine harmonische Verkettung, die besonders von der Musik des 20. Jahrhunderts ausgenutzt wird (eine fundamentale Stileme z. B. im Werk von Bartók). Bei Liszt erscheint es an vielen Stellen mit akzentuierten programmatischen Konnotationen. Beispiele sind zu finden in Werken wie: *H-moll Sonate*, *Après une lecture du Dante*, *Le mal du pays*, usw. Als Beispiel hierfür ein Fragment aus dem Werk *Malédiction* für Klavier und Streichorchester, wo die genannte Verkettung den programmatischen Aspekt des Titels darstellt (ein Begriff, den der Komponist über diese Akkordalternanz in die Partitur markiert hat):

Beispiel Nr. 5

The image shows a musical score for 'Malédiction' for piano and orchestra, measures 7-10. The score is in G major and 2/4 time. It features a 'Pol ↔ Gegenpol Relation' between F and H chords. The score includes dynamic markings such as 'con furore', 'sotto voce', and 'sf'. The piano part has a chromatic descending line in the right hand. The orchestra part has a similar chromatic descending line in the bass. The score is annotated with 'F ↔ H' and 'Dur ↔ Dur' below the piano part, and 'H ↔ F' and 'Dur ↔ Dur' below the orchestra part.

Malédiction, für Klavier und Orchester – Takt 7-10

Die verminderte Quinte ist das charakteristische Intervall des *verminderten Septakkords*. Dieser ist seit der musikalischen Barockzeit bekannt, wird aber mit einer Vielzahl von Funktionen in den Harmonien der Romantik verwendet. Dieser Akkord installiert sich nach dem *Auftakt* des einführenden Teils von *Mephisto*, und ist bis zum Ende des Abschnitts dominant, wodurch eine tonale Instabilität generiert wird. „Kein Wunder, dass die Romantiker an diesem Akkord hängen. Er ist so unglaublich nützlich in allen zweideutigen Situationen, wie z. B. das ungeschlüssige Herumschlendern (was wäre Tschaikowsky ohne diesen Akkord?), oder das laute Durcheinander (was wäre Liszt ohne ihn?), oder die plötzlich ausbrechende dramatische Unsicherheit, wie im *Carmen*. Unsicherheit. Spannung. Zweideutigkeit“⁹ – sagt Leonard Bernstein zur Rolle dieses Akkords.

Das erste thematische Motiv (MM1) des Einführungsteils – als einziges „neues“ musikalisches Material des Teils – beruht auf die Sequenzierung einer rhythmisch-melodischen Zelle mit chromatisch fallendem Profil. Es erscheint im hohen Register der Flöten, begleitet vom Pizzicato und Staccato der Holzblasinstrumente und der Streichinstrumente (das Zitat ist ein Auszug der Holzblasinstrumente):

⁹ Bernstein, Leonard, *A megválaszolatlan kérdés – Hat előadás a Harvard Egyetemen [Die unbeantwortete Frage – 6 Vorträge an der Harvard Universität]*, Zeneműkiadó, Budapest, 1979, S. 213-215.

Teil 3 (*Mephistopheles*) – Takt 11-14 – MM1

Der „Auslachcharakter“ des Motivs geht aus jeder seiner Erscheinungen hervor. Im Verarbeitungssegment der Takte 38-47 wird das rhythmisch-melodische Motiv in die Reihe einer auf Terzrelationen basierenden Akkordkette eingeführt. Die Influenz der chromatischen Zellen (als *Onomatopoesen* des *mephistophelischen* Lachens), bzw. des raschen *Glissando* (auch mit onomatopoetischer Funktion) des Piccolo und der Flöten, wird immer kräftiger, und zerstückelt dadurch den harmonischen Kontext. Die Reihe der Terzrelationen wird fortgesetzt, bis sie sich auf dem verminderten Akkord „kadenziert“:

Teil 3 (*Mephistopheles*) – Takt 38-41 und 44-47 – Transkription für Klavier von August Stradal (Ed. Schubert)

Außer dem MM1 gibt es ein einziges thematisches Motiv, das unbekanntes Material im Kontext der ersten beiden Teile bringt. Aber dieses Motiv ist die variiert-ausgearbeitete Übernahme des thematischen Motivs des im Jahre 1833 komponierten Konzerts für Klavier und Orchester *Malédiction* [Der Fluch]. Der Musikologe Constantin Floros meint, dass Liszt die „Elemente aus dem Konzertsatz *Malédiction* in die Faust-Symphonie gerade ihrer *Semantik* wegen aufnahm.“¹⁰ Dieses Motiv der Hochmut, des Stolzes, „des Fluchs“ erscheint zweimal in den Takten 188-212, wobei aus programmatischen Gründen auch die metamorphosierte MF2 (das Fugathema) eingebettet wird:

Beispiel Nr. 8

M Malédiction Il tempo un poco moderato.

in c-Moll: I V I in Es-Dur: VI

V in c-Moll: III (6b) (6b) 3z 3b V_{3#} V_{3z} I I

IV übermäßiger Terzquartakkord V

Teil 3 (*Mephistopheles*) – Takt 188-195 – *MMalédiction* (Stradal)

¹⁰ Floros, Constantin, *Die Faust-Symphonie von Franz Liszt in Musik-Konzepte 12 – Franz Liszt* (Koord. von Heinz-Klaus Metzger und Rainer Riehn), Johannesdruck Hans Pribil, K G, München, 1980, S. 84.

Die unterschiedlichen Varianten des *MMalédiction* erscheinen im 3. Teil der Symphonie, beginnend mit den Takten 47, 188, 205, 346, 442, 608, 646, 655. Die Charakteristika bleiben in beinahe allen thematischen Erscheinungen die spezifische rhythmische Formel (halbe Note/ punktierte halbe Note/ ganze Note und zwei Achtel in *Staccato*, gefolgt von *Abruptio*), das Vorhandensein des übermäßigen Terzquartakkords (als mephistophelisches „Leitakkord“) oder die harmonischen Brüche.

Die Verwandlungen der faustschen thematischen Motive

Nach den einführenden 53 Takten, die den ironischen und spöttischen Charakter des Mephistophelischen präsentiert haben, beginnt im 54. Takt die metamorphosierte und karikierte Übernahme des musikalischen Materials aus dem 1. Teil der Symphonie. Demnächst werden einige transformierte Varianten der thematischen *Faustmotive* (MF1, MF2, MF4 und MF6), die im 3. Teil erscheinen, präsentiert:

A. Das erste thematische Motiv (**MF1**) erscheint in mehreren Situationen des „Auslachens“. Die „leichteste“ Verzerrung erscheint ab dem 53. Takt (bzw. Takt 432). Um die spielerische, lustige (*scherzando*) Karikierung des *faustschen* Zweifels (der Charakter des Motivs im 1. Teil), sowie das diabolische Lachen zu präsentieren, greift Liszt zuerst zu den Vorschlägen des Fagotts und der Oboe, sowie zu den raschen Umkreisungen (chromatische *Glissandos*) der melodietragenden Töne bei der Violen zu.

Beispiel Nr. 9

The image shows a musical score for Example No. 9, titled 'Teil 3 (Mephistopheles) – Takt 53-58 – MF1 metamorphosiert'. The score is for a symphony, with the tempo marked 'Sempre allegro' and the dynamic '1. Solo'. The instruments shown are Clarinet (Klar.), Bassoon (Fag.), Trumpet (Br.), Violin (Vcll.), and Oboe (Hob.). The motif MF1 is highlighted in red boxes across the staves. The bassoon part is marked 'pscherzando' and the violin part 'fizz.'. An Oboe (Hob.) part is also shown at the top right.

Teil 3 (*Mephistopheles*) – Takt 53-58 – MF1 metamorphosiert

Der spielerische Charakter der Präsentation von MF1 wird immer ironischer und sarkastischer. Die *scherzando* Vorschläge werden zur Metapher des diabolischen Lachens. Die Folge der sechs Takte langen Trillerpassage wird zerfetzt, und löst sich im ursprünglichen Charakter des *faustschen* Motivs auf. Die Rhythmik des MF1 verschwindet, es bleibt nur der harmonische Aspekt (die übermäßige Akkordreihen in Form von Trillern, die von den Streich und Holzblasinstrumenten ausgeführt wird):

Beispiel Nr. 10

p staccato molto
MF1m
 Triller

p
 Doppeltriller

p
 vierfacher Triller

↓ Vertikalisierung der Melodik:
 zwei übermäßige Dreiklänge auf c und des

Fl.
 Hob.
 Klar. (C)
 Viol.
 Br.

cresc.

Alternanz von 4 übermäßigen Akkorden - in Trillerform
 die Vertikalisierung von MF1

mephistophelisches „Auslachen“

Teil 3 (*Mephistopheles*) – Takt 173-178 (Klavier-Version - Stradal), bzw. Takt 181-183 (Orchester-Version)

Die letzte wichtige Metapher des Motivs erscheint im Takt 620 (bzw. sehr ähnlich im Takt 331). Der Charakter von Unsicherheit (in den früheren Versionen dargestellt von den gebrochenen übermäßigen Akkorden) verschwindet. MF1 erscheint als ein tonales Motiv, ihre 12 Töne umkreisen

arpeggiert die verschiedenen Umkehrungen des *cis-Moll* Akkords in der solistischen Interpretation der Violen (übernommen vom Violoncello). Im Hintergrund ertönt der gleiche Akkord, vom gestopften Hörnerquartett getragen. Die Ruhe, das Gleichgewicht und die Gelassenheit des faustschen Motivs erscheinen beinahe unreal in einem Kontext, der von den Werten des Bösen und des *Niederträchtigen* dominiert ist. Die vernichtende Wut des *Mephistophelischen* bricht nach einer kurzen Pause aus, und zerstört mit einem Schlag (mit einem einzigen Akkord) das kurze Motiv MF1. Das orchestrale *Tutti* (zusammen mit den Blechbläsern und der Pauke) verlegt den beinahe solistischen Kammercharakter, das *Fortissimo* in ein *Pianissimo*, das *Marcato* und *Martellato* Spiel in ein Pizzicato usw. Das bedeutendste Antitheton ist die Nebeneinanderstellung zweier entfernter Akkorde: das *cis-Moll* mit dem *C-Dur* (im Sekundakkord):

Beispiel Nr. 11

The musical score for Example No. 11 features five staves: Horns (Hrn. (F)), Violin (Viol.), Trumpets (Er.), Violoncello (Vcll.), and Double Bass (K.-B.). The Horns part is marked 'gestopft' (muted) and 'p' (piano). The Violin part is marked 'cis-Moll' and 'MF1'. The Trumpets and Violoncello parts are marked 'pizz.' (pizzicato) and 'p' (piano). The Double Bass part is marked 'arco' (arco). A red box highlights the 'gestopft' section in the Horns. A red arrow indicates the transition from 'c-Moll - gebrochener Akkord' to 'C-Dur'. Below the score, there are two pairs of arrows: 'piano' and 'fortissimo' pointing right, and 'pizzicato' and 'arco' pointing right.

Teil 3 (*Mephistopheles*) – Takt 620-625

B. Das wichtigste thematische Motiv des Teils (aus Sicht der thematischen Umwandlung) ist **MF2** (das 2. thematische Motiv aus dem *Faust* Teil), das in Fusion mit dem Mephistophelischen ironisierend, zerstückelt, zerfetzt wird. Die vielen rhythmischen, harmonischen, klangfarblichen und dynamischen Metamorphosen führen zu einem Fugato-Thema. Die Charakteristik des Motivs ist der fallende Septimensprung am Anfang des Motivs. Durch die Verminderung und Vergrößerung des Intervalls nutzt Liszt die Harmonisierungsmodalitäten aus. Am Anfang des ersten Teils (Takte 4-5)

greift Liszt zu übermäßigen Akkorden zu. In den Takten 179-181 des 1. Teils wird das Motiv in einer Dur (*E-Dur*) Tonart präsentiert, mit einem prägnanten verminderten Septakkord – als erhobene vierte Stufe des Akkords ($I \rightarrow IV^{2\#} \rightarrow V^7$). Im zweiten Teil (Takte 111-113) erhält das Thema durch die Harmonisierung in Moll (*c-Moll*) einen lyrischen Charakter, wobei die Eigenart des Akkords auf der IV erhobenen Stufe erhalten bleibt – diesmal in Form eines übermäßigen Quintsextakkords. Im dritten Teil fährt Liszt mit der Harmonisierung des MF2 fort. Die harmonischen Techniken vermeiden in den meisten Erscheinungen des Motivs die funktionalen Harmonisierungen. Im Einführungsteil (Takte 29-35) erscheint das MF2 *unisono*, „trocken“ (vom harmonischen Kontext entblößt) über der Pedale (Orgelpunkt) des Tons *Cis*. Das Fehlen eines harmonischen Fonds, sowie das intervallische Aufeinanderprallen des Motivs und der repetitiven Pedale drücken den Spott des *Bösen* dem Zögern des *Faustschen* gegenüber aus:

Beispiel Nr. 12

The image shows a musical score for three instruments: Fag. (Bassoon), Hr. (F) (Horn), and Viol. (Violin). The key signature is E major (two sharps). The score is annotated with several elements:

- A red box highlights a passage in measures 21-23, labeled 'MF2m' in red.
- Below the box, the text 'fallender Septimensprung (g7)' is written.
- A red circle around a note in the Violin part is labeled 'pizz.' (pizzicato).
- Dynamic markings include 'a 2', 'mf', and 'marc. e scherzando'.

Teil 3 (*Mephistopheles*) – Takt 21-23 – MF2 metamorphosiert

Ab dem Takt 153 (bzw. 635) erscheint das Motiv beinahe identisch (jedoch ohne Pedale), mit der typisch lisztschen Technik der Verkleinerung der Intervalle. Das wird zum Material einer motivischen Ausführung:

Beispiel Nr. 13

The image shows a piano accompaniment score for three staves. The key signature is E major. The score is annotated with several elements:

- The first measure is labeled 'Kopf MF2' in red.
- Red circles and arrows highlight specific intervals, labeled 'g7', 'k7', and 'g6'.
- The dynamic marking 'ff' (fortissimo) is present at the beginning.

Teil 3 (*Mephistopheles*) – Takt 635-637 – MF2m – mit verkleinerten Intervallen

In der Ausführungsreihe erhält das MF2 den prägnanten Charakter des eigentlichen Themas, und wird aus Sicht der Form zu einer musikalischen Periode. Die Verarbeitung als *Fugato*-Thema erscheint auch diesmal mit einem programmatischen Charakter. Der Komponist möchte durch die Einführung der *Fugato*-Form (genauer gesagt der unbeendeten *Fuge*) den Wunsch nach Flucht vor dem negativen Einfluss des *Mephistophelischen* veranschaulichen.

Beispiel Nr. 14

Den Fugensatz in allen Streichinstrumenten sehr scharf markiert und abgestoßen.

The image shows a musical score for Violin 2 and Brass instruments. The top system features a Violin 2 part with a red box highlighting the first measure, labeled 'MF2m' and 'arco'. Above this box, the text 'Den Fugensatz in allen Streichinstrumenten sehr scharf markiert und abgestoßen.' is written. The second system shows the Violin 2 and Brass parts, with a red box highlighting the first measure of the Violin 2 part, labeled 'Fugato-Theme'. The third system shows the Violin 2 and Brass parts, with a red box highlighting the first measure of the Violin 2 part, labeled 'arco' and 'f molto marc.'. The score includes various musical notations such as notes, rests, and dynamic markings.

Teil 3 (*Mephistopheles*) – Takt 212-226 - MF2 metamorphosiert in ein *Fugato-Theme*

Erstens kann der (im romantischen Kontext) ungewöhnliche Charakter des Fugen-Themas bemerkt werden. Die Akzentverschiebungen sind die erste Charakteristik, die das gewöhnliche rhythmische Pulsieren untergraben (durch die ungewöhnliche Achtelnotenpaarung, die den natürlichen metrischen Akzent überschreibt). Zweitens können die Reihen der großen Sprünge (g7, k7, 7-, g6, k6, 5+, r5, 5-, 4+) beobachtet werden, die auch in der polyphonischen Verarbeitung maximal ausgenutzt werden, und die den Tonalitäts-sinn teilweise zerstören, und nur ein *vages g-Moll* erscheinen lassen. In den thematischen Verarbeitungen können die frequente Verwendung des verminderten und übermäßigen Akkords, sowie die aus der Überlagerung der Fugenstimmen entstehenden harmonischen Strukturen (deren tonale Platzierung oft unmöglich scheint) beobachtet werden. Trotz der häufigen dissonanten Aufprällen und der Verwendung von akkordischen Strukturen mit unaufgelösten Tönen, können

die tonalen Grundtöne, in denen die Themen erscheinen, nachgespürt werden: *g-Moll*, *d-Moll*, *B-Dur*, bzw. harmonische (chromatische) Sequenzen der Episoden.

MF2 erscheint im *Mephisto* Teil in mehreren harmonisierten Varianten. Liszt versucht in der Skizzierung des Faustschen, das unter dem Einfluss des „zerstörenden Geistes“ steht, die Stabilität der Tonalität aufzuheben. Die erste Harmonisierung erscheint erst ab dem 95. Takt, wo das von den Violoncelli und Kontrabässen gespielte Motiv im tonalen Rahmen vom *e-Moll* erscheint. Trotz des tonalen Aspekts erscheint die I. Stufe nicht. Untergraben wird die tonale Basis schon in der ersten tonalen Relation: die plagale Aneinanderreihung der Stufen $V^7 \rightarrow IV^6$, gefolgt von dem Akkord der Stufe VII^7 mit einer diatonischen Verzögerung im Bass, und einer chromatischen in der oberen Stimme (die Erscheinung des Akkords vor der Auflösung der Verzögerung lässt diesen als Neapolitanischen Sextakkord erscheinen).

Beispiel Nr. 15

mit NS Charakter

p Celli. C. B.

MF2

in e-Moll: V^7 IV^6 VII $2^{\sharp} - 3$ V^7 variierte Wiederholung

plagale Akkordverbindung (enharmonisch f = eis)

Teil 3 (*Mephistopheles*) – Takt 95-98 – die Harmonisierung von MF2

Klingt das vorherige Beispiel (trotz der atypischen Relationen, dank der Verzögerungen und der Aufeinanderfolgenden Stufen $V \rightarrow IV$) funktional, so erscheint im Takt 389 das MF2 in einem „post“-romantischen harmonischen Kontext. Es kann ein musikalischer Diskurs bemerkt werden, der an der Grenze der Tonalität steht. Die Harmonisierung des Motivs beginnt auf der Quintsextakkord-Dominante zu *cis-Moll*, gefolgt von einer *harmonischen Übergansformation*, die sich aus der fallenden chromatischen Linie der höchsten und tiefsten Stimme ergibt, ein Akkord, der beinahe die Funktion der IV. Stufe mit einer *ajoutée*-Duodezime (die plagale Relation $V \rightarrow IV$) erhält. Der Takt 390 bringt einen übermäßigen Terzquartakkord (zu einem eventuellen *fis-Moll*), der durch die Erhöhung des *gis* Tons zu *a* den Aspekt eines übermäßigen Quintsextakkords (ebenfalls zu *fis-Moll*) erhält. Mithilfe einer enharmonischen Modulation wird er zu einem Dominantseptakkord (zu einem eventuellen *G-Dur*), und die Alteration des *a* zu *ais* führt zu einer alterierten Dominante mit erhöhter Quinte (ebenfalls zu *G-Dur*), die von einer chromatischen Modulation *dis-fis-a-h*, also der Quintsextakkord-Dominante zu *e-Moll* weitergeführt wird.

Der in diesem destabilisierenden harmonischen Kontext verwendete Vorgang wird mit den Ausgangspunkten *e-Moll*, *g-Moll* noch zweimal wiederholt (von kleiner Terz zu kleiner Terz). Die harmonischen Sequenzen werden mit anderen Typen von chromatischen Sequenzen fortgesetzt, die weiterhin die Funktionalität des tonalen Systems vernachlässigen.

Beispiel Nr. 16

un poco stringendo

Kopf
MF2

plagale Akkordverbindung

$\sharp V^6_5$ (cis-Moll)

IV^4_4 (Übergangsakkorde)

überm. Terzquartakk. (für fis-Moll)

übermäßige Quinsextakk.

D → Alteration (Enharmonik)

chromatische Modulation

$\sharp V^6_5$ (g-Moll)

Wiederholung durch chromatische Harmoniesequenzen

chromatische Harmoniesequenzen

Teil 3 (*Mephistopheles*) – Takt 389-397 – die Harmonisierung von MF2

In der letzten Erscheinung des Motivs, hat das MF2 einen sieghaften Charakter. Zwar hat der Einfluss des *Mephistophelischen* die Motive, die die unterschiedlichen Aspekte des *Faustschen* darstellen „gequält“, deformiert, trotzdem erscheint vor dem Ende des Teils das gloriose MF2 in einem Marsch-Rhythmus (ab Takt 592). Aus Sicht der Harmonie können die akkordischen Aneinanderreihungen, die auf große Terze basieren, beobachtet werden:

Beispiel Nr. 17

Allegro non troppo, ma deciso assai.

in G: $G \xleftrightarrow{\text{Terz-relation}} H \xleftrightarrow{\text{Terz-relation}} G$
Dur Dur Dur

identische Wiederholung

in G: $\#IV^{7b}$ VII^{4}_{3b} I^6
(enharmonisch ges = fis)

in B: $bIV^{2\sharp}$ I^6 $IV^{6\sharp}$ $IV^{6\sharp}$ I^6 $IV^{6\sharp}$
(enharmonisch cis = des) Harmonic-sequenz (enharmonisch fis = ges)

fortissimo e appassionato sempre

Teil 3 (*Mephistopheles*) – Takt 592-595 – MF2 - Marsch

C. Das MF4 (ursprünglich in einem *Allegro agitato ed appassionato assai*) erscheint im Kontext des 3. Teils in mehreren Varianten. Das Motiv, das im 65. Takt präsentiert wurde, erleidet mehrere Veränderungen. Die Auffallendste ist die Verwandlung des Charakters durch die Rhythmisierung des gesamten Motivs, ihre Segmentierung durch mehrfache kurze Pausen, die Karikierung der Melodie durch *Glissandos* und *Pizzicatos* und Vorschläge, bzw. eine Orchestrierung, die auf die Alternanz der Streichinstrumente und der Holzblasinstrumente basiert. Nach der Präsentation des Themas bearbeitet Liszt den Themenkopf mit einer umfassender harmonischer Steigerung und Sequenzierung.

Die anderen Erscheinungsformen des Motivs – ab den Takten 107, 331, 451, 459 und 617 zeigen eine klare Ähnlichkeit zur ersten Präsentation in diesem Teil. Als Beispiel dafür die 1. Phrase des verwandelten Themas:

Beispiel Nr. 18

MF4m Allegro vivace

Viol.

Br.

Vcll.

Viol.

Br.

Vcll.

K.-B.

Teil 3 (*Mephistopheles*) – Takt 64-68 – MF4 metamorphosiert

D. Das *Grandioso* Thema (**MF6**) erscheint in mehreren Erscheinungsformen. Das ursprüngliche Motiv, mit edlem und grandiosem Charakter wird in diesem Teil der Symphonie zu einem „Grinsen“ der Streichinstrumente und der Holzblasinstrumente (Segmentiert von den Achteln der Pauke). Ab dem 362. Takt kann (ähnlich wie auch im 1. Teil) die kontinuierliche Tendenz zur Entfaltung des Motivs bemerkt werden (besonders durch den Themenkopf). Gegen Ende des 3. Teils erscheint das *Gretchen*-Thema (aus der zweiten Beendungsvariante), das die Präsenz des Mephistophelischen „vertreibt“. Daher werden die faustschen Motive wieder „besänftigt“. Die letzte Erscheinung des MF6 ist regelrecht spielerisch. Die musikalische Umschreibung der Töne durch *staccato* Mordente erscheint diesmal in dem hohen Register der Piccoli, der Querflöten, der Oboen und der Klarinetten, die von der abgeschärften Harmonie „getragen“ werden und in dem Piano der Holzblasinstrumente und der Streichinstrumente (*versus Tutti*

der Blechblasinstrumente in *ff*). Als instrumentales Effekt gibt Liszt auch den Triller der Triangel dazu. Die letzten Takte (der ersten Beendungsvariante) präsentieren das *grandioso* MF6 Motiv, das in ihrer ursprünglichen Form wiedererscheint, und in einem apothetischen *fff* kulminiert. Sehen wir uns die erste (entstellte) Variante des Motivs an (Takte 301-308):

Beispiel Nr. 19

The image displays three systems of musical notation for Percussion (Pauk.) and Violin (Viol.).

- System 1:** The Percussion part has a circled note. The Violin part features triplets and a circled note. Dynamics include *MF6m*, *ff*, and *fff*.
- System 2:** The Percussion part has a circled note. The Violin part is marked *sempre ff*.
- System 3:** The Percussion part has a circled note. The Violin part has a circled note.

Teil 3 (*Mephistopheles*) – Takt 301-308 – MF6 metamorphosiert

Romantische und „post“-romantische Techniken (Stilemen) im Rahmen des romantischen Tonalen – Zusammenfassung des harmonischen Rahmens des *Mephisto*-Teils

Liszt gelangt zu den Charakteristiken, Verfahren, Stilemen und Techniken der Postromantik durch die musikalische Ausarbeitung des Mephistophelischen, des Entstellungscharakters. Die „Unordnung“ und gewollte tonal-harmonische Instabilität benötigt die Verwendung neuer Techniken, die die kategorische Distanzierung von den klassischen tonalen Gesetzen und Relationen der Harmonie ermöglichen. Diese Distanzierung ist bei Liszt im komponistischen Kontext der 1850-1860-er Jahre noch nicht endgültig. Liszt greift zu dieser gewollten Unordnung nur in bestimmten kontextuellen Segmenten zu, in denen dieser von dem *programmatischen Charakter verlangt* wird. Diese Segmente werden in den tonalen Rahmen eingesetzt. Das sind die Momente,

wo die Tendenz zur Überholung der Charakteristiken der romantischen Musik ertappt werden muss, um die Wege zur Spätromantik, sogar zu einer Post-Romantik zu erforschen. Die Tonalität wird mit verschiedenen Gesten durchtränkt, die nichts mit der Tonalität zu tun haben, wie z. B. einige plagale harmonische Relationen, Terzrelationen, Pol-Gegenpol Relationen, chromatische harmonische Sequenzen usw., durch die Liszt eine tonale Unsicherheit, eine Aufhebung der Tonalität generiert. Die musikalische Erfassung dieses *Mephistophelischen* bringt Liszt dazu, sich in den letzten Jahren seinem Schüler August Stradal folgendermaßen zu äußern: „Ich hätte eben keine *Faust-Symphonie*, sondern bloß die *Dante-Symphonie* schreiben sollen. Man traut darum meinen klerikalen Anschauungen nicht. Und doch führen Dantes *Divina Commedia* und Goethes *Faust* auf verschiedenen Pfaden zuletzt zu den gleichen himmlischen Höhen.“¹¹

Sehen wir zum Schluss einige rhetorisch-musikalische lisztsche Verfahren, die im 3. Teil der *Faust Symphonie* vorhanden sind und die die tonale Kohärenz schwächen, sich von dem gewöhnlichen harmonischen Rahmen zu lösen versuchen, oder Ambiguität generieren (Verfahren, die im analytischen Teil schon exemplifiziert worden sind):

- die frequente Verwendung von akkordfremden Tönen, von suspendierten Tönen, von ajoutée-Tönen, von terzelliptischen Akkorden.
- die Verwendung der einfachen/doppelten Pedale im chromatischen harmonischen Kontext
- die reichliche Verwendung der diatonischen, chromatischen Verzögerungen, der Übergangstöne, der Wechseltöne, inklusiv in der tiefen Stimme (die Figurationen des Bass)
- die tonale Instabilität zu Beginn und am Ende der morfo-syntaktischen Einheiten
- die chromatisch-harmonischen Sequenzen – das Platzen des tonalen Kontexts, Möglichkeiten von Modulation in entfernte Tonalitäten
- stark chromatisierte (alterierte) akkordische Strukturen oder Intervalle an betonten Stellen, um die Rolle der verschiedenen Stufen (Funktionen) im Rahmen des tonalen Systems abzuschwächen
- dominantisierte Akkordreihen ohne Auflösung
- harmonische Sequenzen von verminderten Septakkorden – durch das Platzen des tonalen Kontexts kann der Akkord praktisch eine Kadenz in jedwelcher gewünschten Tonalität vorbereiten (eine Kadenzierung die oft unfinalisiert bleibt)

¹¹ Stradal, August, *Erinnerungen an Franz Liszt (Amintiri de Franz Liszt)*, Bern, 1929; zitiert nach Rehberg, Paula – Nestler, Gerhard, *Liszt*, 1961, S. 422.

- die Frequenz der übermäßigen Akkorde (oder der Aneinanderreihung von übermäßigen Akkorden) – das Gefühl von Unentschlossenheit, von tonalem Schweben, das gleichzeitig eine Modulationsmöglichkeit ist
- die Präsenz von akkordischen Mixturen
- die harmonischen Terzrelationen
- die Aneinanderreihung einiger Akkorde, ohne syntaktische Konnexion
- tonale Sprünge in entfernte Tonalitäten
- unisono Passagen in einem harmonischen Kontext, die die Eliminierung der tonalen Gravitation des vorherigen Segments zum Ziel haben
- die Vertikalisierung einiger horizontalen melodischen Segmente
- die Verwendung modalen Relationen, die Verwendung plagaler Aneinanderreihungen (besonders Stufe V → Stufe IV)
- Neigung zur Verwendung des übermäßigen Terzquartakkords (oder der übermäßigen Quintsexta, der übermäßigen Sexte¹²) – als Element im Rahmen der Dominantisierung, oder als selbststehendes Akkord, aufgelöst als harmonisches *Symbol* des Mephisto (neben dem verminderten Akkord)

„Die ursprüngliche Charakteristik der Musik ist gerade ihr metaphorischer Sinn“¹³ - stellt der Ästhet Angi István fest. Ist diese Idee allgemein in der Diskursrhetorik gültig, so erscheint sie betont im Falle der *Programmsymphonie Faust*. Während der Analyse der drei Teile konnte man die Multidimensionalität der Metapher beobachten: die Übertragung des programmatischen Charakters und der verschiedenen ästhetischen Werte in die Musik (inklusive mehrerer spezifisch lisztschen interkategoriellen Werte), die metamorphosenartige Verwandlung einiger wertlichen Strukturen in andere wertliche und strukturformale Konfigurationen (gezeigt durch die mehrfachen motivisch-thematischen Transformationen), die metaphorische Konnotationen verschiedener harmonischen Strukturen (harmonische Terzrelationen, chromatische Sequenzen, plagale Relationen, die Verwendung von Distanztonleiter, „atonalen“ Relationen, chromatischen harmonischen Strukturen, die aber nicht aufgelöst werden usw.), bis hin zu dem (beinahe gänzlichen) inhaltlichen Transfer des ersten Teils in den struktural-formalen Kontext des 3. Teils. Der lisztsche Metaphorisierungsprozess breitet sich aus und bedient sich auch des klangfarblich-orchestralen, strukturell-formalen, Gattungs- und agonischen Aspekts (inklusive programmatische Angaben zur Interpretierung, zum Tempo, zur Dynamik, manchmal sogar auch zur Intensität usw.).

Aus dem Rumänischen übersetzt von *Csenge Fekete*

¹² sogar in Umkehrungen, wo der Begriff „übermäßige Sexte“ auch nicht mehr zutrifft

¹³ Angi, István, *Un sistem de analiză estetică în muzică* [Ein System von ästhetischer Analyse in der Musik]; in: *Lucrări de muzicologie* [Musikwissenschaftliche Beiträge], Band 7, Conservatorul de Muzică „Gh. Dima“, Cluj-Napoca, 1971, S. 248-250.

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LE PAYSAGE SONORE DE MURRAY R. SCHAFER

LUANA STAN¹

SUMMARY. Who has the right to make the most noise in the world? The churches' bells in the old times, the loudspeakers in Hitler's era, planes taking off in the airports, police sirens, rock bands? In a world where background music (*muzak*) invades all public places, Canadian musicologist and composer Murray Schafer does an analysis of all types of sounds (natural, artificial, from the old days until today) in his book *The Tuning of the World* and advances a proposal to create sound museums. Wouldn't it be extraordinary to be able to listen to the sounds surrounding St Sophia's Church during Byzantine times or ... the forest noises from when dinosaurs roamed the Earth?

Keywords: Murray Schafer, muzak, musical schizophrenia, musical landscape, ambient music, noise, musical museum

Si « l'esprit de la Renaissance » se manifestait dans le contexte du XX^e siècle, quel type de personnalité humaine donnerait-il?

Pour pouvoir répondre à cette question, retournons un peu à la définition « classiques » du terme. D'après Marie-Claire Beltrando-Patier², le mot « renaissance » possède une double signification. Dans son sens premier, il désigne un nouveau départ, une nouvelle naissance, une régénération. Mais à partir du XVIII^e siècle s'élabore une seconde acceptation du terme, établissant de façon de plus en plus marquée la relation entre ce renouveau et la tradition greco-latine. Le terme « renaissance » devient ainsi le symbole du ressourcement aux théories anciennes.

En ce sens, l'esprit de l'homme de la Renaissance est caractérisé par un profond désir d'intériorité. En effet, fort de sa « nouvelle vie », l'homme se découvre comme une personne digne d'intérêt : c'est l'homme lui-même qui est au centre des réflexions des savants. Et cet homme a « un nouveau rapport au monde : il a un nouvel appétit de vivre, il refuse une vie abstraite et théorique et souhaite expérimenter »³.

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² Beltrando-Patier, Marie-Claire (sous la direction de), *Histoire de la musique*, Larousse, Paris, 1998, p. 221.

³ http://www.la-litterature.com/dsp/dsp_display.asp?NomPage=2_re_003_esprit

Dans le contexte du XX^e siècle, la recherche d'un tel type humain s'orienterait vers la redécouverte des sources, de la nature, de l'écologie, directions qui vont déterminer en même temps une forte critique à l'adresse de l'éloignement de l'homme de la nature et de l'industrialisation.

Dans le domaine de la musique, il fallait sans doute un musicien de profession pour s'intéresser spécifiquement à l'environnement sonore de la nature ou de la ville et de prendre au sérieux le problème de la pollution par le bruit. Bien sur, le sujet était à la mode dans les années 1970, à une époque où les questions écologiques occupaient les esprits, mais il n'était pas inintéressant qu'une équipe se consacre systématiquement à leur aspect sonore.

Murray Schafer jouit d'une renommée internationale en tant que chercheur, compositeur, éducateur, écologiste et artiste visuel⁴. Pareillement aux penseurs de la Renaissance, sa formation multidisciplinaire démontre cette soif de connaissances et sa volonté d'intégration des multiples directions culturelles et artistiques.

Né en 1933 à Sarnia (Ontario, Canada) il grandit à Toronto. Après avoir reçu sa Licence de l'École Royale de Musique au Collège Royal de Musique de Londres en Angleterre, il étudie brièvement à l'Université de Toronto et au Royal Conservatory of Music, puis il poursuit en autodidacte des études en littérature, philosophie, langues, musique et journalisme en Autriche, Italie et Grande-Bretagne.⁵ De retour au Canada en 1961, Schafer dirige la série *Ten Centuries Concerts*. À compter de 1965, il enseigne pendant dix ans au Centre Expérimental des Communications à l'Université Simon Fraser (Vancouver, British-Columbia, Canada), s'intéressant particulièrement à deux domaines pour lesquels il est reconnu internationalement, c'est à-dire l'éducation musicale et la recherche du «paysage sonore».

Murray Schafer proposait alors le «Projet Mondial d'Environnement Sonore», un vaste champs d'études qui comprenait l'inventaire des sons disparus ou en voie de disparition, l'analyse de la représentation du son dans la littérature, des nouveaux sons, l'analyse des structures des programmations

⁴ Au cours de sa carrière, Schafer a reçu un nombre impressionnant de prix et de commandes. Il est le seul Nord-Américain à avoir reçu le prix Honegger (1980, *String Quartet No. 1*). Par ailleurs, il a obtenu le prix de la Fondation Fromm (1972, *Gita*), la bourse d'étude Guggenheim (1974), le prix William Harold Moon de la Société des droits d'exécution (1974), la médaille annuelle du Conseil canadien de la musique (1972) et une première nomination au titre du «Compositeur de l'année» (1976), ainsi que le Prix Jules-Léger de la Nouvelle Musique de chambre (1977, *String Quartet No. 2*). Schafer est devenu le premier récipiendaire du prix Glenn Gould pour la Musique et sa Diffusion (1987) (<http://mac-texier.ircam.fr/textes/c00001546/> consulté en 2003) et il a six doctorats honorifiques décernés par des universités de l'Argentine, Canada et France.

⁵ Pendant les cinq années qu'il passe en Europe, Schafer achève l'ébauche de trois livres, *E.T.A. Hoffman et Music*, *British Composers in Review* et *Ezra Pound et Music*, qu'il fait publier plus tard. (<http://mac-texier.ircam.fr/textes/c00001546/> consulté en 2003)

radiophoniques, l'analyse des bruits technologiques (sifflets, sirènes, usines, klaxons, téléphones, etc.), les problèmes de notation, de définition, de morphologie, l'analyse du bruit ainsi que les aspects légaux de la pollution sonore.

Son livre le plus important, *Le paysage sonore (The Tuning of the World)*⁶, documente son projet de réalisation d'un paysage sonore mondial.

The Tuning of the World

Le sens du titre *The Tuning of the World* change au moment de sa traduction en français. En anglais, le titre suggère « l'harmonie, l'accordage du monde » – ce qui peut impliquer une activité humaine, une attention particulière, une recherche dans un sens précis, tandis qu'en français, le titre devient un « paysage » - mot impersonnel, naturel, distant. On passe de l'implication au regard distant. Peut-être que la traduction française aurait pu opter pour le titre « L'harmonie du monde »⁷, surtout que Schafer précise dans son introduction le sens actif dont il veut imprégner sa recherche : « Mon propos se veut, ici, réaffirmation de la musique comme recherche de l'influence harmonisante des sons qui nous entourent. »⁸

Le livre est structuré en quatre parties précédées par une *Introduction*; les deux premières (*Les premiers paysages sonores* et *Le paysage postindustriel*) réalisent un très vaste inventaire des sons, tandis que les deux dernières (*L'Analyse* et *Vers une esthétique acoustique*) proposent une méthode d'examen des sons et une esthétique acoustique. Un *Interlude (La musique, le paysage sonore et les changements de perception)* sépare les deux grandes sections alors qu'un *Epilogue* renvoie vers *La musique de l'au-delà*.

Dans la première partie du livre, Schafer décrit presque tous les sons de l'environnement, dans un double parcours; d'un côté en partant des sons naturels vers les sons humains et, de l'autre, de la nuit des temps à nos jours. Les deux parcours se croisent, et l'on observe facilement la préférence et l'admiration de Schafer pour les sons (paysages, bruits) naturels - idéalisés, décrites par les poètes et les écrivains - et sa critique envers les sons « fabriqués » par les humains; les sons des machines. Entre ces deux types de sons, la musique occupe une place distincte, errant soit du côté des « sons » soit du côté du « bruit ».

En voulant inventorier presque la totalité des sons (existants ou disparus), Schafer a dû rechercher des citations dans une multitude de sources

⁶ *The Tuning of the World*, A. Knopf, Inc. New York, 1977 / *Le Paysage Sonore*, J. C. Lattès, New York, 1979.

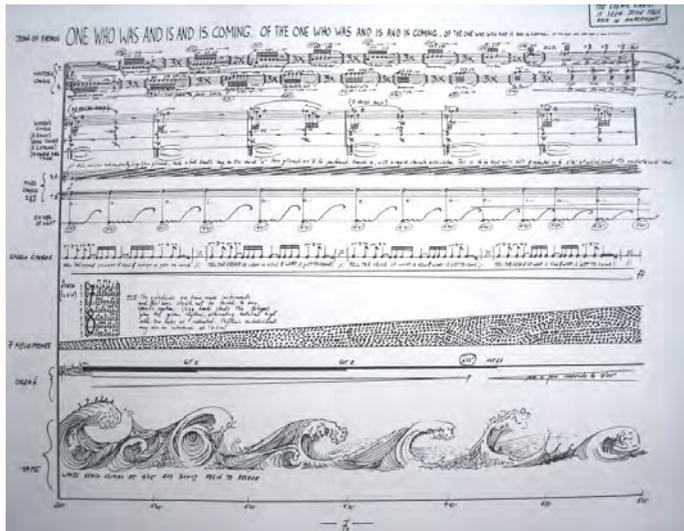
⁷ L'objet qui avait inspiré le titre initial du livre, le tableau intitulé *The Tuning of the World* en anglais, devient dans la traduction française *l'Harmonie du monde*.

⁸ Schafer, Murray, *Le paysage sonore*, Lattès, New York, 1979, p. 19.

(chants traditionnels ou sacrés des peuples, documents anciens, livres historiques, romans, poésies, actes juridiques). Parmi les dizaines d'auteurs cités on retrouve des penseurs de l'Antiquité comme Hésiode, Homère, Virgile, des philosophes comme Arthur Schopenhauer ou des écrivains comme Fenimore Cooper, Charles Dickens, William Faulkner, Johann Wolfgang von Goethe, Nicolas Gogol, Maxim Gorki, Thomas Hardy, Heinrich Heine, Victor Hugo, Thomas Mann, Boris Pasternak, Marcel Proust, Erich Maria Remarque, Robert Louis Stevenson, Léon Tolstoï, Virginia Woolf, Emil Zola, etc.

Le paysage naturel présente les quatre éléments (l'eau, le vent, la terre et le feu) et leurs modes de manifestations sonores. On s'approche d'abord des voix de la mer⁹, l'eau comme élément primordial pour l'homme, « source des plus grands délices »¹⁰ et continue avec *Les transformations de l'eau* en ruisseaux, cataractes, rivières à tourbillons, pluie¹¹, glaciers, neige et glace ; chacune avec une sonorité spécifique, déterminant l'apparition de nouvelles expressions linguistiques : « Si la mer a enrichi la langue des peuples maritimes, le froid a donné aux civilisations qui la connaissent tout un vocabulaire qui leur est propre. L'exemple des nombreux mots esquimaux désignant la neige, s'il est le plus célèbre, est loin d'être unique. »¹²

Ex. 1



Murray Schafer – *Apocalypse – Part 1: John's vision*. A Music-Theatre work, Berandol Music Limited, Toronto, p. 31.

⁹ *The Vancouver Soundscape* 1973, World Soundscape Project, Canada CSR-2CD 9701, 1996. Nr 1: „Ocean Sounds”.

¹⁰ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 32.

¹¹ *The Vancouver Soundscape* 1973, *Idem*, Nr 6: „Vancouver Soundmarks”.

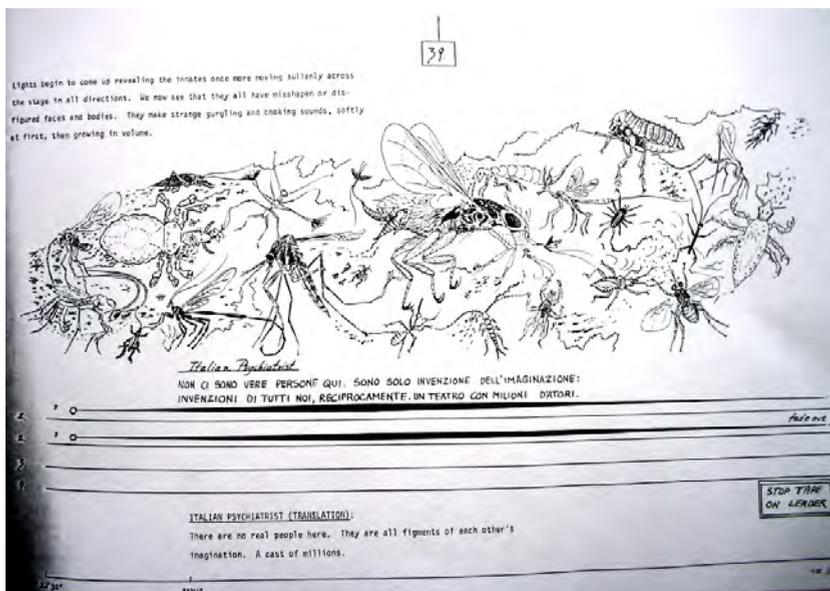
¹² Schafer, Murray, *Le paysage sonore*, *Idem*, p. 38.

Puis, ce sera au tour du vent d'être analysé. Ses voix seraient différentes en fonction de la diversité de la nature qu'il parcourt et, à cause du vent qui passe, « chaque forêt a sa propre tonalité. »¹³

Dans les anciens temps, les bruits de la terre - comme tous les phénomènes naturels - étaient expliqués par la participation du divin. Ainsi, un tremblement de terre, dans les anciens écrits, pouvait prendre la sonorité de la voix de Zeus : « La terre soudain mugit à grande voix, et le vaste ciel, ébranlé, lui répondait en gémissant ».¹⁴

Après les « paysages » sonores naturels, Schafer présente largement les « bruits » de la vie. Ainsi, une large partie sera consacrée aux chants des oiseaux¹⁵. Schafer essaye de synthétiser les recherches sur leur « langage », les analyses des fréquences des hauteurs et leur spectre ainsi que les différentes manières que les oiseaux ont de communiquer par les sons (cris de plaisir, de détresse, de défense du territoire, de combat, de rassemblement, de nutrition, d'alarme).¹⁶ Les bruits des insectes (cigales, abeilles, mouches, moustiques, etc.) semblent être parmi les sons les plus agaçants pour l'homme.

Ex. 2



¹³ *Idem*, p. 42.

¹⁴ Attribue a Plutarque, *Traite des rivières et des montagnes*, cité par F. D. Adams, in *The Birth and Development of the Geological Sciences*, New York, 1954, p. 31, in Schafer, Murray, *Le paysage sonore*, *Idem*, p. 45.

¹⁵ *The Vancouver Soundscape 1973*, *Idem*, Nr 2: „Squamish Narrative”.

¹⁶ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 55.

Avant de passer aux bruits des humains, Schafer s'occupe aussi des sons des animaux aquatiques (le chant des baleines, les « musiques incessantes » des grenouilles, le silence des poissons) et des « langages codifiés » des autres animaux (les lions, les éléphants, les loups ou les primates). Partant de l'idée que l'homme « imite de façon étonnante la voix des bêtes »¹⁷, l'auteur se penche sur l'onomatopée. Il y a des peuples d'Afrique qui – étant tout près de la nature – ont développé des techniques d'imitation surprenantes : « Il faut les avoir entendus pour imaginer la qualité des imitations que les aborigènes font des cris d'animaux et des sons de la nature. Ils donnent même des 'concerts de nature', au cours desquels chaque interprète reproduit un son particulier (les vagues, le vent, la plainte des arbres, les cris des animaux effrayés), 'concerts' d'une surprenante beauté et d'une grande noblesse.¹⁸ »

Schafer continue son inventaire des sons avec *Le paysage sonore rural* (les sons de la pâture, de la chasse, la trompe de la malle-poste, les sons de la ferme) et réalise un riche essai sur l'idée du bruit au travers le temps. Le bruit sacré (des églises, des fêtes et des guerres religieuses), et le silence « profane » imprégnaient le monde d'autrefois. Le passage *Du bourg à la ville* détermine les changements radicaux dans le paysage sonore et dans la perception humaine des sonorités. L'apparition de l'horloge, par exemple, impose une vision linéaire du temps : « Le temps est, dans le monde chrétien, en fuite perpétuelle, et les cloches¹⁹ des horloges le ponctuent. [...] Les horloges pénètrent au plus profond des ténèbres pour rappeler à l'homme qu'il est mortel.²⁰ »

Dans sa grande fresque sonore, Schafer distingue une tonalité propre à chaque ville, des différences entre le bruit du jour et de la nuit (les crieurs) ou une spécificité acoustique pour certaines classes sociales.

La révolution industrielle détermine d'énormes changements dans les sonorités et les bruits de la technologie qui balayent villes et campagnes. Les nouveaux bateaux, avec les puissantes sirènes des bateaux²¹, ont changé les sonorités des ports maritimes du bord de la mer. Les trains, les automobiles, les avions, ont bouleversé avec leurs bruits les limites des capacités auditives humaines, étant parfois responsables de la « surdité contemporaine ». ²²

L'arrivée de « la ligne droite en acoustique », des bruits de fonds permanents, comme des « anesthésiants de l'intellect »²³, vont déterminer une nouvelle modalité d'écoute. À partir de ce moment, dans son livre, Schafer

¹⁷ *Idem*, p. 65.

¹⁸ Schneider, Marius, *Primitive music*, in: *The New Oxford History of Music*, vol I, Londres, 1957, p. 9.

¹⁹ *The Vancouver Soundscape 1973*, *Idem*, Nr 6: „Vancouver Soundsmarcs”.

²⁰ Schafer, Murray, *Le paysage sonore*, Lattés, New York, 1979, p. 88.

²¹ *The Vancouver Soundscape 1973*, *Idem*, Nr 3: „Entrance to the Harbour”.

²² *The Vancouver Soundscape 1973*, *Idem*, Nr 5: „Music of Horns and Whistles”.

²³ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 118.

devient très critique envers les nouvelles sonorités fabriquées par les machines, ne cherche plus à les décrire, mais surtout à analyser leur impact sur la psychologie humaine.

Durant toute la première partie du livre, presque à chaque paragraphe où il parle d'une sonorité, Schafer - comme un bon pédagogue de l'esprit de la Renaissance – procède à une mise en garde ou à une critique par rapport à la perception (ou à l'oubli) de ces sonorités par la population contemporaine : « L'homme moderne a oublié jusqu'au nom des oiseaux. [...] Nous ne percevons que ce que nous pouvons nommer. Dans un monde dominé par l'homme, lorsqu'un mot disparaît, ce qu'il désigne est exclu de la société, et sa propre existence se trouve elle-même en danger. »²⁴

Les concepts spécifiques imposés par Schafer

La « schizophonie »

Dans son livre, en parlant de la révolution électrique, Schafer propose le terme de « schizophonie » pour désigner « la séparation d'un son originel de sa transmission »²⁵ et « la mise en boîte et en conserve des sons, et leur dissociation de leur contexte originel »²⁶.

Ce type de transmission des sons sur disque ou dans une salle de concert détermine chez les auditeurs une « intention d'écoute » musicale, en chargeant les sons d'une certaine signification spécifique. Pour cette raison, un bruit entendu dans la rue au cours d'une promenade n'est pas identique au même bruit acoustique enregistré sur un disque. D'après Jean-Jacques Nattiez²⁷, c'est parce que nous vivons ce dernier d'une manière différente : sur le disque, le bruit émerge du silence feutré de notre appartement, dans les mêmes conditions que si nous allions écouter la *IX^e Symphonie* de Beethoven. Mais, est-il légitime de nous demander d'écouter la musique de ville avec une « intention d'écoute » musicale ?

Les composantes du paysage sonore

Qu'est-ce que Murray Schafer entend par un *paysage sonore* ? C'est un « champs d'étude acoustique, quel qu'il soit. Ça peut être une composition musicale, un programme de radio ou un environnement acoustique. On isole et on étudie un environnement acoustique, comme on analyse les caractéristiques d'un paysage sonore. »²⁸

²⁴ *Idem*, p. 56.

²⁵ *Idem*, p. 133.

²⁶ *Idem*, p. 131.

²⁷ Nattiez, Jean-Jacques, *La musique de la ville*, in: *Musique en jeu*, n° 18, 1975, p. 119.

²⁸ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 21.

L'auteur, s'inspirant de la *Gestalttheorie*, distingue entre les bruits qui constitue le *fond* acoustique de la ville et ceux qui s'en détachent comme *figures*. Les premiers, on ne les écoute pas. Peut-être les entend-t-on après coup, lorsque le silence s'impose. On n'écoute pas non plus les seconds, mais on les subit. Ainsi, il différencie trois composantes dans le paysage sonore d'une ville: la « tonalité », les signaux sonores et les marques sonores particulières. Par exemple, selon lui, le trafic automobile de Vancouver donne sa tonalité à la ville, mais les bruits de l'équipement électrique lui font concurrence. On s'est rendu compte que la hauteur moyenne des bruits électriques en Amérique du nord est le *si* naturel tandis qu'en Europe c'est le *sol* #. Chaque ville, chaque pays, chaque continent possède aussi sa couleur sonore. Pierre Sansot dans son livre *Poétique de la ville* parle aussi des tonalités spécifiques : « Nous devons distinguer la rumeur urbaine et les cris de la ville »²⁹

Les signaux se retrouvent dans toutes les villes, mais sont organisés d'une manière différente. Ce sont des sons de premier plan, (sifflets de train, sirènes des pompiers et de la police), que l'on écoute d'habitude consciemment. Les signaux sonores sont souvent représentés par des codes extrêmement élaborés permettant la transmission des messages d'une grande complexité qu'il faut savoir interpréter pour les comprendre.

Quant aux sons particuliers, il s'agit des phénomènes uniques, retrouvés dans un seul endroit. C'est l'empreinte sonore qui caractérise une communauté (ou un endroit) et qui – une fois identifiée – doit être protégée, car elle compte parmi les sons qui confèrent à la vie acoustique d'un endroit son caractère unique.

Si on fait une comparaison avec la musique populaire ou le rock, dans un tel « paysage sonore » on retrouve toujours un « fond » sonore, la « tonalité », sur laquelle on distingue des mélodies spécifiques (signaux sonores). Mais on différencie constamment un groupe qui a un son particulier. Par exemple, même si le cadre du Rock'n'roll (« tonalité ») et la mélodie (« signaux ») sont pareils, la voix du chanteur (« sons particuliers ») fait qu'on distingue immédiatement la voix d'Elvis Presley de celle de Carl Perkins dans *Blue suede shoes* (1956).

Ex. 3

Musique vs bruit



²⁹ Sansot, Pierre, *Poétique de la ville*, Klincksieck, Paris, 1971, p. 333.

Le mode de vie sédentaire a engendré le développement de deux choses opposées: la musique savante et la pollution sonore (les sons de dehors). Schafer développe une théorie de la différence de perception entre la musique de l'intérieur et celle de l'extérieur. « À la suite de l'installation de la musique savante à l'intérieur des murs, on se mit à mépriser la musique de la rue. »³⁰

Schafer s'intéresse aux bruits environnants et à leur présence dans la musique. Ne faudrait-il pas se demander pourquoi la ville a surtout inspiré les peintres et les écrivains, et peu les musiciens ? Si on laisse de côté la symphonie imitative et anecdotique des klaxons dans *l'Américain à Paris* de Gershwin, il n'y a guère que Varèse qui ait essayé de donner une dimension poétique à la musique de la ville, précisément en faisant passer du sonore au musical les sirènes, les grincements, les martèlements, c'est-à-dire en les considérant dignes de figurer dans une œuvre musicale.³¹ La première de *Hyperprisme*, le 4 mars 1923, fut l'un des concerts les plus discutés par l'avant-garde new-yorkaise. Varèse dirigea lui-même cette œuvre de quatre minutes, après quoi la plus grande partie du public éclata de rire ou siffla avec véhémence la sirène et les effets de rugissement de la percussion. (Varèse, encouragé par ses supporters, répondit immédiatement en répétant l'œuvre une seconde fois).³²

Parce-que nous sommes à la fois les compositeurs, les exécutants et les auditeurs de la musique de la ville et de la symphonie du monde, il faut non pas simplement agir au niveau législatif, mais, après avoir étudié et inventorié les sons positifs, intervenir nous-même dans la construction d'un environnement sonore de qualité. Et Murray Schafer imagine l'apparition d'une nouvelle discipline, *l'esthétique acoustique* qui modèlera le paysage acoustique de la ville.

La muzak et la pollution sonore

Mais qu'est-ce que la *Muzak* ? C'est le nom d'une entreprise américaine fondée en 1922 par Geoge Owen Squier qui, après s'être occupé de diffusion musicale via les réseaux téléphoniques, se spécialisa à partir des années 1930 dans l'installation de musique d'ambiance sur les lieux de travail (notamment les usines et les bureaux), dans les restaurants et dans les hôtels. Par extension, le terme *muzak*, désormais synonyme de *musique de fond*, *musique d'ambiance* ou *musique programmée*, est employé pour désigner toute musique intégrée

³⁰ Schafer, Murray, *Musique/Non-musiques: intersections*, in: Nattiez, Jean-Jacques (sous la direction de), *Musiques – Une encyclopédie pour le XXI^e siècle*, Actes Sud, Cité de la Musique, 2003, p. 1190.

³¹ Nattiez, Jean-Jacques, « La musique de la ville », *Musique en jeu*, n° 18, 1975, p. 118-120.

³² Adelson, Robert, CD, *Carter: A symphony of three orchestras, Varèse: Déserts, Equatorial, Hyperprism*, dir. Pierre Boulez, New York Philharmonic Ensemble Intre-contemporain, Sony Classical SMK 68334 ADD, 1995, p. 12-13.

dans un cadre où elle est « entendue sans être écoutée ». ³³ Dans un sens encore plus large, d'après Luca Marconi, le terme désigne également « une musique de peu de valeur esthétique, qui ne mérite pas d'être écoutée attentivement » ³⁴. À son tour, La Motte-Haber disait qu'il s'agit d'une musique qui « ne doit pas distraire [...] elle doit occuper, tel un bouche-trou, les espaces résiduels de la conscience. » ³⁵

Murray Schafer met en garde contre cette pollution sonore qu'on ignore si souvent. Pédagogue, il voudrait que nous nous décrassions les oreilles : « La pollution sonore par le bruit s'installe lorsque l'homme ne fait plus attention aux sons... Pour vaincre la musique d'atmosphère dans les grands magasins, écoutez-là ! »

Par rapport aux autres bruits quotidiens, la muzak est souvent conçue comme un masque qui couvre les sons désagréables de façon à les faire oublier. D'après Schafer, au lieu de se livrer aux activités de travestissement, mieux vaudrait concevoir des projets de design acoustique visant à limiter, dans la mesure du possible, les facteurs qui déterminent une „basse fidélité” du paysage sonore tout en favorisant la présence d'éléments qui, au contraire, lui confèrent une „haute fidélité”. ³⁶

Il suggère que les gens de la société industrielle et post-industrielle, lorsqu'ils peuvent choisir entre un environnement silencieux et un fond sonore, préfèrent la seconde solution par peur du silence. Ceci ne peut être apprécié que par ceux qui, détenant le pouvoir de créer l'environnement, préfèrent que ceux qui y passent le temps associent l'acte de produire et de consommer à la réception passive d'une musique non écoutée, plutôt qu'à une réflexion sur leur propre condition. On remarque la réaction combattive de Schafer envers ces musiques : « Les programmes s'adressent indifféremment aux hommes et aux vaches. Si l'on se réjouit de leurs effets positifs sur la production, ni homme ni bête n'a jusqu'ici, semble-t-il, atteint le septième ciel. » ³⁷

³³ Lanza, Joseph, *Elevator music. A Surreal History of Muzak, Easy-Listening and Other Moodson*, New York, St. Marin's Press, 1994, in Marconi, Luca, « Muzak, jingles et vidéoclips », Nattiez, Jean-Jacques (sous la direction de), *Musiques – Une encyclopédie pour le XXI^e siècle*, Actes Sud, Cité de la Musique, 2003, p. 807.

³⁴ Marconi, Luca, « Muzak, jingles et vidéoclips », in Nattiez, Jean-Jacques (sous la direction de), *Musiques – Une encyclopédie pour le XXI^e siècle*, *Idem*.

³⁵ La Motte-Haber, J., *Muzikpsychologie. Eine Einfubrung*, Cologne, Arno Volk, 1972, in Marconi, Luca, « Muzak, jingles et vidéoclips », Nattiez, Jean-Jacques (sous la direction de), *Musiques – Une encyclopédie pour le XXI^e siècle*, *Idem*, p. 808.

³⁶ Schafer, Murray, in Marconi, Luca, *Idem*, p. 815.

³⁷ Schafer, Murray, *Le paysage sonore*, Lattés, New York, 1979, p. 143.

La peur du silence dans la contemporanéité

Le compositeur canadien établit une distinction entre un silence absolu, qui n'est possible que dans un environnement dont sont absents les êtres vivants, et un silence partiel, qui consiste en une absence de sons produits ou diffusés intentionnellement par un être humain. Mais Schafer observe surtout que « si le silence partiel a longtemps bénéficié de connotations positives et fut pratiqué en de nombreuses circonstances pour favoriser la concentration et la réflexion critique, aujourd'hui, à l'inverse, il n'est plus perçu que comme une évocation du silence total, autrement dit de la mort et de l'absence d'êtres humains, et donc, dévalorisé, considéré comme quelque chose à éviter. »³⁸

En pensant au début du monde Schafer pense que « peut-être l'univers a été créé en silence »³⁹ Mais pour les humains il est toujours « aussi difficile d'imaginer un bruit apocalyptique que le silence absolu ». ⁴⁰

Schafer critique avec véhémence l'invasion de la technologie dans l'espace naturel et la disparition du silence. « Les technologies du progrès n'ont pas compris qu'en introduisant dans le Nord toutes ces machines, ils tronquaient l'intégralité de leur propre esprit, noyant les mystères et leurs pouvoirs d'évocation dans les postes à essence, réduisant les légendes à des poupées de plastique. Le silence chasse du Nord signifie la fin des mythes. »⁴¹

Qui a le droit de faire du bruit ?

Dans le livre de Schafer, il y a un certain nombre d'enquêtes sur les bruits, considérés par une population « cobaye » comme agréables et désagréables. Le niveau de bruit ambiant s'élève à un rythme alarmant, mais l'oreille s'adapte, malheureusement en perdant ses qualités d'écoute. Citons en particulier cette expérience où les habitants estimaient à huit le nombre d'avions⁴² passant chaque jour au-dessus de leur maison, alors qu'il y en avait en réalité 65 : signe que nous nous habituons dramatiquement à la pollution sonore.

Le niveau sonore hausse chaque année d'une manière alarmante. Ainsi, petit à petit, on enregistre une baisse du niveau de l'audition de la population. « Les docteurs (...) ont découvert que les capacités auditives d'un étudiant qui entre à l'université sont souvent, parmi les amateurs de rock, celles d'une personne de 65 ans. »⁴³ Et ces chiffres deviennent plus alarmants quand on les compare avec d'autres populations de la planète, notamment avec certaines populations africaines, qui vivent dans des endroits naturels. Schafer mentionne

³⁸ Schafer, Murray, in: Marconi, Luca, *Idem*, p. 815.

³⁹ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 48.

⁴⁰ *Idem*, p. 49.

⁴¹ *Idem*.

⁴² *The Vancouver Soundscape* 1973, *Idem*, Nr 4: *Harbour Ambiance*.

⁴³ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 256.

que « À 60 ans, les Africains ont une ouïe aussi bonne, sinon meilleure, que la moyenne des Nord-Américains de 25 ans. »⁴⁴ Schafer suggère que notre paysage sonore n'est pas seulement plus fort que n'importe lequel d'une autre culture ou d'un autre temps, mais aussi qu'il est caractérisé par l'augmentation du bruit de fond (nommé « lo-fi » par rapport à « hi-fi » qui serait un paysage sonore clair, perceptible).

Le mécontentement de la population est en hausse et plusieurs pays ont – certains depuis longtemps – adoptés des lois contre le bruit. Mais chaque pays a une situation particulière et les bruits « désagréables » ne sont pas toujours les mêmes d'une population à l'autre. Si on regroupe dans un schéma les principaux motifs de plaintes dans quelques villes du monde entre les années 1969-1972⁴⁵, on observera facilement les différences entre les diverses mentalités par rapport au bruit.

Table 1

Londres 1969	Chicago 1971	Johannesburg 1972	Vancouver 1969	Paris 1972	Munich 1972
Circulation (492)	Climatiseurs (190)	Animaux et oiseaux (322)	Camions (312)	Bruits domestiques et des voisins (1599)	Restaurants bruyants (391)
Chantiers de construction (244)	Travaux de constructions (151)	Amplificateurs /radios (37)	Motocyclettes (298)	Travaux de construction et de réfection des routes (1090)	Industrie (250)
Téléphone (200)	Bennes à ordures (142)	Travaux de construction (36)	Musique amplifiée/radio (230)	Bruits de l'industrie et du commerce (1040)	Travaux de construction (87)
Appareils de bureaux (180)	Autre poids lourds (125)	Gens (34)	Trompes et sifflets (186)	Restaurants et cabarets (553)	Circulation (29)
Bennes à ordures (139)	Bruits d'usines (113)	Machines (29)	Scies électriques (184)	Divers (90)	Bruits domestiques (27)
Travaux dans les rues (122)	Instruments de musique (109)	Travail à domicile (25)	Tondeuses à gazon (175)		Avions (11)

⁴⁴ *Idem*, p. 256.

⁴⁵ *Idem*, p. 260-263.

Schafer suggère qu'il y a un rapport direct entre une personne/une population qui possède un plus grand champ sonore/acoustique et son pouvoir social. « L'homme a toujours essayé d'utiliser le bruit pour détruire ses ennemis. »⁴⁷ Ainsi, l'invention des hauts-parleurs ont conféré à ceux qui les avaient, plus de pouvoir. Ce n'est pas pour rien que l'on a dit qu'Hitler avait gagné les Allemands à l'aide du haut-parleur!

Mais, de nos jours, il se passe aussi une mutation de signification. Si, auparavant, l'église avait le droit à la plus grande sonorité grâce à ses cloches, signifiant le pouvoir divin, de nos jours ce sont les avions (les forces de l'air, les businessmen), les hélicoptères (forces militaires), les sirènes de police qui font le plus grand bruit. Et peut-être, suggère Schafer, la volonté de faire du bruit des rockers vient-elle d'une volonté de pouvoir et de liberté qui ne peut pas se manifester autrement que pendant les concerts, parce-que, ailleurs, ce sont les « autres » qui ont droit au bruit.

La création artistique au centre de la « résurrection »

Dans son livre *The Tuning of the World*, Schafer prédisait qu'à la fin du XX^e siècle, la musique et le paysage sonore ne feraient qu'un. Le temps passant, il se rend compte maintenant – et il l'écrit dans son article de 2003 *Musique/non-musique : intersections*⁴⁸ - qu'il a bien eu raison. « J'entends par là que les influences réciproques entre ce que nous appelons musique et ce que nous identifions comme étant l'environnement sonore deviendraient si complexes que la frontière qui séparait ces genres traditionnellement distincts s'estomperait en faveur d'une perception globale qui réunirait ces deux catégories en une nouvelle forme d'art.⁴⁹ »

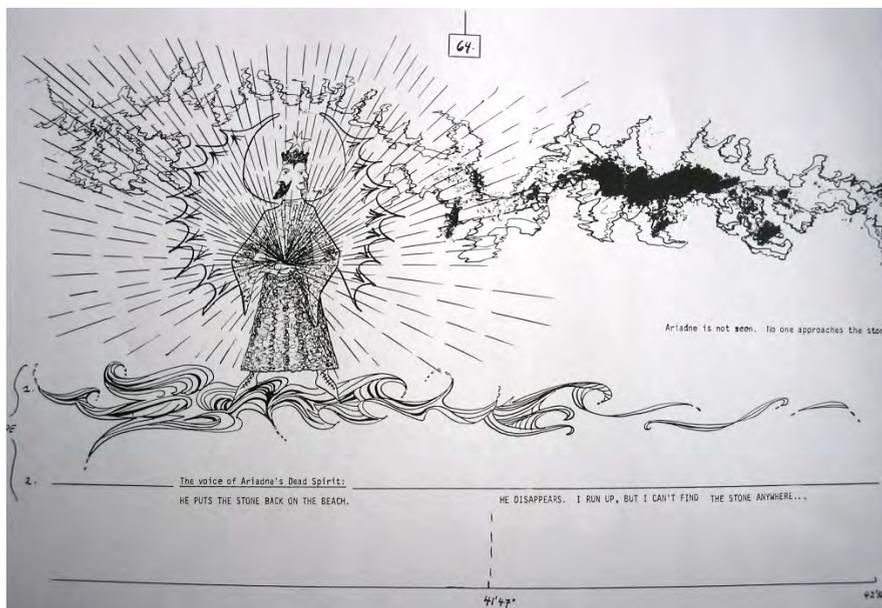
Comme l'homme de la Renaissance, Schafer a une conscience aiguë et nouvelle du rapport que l'art entretient avec son époque et celles qui l'ont précédée, c'est pourquoi sa production artistique est au centre de cette « résurrection ». Son livre, ainsi que ses enregistrements ou les compositions, font toutes partie d'un vaste projet de renouvellement de la perception et de la modalité d'écoute. « Je considère le monde, dans ce livre, comme une immense composition musicale »⁵⁰

⁴⁷ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 49.

⁴⁸ Schafer, Murray, „Musique/non-musiques: intersections”, dans Nattiez, Jean-Jacques (sous la direction de), *Musiques – Une encyclopédie pour le XXI^e siècle*, Actes Sud, Cité de la Musique, 2003, p. 1198.

⁴⁹ *Idem*, p. 1198.

⁵⁰ Schafer, Murray, *Le paysage sonore*, *Idem*, p. 17.



Murray Schafer – *Requiem for the Party Girl*, Berandol Music Limited, Toronto, p. 64.

Schafer compose abondamment. Il invente des notations graphiques, parfois si élaborées et que certaines pages sont exposées dans des galeries d'art. Les dessins qui font partie intégrante des partitions, sont suggestives tant pour la modalité d'interprétation que pour l'état d'esprit demandé aux chanteurs, acteurs ou danseurs. Son oeuvre compte plus de 70 compositions, dont un grand nombre ont un caractère environnemental ou dramatique favorisant chez le public une plus grande participation et une conscience accrue du plan sonore et visuel. Il est - peut-être - l'un des compositeurs les plus cohérents dans son projet initial et tout son oeuvre est gouverné par les mêmes idées-phares. Qu'il parle comme pédagogue et tient des cours de *Ear Cleaning*⁵¹, comme musicologue, qu'il compose des oeuvres dans lesquelles les musiciens, les acteurs, les spectateurs et même la nature participent ensemble à l'acte artistique (le cycle *Patria*), il transmet partout la même exubérance et passion comme dans son livre *The tuning of the world*.

⁵¹ Schafer, Murray, *Ear Cleaning. Notes for an Experimental Music Course*, Universal Editions, Canada, 1968.

Quelques perspectives

Il est évident qu'après avoir lu le livre de Schafer, on ne peut plus entendre/ignorer l'environnement de la même manière qu'avant. Le processus de « nettoyage de l'oreille » fait son effet et l'on commence à entendre - pour le meilleur ou plutôt pour le pire ! - presque tous les bruits ignorés auparavant (le bruit du frigo qui désormais va nous stresser en permanence, la climatisation qui va nous rendre fous, les passages d'avions qui vont déclencher en nous des protestes contre la pollution acoustique universelle !)

L'inventaire sonore que Schafer propose dans la première partie du livre et l'analyse de ces sons nous ouvre des horizons immenses tant dans l'espace que dans le temps.

Pourquoi créer des « musées de sons » ?

Comme nous avons inventé des musées pour presque toutes les activités humaines (arts, traditions, histoire, etc.) on pourrait bien s'imaginer la beauté d'un musée des sons (qui ne sera pas uniquement une collection d'instruments de musique). Les sonorités seront organisées tant chronologiquement et géographiquement que socialement et culturellement. On ira chercher la-bas, par exemple, les sonorités des rues des quartiers pauvres de Paris dans les temps de Louis XVI ou les bruits qui entouraient la basilique Sainte-Sophie de Byzance pendant l'Empire Roman de l'Orient ou – pourquoi pas ? – les bruits des forêts dans les époques des dinosaures ?

Il existe déjà des archives, des bases de sons utilisées pour les films, les émissions radio, les ordinateurs ou les téléphones portables, mais les sonorités sont coupées de leur contexte et elles deviennent alors des objets et non des éléments constitutifs d'un paysage sonore. Dans ce sens-là, le livre de Schafer nous détermine à faire attention à la nature spécifique des sonorités et propose leur utilisation d'une manière écologique dans une composition musicale. Les expériences de compositions réalisées par l'équipe d'études de Frazer Université est un exemple de ce type de combinaison sonore.⁵²

Il y a aussi la musique New Age (de « méditation », de « relaxation ») qui utilise beaucoup les bruits de la nature ou des animaux comme fond sonore pour une mélodie, mais, la plupart du temps, la mise en boucle des sonorités et la médiocrité des interprétations, de la mélodie ou des instruments utilisés rendent ces musiques très décevantes.

Parfois on prend du temps pour « méditer » plutôt aux genres proposés sur les sites Internet que sur la musique : *New Age – Beauty*, *New Age - Heart Music*, *New Age: Serenity + Meditation - Quiet*, *Meditation - East*, *Space Music + Space Journey*, *Sound Scape + Ambient - Landscape*, *Ambient - Sound Stories*, *Ambient - Abstract*.

⁵² Breitsameter, Sabine, Nr 3: *The Hidden Tune*- fragment, in: *Soundscape Vancouver*, World Soundscape Project, Canada CSR-2CD 9701, 1996.

Dans son livre, Schafer nous introduit d'une manière poétique dans l'atmosphère acoustique de quelques villes/époques. On a même l'impression d'entendre les sonorités de ces espaces/temps. Mais la différence entre les mots qui « racontent » les sonorités et les sonorités-mêmes est immense ; par exemple, on peut bien entendre des histoires sur le chant des Inuits - « jeux de gorge » - mais en les écoutant pour la première fois...c'est une expérience qui soulève des questions sur l'idée de musique-même. Pareillement, en lisant les tragédies de la Grèce Antique, la plupart du temps notre imagination construit un paysage sonore qui ressemble aux sonorités rurales du XX^e siècle. Mais quel est le choc quand on découvre des sonorités jamais entendues auparavant!⁵³

Quand on enseigne, on raconte aux étudiants l'histoire/l'art/ l'architecture en montrant des images... pourquoi ne seras-t-il plus intéressant et authentique de leur faire écouter aussi le bruit de ces espaces ? Est-ce qu'on peut parler effectivement des jardins de Versailles dans le temps de Louis XIV sans écouter la musique de Lully?

Après avoir lu le livre de Schafer, on peut se demander ce que signifient pour chacun d'entre nous les mots « silence », « son », « bruit » ou quel est le « paysage acoustique » dans lequel nous vivons. On peut également se poser des questions sur la volonté de pouvoir par le bruit (Hitler et le haute-parleur) ou sur la signification de la canonisation des chanteurs de rock d'aujourd'hui.

The Tuning of the World est également un livre qui essaye de rompre définitivement les barrières/clichés de pensée avec lesquelles la plupart de gens ont grandi (musique classique = son, musique légère = bruit). De même, la perspective intégrante de la vision de Schafer situe la musique classique *parmi* les innombrables manifestations de la musique dans le monde. Ainsi, on lui enlève cette aura de domination mondiale qui jetait aux niveaux inférieurs toutes les autres musiques. L'ethnocentrisme des musiciens occidentaux (soit-ils classiques ou populaires) ne devrait pas s'imposer avec ses valeurs esthétiques et sociales partout dans le monde (même si la mondialisation et la globalisation se manifestent de plus en plus) parce qu'ils existent des musiques là où parfois on n'entend que du bruit...

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⁵³ *Musique de la Grèce Antique* (Nr 1), Atrium Musicae de Madrid, dir. Gregorio Paniagna, Harmonia Mundi, France, CD 1901015.

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ELEMENTS OF THE MUSICAL DISCOURSE IN *FUM (SMOKE)* BY DOINA ROTARU

ȘERBAN MARCU¹

SUMMARY. The present study is an analysis of the work entitled *Fum (Smoke)*, for clarinet solo, written by the Romanian composer Doina Rotaru in 1996 and dedicated to the clarinetist Emil Vișenescu. The study enhances the author's preference for ancient musical archetypes, such as the aulodic timbral archetype, the archetype of suspended time, the archetype of the ornament or that of the *glissando*. We also highlight the articulation of musical discourse in relation to symbolic structural principles: circular or spiral shapes, sacred numbers. The structural analysis also emphasizes the continuous variation process, starting from a generative motive which includes almost all elements of language the work is based on: *Rubato* rhythm, chromaticism, Enescu's "x" cell, *glissando* and *appoggiatura*.

Keywords: Rotaru, *Fum*, clarinet, solo, analysis, structural, archetypes.

The clarinet, introduced in the symphonic orchestra later than the other woodwinds (flute, oboe, bassoon), exerted extraordinary fascination on 20th century composers. Considered to have, among the instruments previously mentioned, the most extended technical and expressive possibilities – very ample range, large dynamic extent (possibility to attack a sound in an almost unperceivable *pianissimo* nuance), spectacular effects belonging to extended technique (diverse and abundant multi-phonics, *frullato*, sonorous *slap tongue* etc.) – the clarinet passed from soloist in instrumental concerts or partner of the piano in chamber works to being a solo instrument, as musical literature constantly became more rich in works for clarinet which later became reference titles for any clarinetist's repertoire.

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Romanian creation is no exception; a systematization² of the works having the clarinet as the main character, made by Cosmin Teodor Hârșian³ in his doctoral thesis counts no less than 125 authors and 219 titles among which 33 for clarinet solo. Among the works for clarinet solo some remained “classics” becoming frequent appearances on posters of clarinet concerts and recitals: *Martie (March)* by Marțian Negrea (1957, ar. 1958), *Sonata for clarinet solo* by Tiberiu Olah (1963), *Incantatio* by Myriam Marbé (1964), *Măguri II* by Liviu Comes (1980), *Dionysies VI - Carnyx* by Șerban Nichifor (1984), *Sempre ostinato I* by Cornel Țăranu (1986) and *Fum (Smoke)* by Doina Rotaru (1996).

Doina Rotaru is an important personality of Romanian and international musical life, not only as a composer present on the most important concert stages with works covering almost all musical genres, but especially chamber and orchestral music, but also as an educator, director of department and professor of composition at the National University of Music in Bucharest, co-author together with Liviu Comes of the *Treaty of vocal and instrumental counterpoint (Tratat de contrapunct vocal și instrumental)*.

Doina Rotaru's music has a pronounced lyrical character, deeply rooted in the deepest layers of Romanian folklore and archaic cultures of the world. Doina Rotaru resorts to ancient musical archetypes and updates them, filtering them through her own sensitivity: the aulodic timbral type, *doina*-like, reflected by the numerous works for wind instruments (among them, the flute is Doina Rotaru's favourite and not the clarinet – suffice it to mention *Florilegium* for solo flute(s) and flute orchestra), the archetype of suspended time, *rubato*, that of the endless time flow, the archetype of the ornament (represented by appoggiaturas, *glissandi*, trills etc.), present in all traditional musical cultures, numbers and geometrical shapes with magical meanings etc. The author herself confesses on her website: “I've used structural principles of symbolic values and functions – like circular or spiral shapes, sacred numbers and so on. The symbol becomes an idea of composition, and this idea generates the structures, the musical time, the syntax, the architecture and the expressions of the work. I've also used

² Doctoral thesis „*Contemporary Romanian Music For Unaccompanied Clarinet*” by Cosmin Teodor Hârșian, submitted to the graduate program in the Department of Music and Dance and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts., dated 04.21.2009, annex 2 (p. 59-69) (http://kuscholarworks.ku.edu/dspace/bitstream/1808/5343/1/Harsian_ku_0099D_10328_DATA_1.pdf (site visited on 12.03.2011)).

³ Cosmin Teodor Hârșian teaches clarinet at the Western University in Timișoara, he is graduate of the Music Highschool in Baia Mare (1999) and of the Western University in Timișoara (2004), he obtained his Master's degree at Northern University in Illinois, DeKalb, Illinois (2006) and his DMA in musical performance at the University of Kansas, Lawrence, Kansas (2009), under the guidance of Professor Paul R. Laird, with the paper entitled *Contemporary Romanian Music For Unaccompanied Clarinet* (<http://www.muzica.uvt.ro/CV/harsian.pdf> - site visited on December 3, 2011).

elements from ancient Romanian folklore, where almost every sound is enriched with ornaments, *glissandi*, micro-tones, overtones and, of course, heterophony. The expression of Romanian ancient folk music is very nostalgic, creating a melancholic atmosphere and the feeling of a painful beauty.⁴ The clarinetist Cosmin Teodor Hârșian writes about Doina Rotaru's composition style: "The composer shows special interest in achieving a variety of tone color through different styles of articulation, extended techniques, rhythm, extreme ranges and the use of the instruments in a non-traditional way. On a larger scale, some of her formal choices include motivic variation, arch and cyclic forms, spiral forms and free forms. On a smaller scale she avoids organizing her musical material through mathematical means, preferring the oscillation between diatonic and chromatic and showing interest in the repetition of the same note or emphasis on selected intervals"⁵.

The work *Fum (Smoke)* was written in 1996 and is dedicated to Emil Vișenescu, the principal clarinetist of the "George Enescu" Philharmonic Orchestra in Bucharest. The music not only describes, in imagistic, simple, naturalist manner, smoke, but also refers to the more profound meanings held by smoke in traditional cultures: the smoke from a burning candle as a symbol of prayer rising to the Supreme Being, the frank incense smoke as a protector against sin or Evil, smoke as an intermediate state between the material and the immaterial, mystery filled smoke, smoke and the spiral shapes it produces. The smoke theme is not singular among Doina Rotaru's works, as only a year later she wrote another work on the same theme, *Templu de fum (Temple of Smoke)*, title given before her visit to Japan (as we find out from an interview given to flute player Ion Bogdan Ștefănescu⁶) and before learning that at the entrance of Buddhist temples visitors were purified by a smoke bath.

The work is written *senza misura*, with the shorter durations noted in conventional manner with strings of semiquavers, most of the times cut at one end ("as quick as possible") and the longer values with note heads, either filled or empty, followed by lines approximately suggesting the duration of corresponding sounds. Although several sections can be identified, the piece essentially articulates in a single, ample respiration, beginning in a calm atmosphere (tempo indication *Lento, calmo, rubato*), gradually passing towards a slightly more agitated area (*Poco a poco nervoso*), then returning to the initial calm (*Calmo*), later reaching a clearly contrasting section (*Nervoso*) and finally returning to the calm atmosphere (*Lento, calmo, dolce*). The passages from one section to another are very mild and that is the reason why we consider that the piece should be regarded rather as a monolith with discrete changes of lighting than as a strophic structure.

⁴ Quotation from <http://www.freewebs.com/doinarotaru/> (site visited on December 3, 2011).

⁵ Hârșian, Cosmin Teodor, op. cit, pp. 48-49.

⁶ <http://ionbogdanstefanescu.ro/si-doina-doina-se-facu/> (December 3, 2011).

The general expression of the piece is lyrical, filled with mystery. The starting point is a generative motive made up of a long rhythmical value, on e^3 , followed by a group of short notes ($f^{\sharp}sharp-f^{\flat}-e^3$), another long value ($c^{\sharp}sharp$), graver than the first one, followed by an ascending *glissando* and a final long value (c^{\flat}), a semitone below the previous one, ornamented by an interior *glissando*, first descending and then ascending:

Ex. 1



Incipit

This “incipit” presents, *in nuce*, the language elements which define this work: the *rubato* rhythm, made up of alternations of long, isolated values and groups of short values, the chromatic melodic (not dodecaphonic chromatic, but one where chromatics seems to enrich an original, oligochordic, diatonic structure), represented by inverted chromatics, Enescu’s “x” cell, containing a minor second and a minor third, the *glissando* and the appoggiatura (that is, the folkloric ornaments). There are few elements of language in this work not to be found in this initial generative motive: the multi-phonics (appearing not much later), the trill, and the *frullato* (which will contribute to the formal delimitation of the more ample *Nervoso* section from the rest of the work).

The motive is immediately followed by its varied repetition, procedure standing at the basis of the entire work, the so-called continuous variation: the music is permanently weaved by the variation of what has already been said, up to the point where the distance from the original is so great that another musical nucleus is generated, being itself also submitted to variation processes (this type of articulation was already described in our previous study on *Martie (March)* for clarinet solo by Marțian Negrea – at that point, we poetically called this musical procedure “budding”⁷).

Interior cadences on longer values are, most of the times, on sounds one semitone apart (during the first musical “respiration” on $c^{\sharp}sharp$ and c^{\flat} , during the second one on b^{\flat} and b^{\sharp} flat, then on f^{\flat} and $f^{\sharp}sharp$), probably also in relation to Enescu’s “x” cell ($e-e flat-c$). The rapid sequences of short rhythmical

⁷ *Elemente de structurare a discursului muzical în lucrarea Martie pentru clarinet solo de Marțian Negrea (Elements of the Musical Discourse in Martie (March) for Clarinet Solo by Marțian Negrea)*, p. 2, study written in November 2010, to be published in the journal *Studia UBB Musica* of the Babeș-Bolyai University in Cluj-Napoca.

notes), the smooth melodic flow is perturbed by upper appoggiaturas with *sforzando* and accent, appoggiaturas found at large and dissonant melodic intervals: minor seventh and major seventh (sometimes noted as diminished octave). These melodic gestures increase agitation, in the context of a melodic profile which is again (as in the previous *Nervoso* section) ascending.

Ex. 4**The beginning of the *Nervoso* section (staves 6-7 in manuscript)**

The passage towards the final calm section (*Lento, calmo, dolce*) is realized, as expected, by gradual “melodization” of the groups of short notes (by “melodization” we understand the return of the minor and major second intervals) and by the gradual transition from the acute register, first to the medial and then to the grave one. The final section (psychologically assimilated as a reprise, although the music only resembles that in the beginning from the point of view of atmosphere and, to a smaller extent, as a sequence of gestures) begins with a sudden breach of register, two octaves upper than the closure of the previous section. During this final segment the highest point of the register is touched (gb^3), followed by the gradual descent and extinction of the musical discourse, evoking in a totally different atmosphere the appoggiaturas characteristic to the *Nervoso* section. The final gesture of the work is a descending *glissando, al niente*. It is perhaps not without meaning the fact that the work begins with e^3 , in the acute register, and ends with b flat, in the grave register, therefore in a pole-antipole relation so characteristic to 20th century music.

It is very important to mention the author’s indication in the beginning of the work: “the work can be performed very close to an open piano, with the right pedal depressed”. This pseudo-accompaniment, optional, as it results from the fragment above, can contribute, due to the curtain of sounds naturally resonating with the free strings of the piano, to maintaining the charmed atmosphere of floating, magic and mystery conveyed by this work and maybe better expressed only by the flute. Since its publishing (1996), *Fum (Smoke)* for clarinet solo became not only one of the milestones of any experienced clarinetist, but also an example of work which, by condensing the oldest and most durable musical archetypes, can be equally Romanian and universal.

Translated by Roxana-Paula Huza

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<http://www.freewebs.com/doinarotaru/>

<http://ionbogdanstefanescu.ro/si-doina-doina-se-facu/>

The score of the work *Fum* by Doina Rotaru, copy after the manuscript

SONATA FOR CLARINET SOLO BY TIBERIU OLAH

RĂZVAN METEA¹

SUMMARY. "A man of short stature, but with tremendous force of communicating by means of sounds; modest, but aware of his own value; secluded and slightly detached from the practical aspects of existence, but proving, in everything connected with the art of sounds, an inexhaustible energy and passion, an amazing capacity of observation and synthesis, unparalleled culture and memory as well as extraordinary precision and exigency. Apparently, Olah led an ordinary life, among us; in fact, music permeated his life as an uninterrupted ostinato, to the point of identification with it, in symbiotic communion. His personality takes prominent shape even from his first works: a strong lyrical nucleus, intense dramatism and contaminating kinetic energy " (Olguța Lupu - March 2010²).

Keywords: composition, sculpture, form, interpretation.

About the composer

The work of composer Tiberiu Olah (1927-2002) is characterized by a diversity of the approached genres, his activity being crowned with remarkable success. He studied at the Music Academy in Cluj-Napoca (1946-1949) and attended composition courses at the "P.I. Tchaikovsky" Conservatory in Moscow (1949-1954) with Professor Evgheni Messner, having among his colleagues: Denisov, Holopov, Rojdestvenski, Volkonski etc.

He attended numerous training courses and received creation and research scholarships, among which we mention: courses of electronic music - the "Siemens" Foundation in München – 1966; Internationale Ferienkurse für Neue Musik, Darmstadt: 1967-1969; creation course (composer-in-residence) in the Berliner Künstler programm, West Berlin (1969-1970); creation course on the subject of musical time and space as a guest of DAAD (Deutscher Akademischer Austauschdienst), West Berlin – 1978-1979.

He became professor of orchestration and composition at the National University of Music in Bucharest (1954-2001) and Doctor of Musical Arts - 1978, in Cluj-Napoca, with the thesis "Unele probleme în legătură cu timpul și spațiul muzical" ("Certain Aspects in Connection with Musical Time and Space").

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² <http://www.tiberiuolah.ro/lucrari.html>, visited on December 10, 2011.

He composed more than 120 works, covering all musical genres (symphonic, vocal-symphonic, cameral, choral, film music, stage music etc.). Historical events, visual arts as well as literature are but a few of his subjects of meditation later transposed into sonorous images.

In order to justify these affirmations and facilitate the understanding of the composer's preoccupations, an informative enumeration of his works is required. Among them we mention: *Sonatina pentru pian – Sonatina for Piano* (1950)³; *Cvartetul de coarde – The String Quartet* (1952); *Sonatina pentru vioară și pian – Sonatina for Violin and Piano* (1953), which obtained the award of the Academy of the Socialist Republic of Romania; *Trio pentru vioară, clarinet și pian – Trio for Violin, Clarinet and Piano* (1954); *Simfonia I – Symphony I* (his Bachelor's thesis), *II, III* (1955, 1986, 1989); *Cantata pe vechi versuri ciangăiești – Cantata on Old Csango Lyrics* (1956), which obtained a prize at the Youth Festival in Moscow (1957); *Echinoxii – Equinoxes* (1957); the cantata *Prind visele aripi – Dreams get Wings*, on lyrics by Maria Banuș (1959); the oratorio *Constelația Omului – Constellation of Man*, on lyrics by Maiakovski (1960); the Brâncuși cycle - *Coloana infinitului – The Endless Column* (1963), work which obtained the Koussewitzky prize for recording (1967-68), *Sonata pentru clarinet solo – Sonata for Clarinet Solo* (1963), *Spațiu și ritm – Space and Rhythm* (1964), *Poarta sărutului – The Gate of Kiss* (1965), *Masa tăcerii – Table of Silence* (1968); *Tranșlații I, II – Translations I, II* (1968, 1973); *Perspective - Perspectives* (1969); *Sonata pentru violoncel solo – Sonata for Cello Solo* (1970); *Simfonia pentru orchestră de coarde – Symphony for String Orchestra* (1970); *Invocații I, II – Invocations I, II* (1971, 1975); *Armonii I, II, III, IV – Harmonies I, II, III, IV* (1975, 1976, 1978, 1981) etc. He also wrote film music, ballet and choreographic transpositions among which we mention *Răscoala – The Rebellion* (1965), *Mihai Viteazul* (1970), *Pe aici nu se trece – Trespassing Forbidden* (1975), *Poarta sărutului – The Gate of Kiss* and *Coloana fără sfârșit – The Neverending Column* in the choreographic version of Vasile Marcu etc.

Musical analysis

Sonata for Clarinet Solo was dedicated to the renowned clarinet player Aurelian Octav Popa and is the second work from the cycle entitled *Omăgiu lui Brâncuși – Homage to Brâncuși*, cycle representing a defining turning point of style in his creation⁴.

³ Composed during his time at the Conservatory in Moscow (in the class of Professor Messner).

⁴ "The event of the evening was the Sonata for clarinet solo by Tiberiu Olah. This work filled with surprising effects proves, on the one hand, that the author is familiar with all the possibilities of the clarinet and, on the other, that the work has been almost modeled on the personality of Popa." (Pernye Andras – In Budapest Concert Halls. The concert of Aurelian Octav Popa, Magyar Nemzet, November 32, 1968).

The unique, both archaic and modern beauty of Brâncuși's stone sculptures did not lead the composer to establish an exact sonorous parallel or a musical correspondent faithful to the artistic ideas, Olah considering these sculptures as starting points, the initial motive of a musical construction, and not a representation in musical images of Brâncuși's work. The indirect relation between the two arts is very important and even defining for Tiberiu Olah's way of thinking, as he was less interested in revealing surface elements, even when well defined and suggestive, being more preoccupied to disclose the hidden essence of the phenomenon, even when it was more difficult to detect. The contact points of the five pieces, apart from the suggestion of Brâncuși, are unnoticeable directly, at the structural and musical level, although they are very important: a pattern of common "durations" built from a sequence of numbers in different combinations, very complex melodic built from a simple melodic cell, resembling a bucium signal, the composer's own variational technique etc. In building the unity of the cycle on a more complex level, together with the values mentioned above, we also notice various orchestral colour formulae as well as a series of procedures of melodic ornamentation of the "pattern of duration".

Roman Vlad considers this work as "one of the best compositions for clarinet in the world", its inspiration source being Brâncuși's *Pasărea măiastră – Majestic Bird*⁵.

Fig. 1



Constantin Brâncuși: *Pasărea măiastră – Majestic Bird*

⁵ "I listened then to a remarkable Sonata for clarinet unaccompanied by Tiberiu Olah, one of the best works in the world that have been written for this solo instrument." (Roman Vlad - On Romania and Romanian Music, Tribuna, Cluj-Napoca, October 8, 1964).

Tiberiu Olah tries to create an imaginary world using poetic associations musically rendered, stating, at the same time, that his music is, in general, subjective and cannot be expressed in words.

By the term "*Sonata*", the composer does not refer to placing the musical discourse within the classical perimeter of form, but to the continuous development of musical ideas having as a common ethos Brâncuși's cycle: static-dynamic, polyphonic-monophonic, melismatic-giusto.

The entire work progresses slowly, from the simple to the complex, using an extensive pallet of musical elements. Music suggests lyricism and agility realized in subtle and cursive dialectics, otherwise necessary for the plastic unity of the masterpiece as it is described by Brâncuși himself: "a symbol of the flight liberating man from within the limits of dead matter. [...] even the contradictory forms must unite in a final unity"⁶. Therefore, a new open form emerged, like Brâncuși's Column, but the paradigm of variations needed a solid architectonic platform.

Associated with the structure of sonata, imagined as a formal archetype (that is, the chaining of three sections), the work has an ascending progress, corresponding to realizing the final unity, based on the contrasts previously mentioned. Consequently, the final form will take shape from the permanent alternation, intercalation, overlapping and variation of contrasts with discontinuous elements resulted from the same generating nucleus and belonging to the same emotional area as the impetuous melodic pattern played by the clarinet in the beginning of the piece.

The work consists of one part where the composer uses almost all the expressive and technical possibilities of the clarinet⁷ and contains three relatively flexible sections. The sections allow for an analysis based on continuous, very dramatic, unique movement, but with exact delimitations of certain areas where the composer articulates certain segments of form (the exposition or the fugue-type construction). The work begins with an opposition short-long describing a starting point with explicit references to rhythmic structures of the *parlando-rubato* type. The two types of duration, in the beginning part of a common structure, evolve gradually, individually, delimitating their own territory. At the end of the first five measures, after the exposition of an 8 sound mode expressed by equal alternation of tone-semitone, the main musical motive takes clear shape. We can notice the dynamic contrast (the first 7 sounds) even from its construction

⁶ <http://www.ceruldinnoi.ro/pages/Brancusi%20-%20Aforisme.htm> (102), visited on December 10, 2011.

⁷ "*Sonata for Clarinet Solo by Olah is a piece of immense interior turmoil, an exploration of the extreme – and apparently only now discovered – limitations of expressivity of the instrument. Popa, a musician of profound understanding of contemporary art, has given Olah's sonata its full meaning*" (Gheciu, Radu, *Muzica de cameră românească (Romanian Chamber Music)*, Informația Bucureștiului, September 18, 1967).

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- static (the final sound), contrast which will stand at the basis of the following musical discourse, by amplification of the modal universe⁸, attracting new sounds; therefore, by the end of the first section (measure 108), from the chromatic total of 12 sounds, we will have 11. The combination of short sounds followed by long sounds can be associated with the Romanian *doina*, the metric subdivisions having a folkloric character. Due to the fact that the rhythmic and melodic formulae permanently evolve without repeating themselves, the work does not appear as a folkloric piece.

Ex. 1

Molto risoluto $\text{♩} = 380-400$

f *fp* *f*

f *f*

f *p* *dolee* *f* *meno f* *dolee*

f *f*

p *dolee* *non vibrato* *f* *(pp) contabile ma non vibrato*

During his career, Tiberiu Olah has personified the concept of space in music, through different variants of echo effects, oscillating the musical registers of the musical discourse in different octaves.

⁸ "The same expansive modalism generates the material for the Sonata for Clarinet Solo by Tiberiu Olah, a work of extraordinary vigor and expressivity whose valences have been brightly and profoundly rendered by Aurelian Octav Popa." (Marbe, Myriam, *Festivalul George Enescu. Muzica românească de cameră (The George Enescu Festival. Romanian Chamber Music)*, Scânteia, Bucharest, September 21, 1967).

The second section (measures 109-146) begins with a fugato⁹ where monody unveils its polyphonic valences and the polychromy emerging from the virtuosity of the interpreter makes the mono-timbral quality of the clarinet questionable. Following the elusion of the long sounds (the static element), the musical discourse will concentrate on movement, in its evolution from discontinuity to the fluidity of a discourse on two planes. Therefore, several voices can be identified, leaving the impression that there are several instruments playing, instead of just one. Moreover, this feeling is deepened by the multitude of nuances and registers.

Ex. 2

⁹ "Most impressive was the sonata for clarinet by Tiberiu Olah. The work is atonal, structurally clear with a cleverly designed fugue incorporated into the long movement. Olah demonstrates craftsmanship and personality befitting a fine composer" (Schwartz, Francis, *Romanian Musician Masters Changes of Styles*, in: *The San Juan Star*, February 24, 1971).

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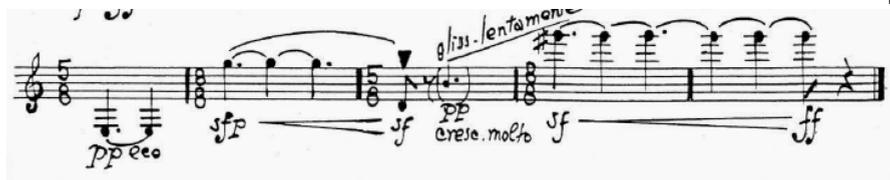
The theme appearing in *pp* is followed by a response for descending seventh in *mf* and staccato, accompanied by a counter-subject in *p dolce*. Due to these strong nuances, the two voices are very well differentiated. After the end of the response, the third theme appears, at the same interval of descending seventh, in *f* and with *slap tongue*, accompanied by a counter-subject in *mp legato*. We notice that every theme is in a different register, giving the impression of several instruments playing, as we mentioned earlier. We also distinguish the continuous chromaticization of the musical discourse, on different melodic planes, the defining element of this section being the absence of the long notes.

Ex. 3



Towards the finale, the musical discourse is based on a new static-dynamic confrontation, built from the alternation of rapid and agitated passages with calm, slow melodies, with long notes. In clear contrast with the beginning of the piece (where we have the same static-dynamic confrontation but with emphasis on the static element), the musical discourse of the finale (the final section) is very dynamic, monody describing the musical materialization of flight as deliverance from the state of potentiality. In the end of the sonata a sonorous cluster is produced in the form of a synthesis of rhythmic-modal material as a response to Brâncuși's wish to cover "the canopy of heaven". The composer approaches the theme of flying with musical means through transformations of established structures, permanently refined, with the purpose of obtaining the "form itself", the final glissando highlighting even more the flight of the Majestic Bird towards the sky.

Ex. 4



Short interpretative analysis

Although conceived during the 6th decade of the 20th century, during the Avant-garde, the work remains a piece of reference, presenting the same technical, instrumental and interpretative difficulties as the works of our time.

The clarinetist, in supporting the musical discourse, is bound to identify:

- Problems of technical difficulty, *digitations*, etc.
- The various means of expression or effects, such as the different types of *vibrato* or articulation - *slap-staccatissimo*, *tenuto* etc.

These elements need to be studied separately and later integrated in the melodic-rhythmic structure.

The sonority is very expressive and very colourful (timbered), while the types of vibrato are different, expressing at the same time the melodic content.

Rhythm is one of the sonorous parameters which are most difficult to sustain during interpretation due to precision and its essential contribution to suggesting polyphony, requiring the enhanced attention of the clarinetist.

Rendering nuances plays a very important role in the musical discourse, also contributing to rendering various expressions, latent polyphony, as well as the colours of the piece.

The problems of agility and virtuosity comprised in the rigorous passages of demisemi-quavers and hemidemisemi-quavers are resolved by a supplementary preoccupation of the musician, as they are very well anchored in the musical discourse.

Another interpretative dimension of the piece is given by the articulation of sounds and the ways of attack, which require prominent diversity of expression and quality (*tenuto*, *stacc.*, *slap* etc). The *frullatos* and *glissandos* in the end of the piece require masterful execution in order to complete the expressivity of the work (the *glissandos* in the finale resemble "the flight towards the sky" of Brancuși's birds).

The biggest difficulty in interpreting this sonata is represented by the correct and cursive rendering of the musical phrases and their structuring. The cursive and exact rendering of the written text, with all its structural elements, guarantees a good performance.

The tempo is expressed by ♩=380-400, that is ♩=cca 100, fluctuations of tempo being very well established by the author through the agogic indications in the musical text.

All in all, the conclusions of our study can only be succinct, being comprised in the following statement of Luminița Vartolomei:

"Regardless of how spectacular and always very effective the sonorous means are, the music of Tiberiu Olah is essentially marked by profound introversion. The decanting and crystallizing of expression, refined up to

unraveling the essence, according to the ideal of simplicity inspired by the centuries' old experience of Romanian folkloric art, represent the foundation of its irresistible emotional force.”¹⁰

Translated by Roxana-Paula Huza

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¹⁰ Luminița Vartolomei - *Surse artistice extra-muzicale (Extra-Musical Artistic Sources)*, 1961, republished in *Stop-cadru în sonor (Stop Frame in the Sonorous)*, Ed. Muzicală, 2002.

JUGGLE FOR CLARINET AND PIANO BY CRISTIAN MARINA – CHANGING THE SEMANTICS OF CONTEMPORARY MUSICAL CREATION FROM THE POINT OF VIEW OF VARIOUS INSTRUMENTAL VERSIONS

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SUMMARY. *Juggle* (2005) for clarinet and piano by Cristian Marina represents the starting point for another of the composer's works, *Intorno* (2006) for clarinet, violin and piano. The work was composed especially for and dedicated to the Aperto Trio, obtaining the 1st Prize at the International Aperto Composition Competition, Bucharest, 2006 (president of the jury: the late maestro Ștefan Niculescu). The present study analyses the main musical differences between the versions of the piece, insisting in the beginning of the analysis on the large circulation of this phenomenon (different instrumental versions of the same piece) in international and Romanian musical works of the 20th and 21st centuries.

Keywords: versions, transcription, instrumental, clarinet, piano, creation, contemporary.

The piece we will take into consideration for our study, *Juggle* for clarinet and piano (2005) by Cristian Marina (n.1965), also has a "twin sister", for alto saxophone and piano, but represents, at the same time, the starting point for *Intorno* for clarinet, violin and piano (2006). The legitimate question naturally arising would be why the Romanian composer (now living in Stockholm, Sweden) opted for 3 instrumental versions of the same musical piece, changing, for the last version, even the initial title?

This phenomenon – of transcription of a musical work in different timbral garments and of using fragments from a previous work in another creation with a different title – is rather frequent in music history, culminating in the "new music" of the 20th and 21st centuries. Therefore, before analysing the reports established between the "mother-piece" *Juggle* and its "offspring" entitled *Intorno*, a short voyage in the history of music is needed in order to present the large circulation of the above mentioned phenomenon.

Thus, even from the beginnings of instrumental creation, the phenomenon of transcriptions was present due to the "possibility offered by 14th and 15th

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centuries composers to instruments to double or replace one or several of the human voices from the polyphonic ensemble of their vocal creation"² (initially, an optional possibility) and especially due to the "transcription of vocal creations for instruments with polyphonic possibilities (such as the lute, the organ or the clavichord)"³. The transcription phenomenon manifested on the one hand with an educational purpose (transcriptions "were persistently recommended by educators of the time to their disciples – composers or interpreters – either in order to shape their compositional thinking or to ease their capacity of deciphering a score"²) and on the other with practical purpose (due to "the need for the repertoire of the church choir to be transcribed for organ in order to be permanently followed"²; taking into account the request of organ players outside the church also, "it is necessary to also transcribe some a capella works"². We additionally mention here the rich repertoire of secular vocal-polyphonic works "transmitted as arrangements where the lute had either an accompanying role or a soloist one"⁴).

In our voyage towards the 20th century, we cannot forget a few famous examples of the use of musical fragments (with certain modifications from the point of view of timbre, but also affecting musical substance, by rhythmic and melodic variations, abbreviations etc.), such as:

- *Crucifixus* from the *Missa in b Minor* (BWV 232) by **J.S. Bach**, fragment taken (abbreviated and transposed) from the cantata *Weinen, Klagen, Sorgen, Zagen* (BWV 12),

- cantata *Davide Penitente* (K.V. 469) by **W.A. Mozart**, where most of the musical fragments are derived from the *Great Missa in c Minor* (K.V. 427), left unfinished,

- *the Ninth Symphony*, part 4, by **L. van Beethoven**, which uses –in variational form also – a theme very much related to the main theme in the *Fantasy for Piano, Choir and Orchestra*, op. 80.

- the two sonatas for viola and piano by **J. Brahms**, representing transcriptions made by Brahms himself, after the "two sonatas for clarinet and piano from Ischl"⁵ (op.120, no.1 and 2).

In what regards the 20th and 21st centuries, we notice an increase in the frequency of these instrumental adaptations of the important composers' own creations. Therefore, in an international context, we are bound to mention a few notable examples such as:

² Ștefănescu, Ioana, *O istorie a muzicii universale (A History of Universal Music)*, Vol.I, Ed. Fundației Culturale Române, 1995, p. 117.

³ Ibidem, p. 118.

⁴ Ibidem, p. 121.

⁵ Ștefănescu, Ioana, Op. cit., Vol. III, p. 466.

- ✓ **W. Lutoslawski** – who orchestrates his work *Variations on a Theme by Paganini* for two pianos (1941), resulting in a concert version for piano and orchestra (1978).
- ✓ **P. Boulez** – who extends and transforms *Douze notations* for piano (1945) in an orchestral work entitled *Notations* (1978-); a very clear example for our study is *...explosante-fixe...* (also by P. Boulez), reuniting no less than 4 different instrumental versions (the first version, for flute, clarinet and trumpet, 1972; the second version for octet and electronic music, 1973–74; the third version for vibraphone and electronic music, 1985; the fourth version for flute - MIDI, chamber orchestra and electronic music, 1991–93).
- ✓ **K. Penderecki**, who resorts to instrumental re-arrangements for the following works: *Sinfonietta No.1* for string orchestra (1992), originated from String Trio composed one year earlier; *Sinfonietta No.2* for clarinet and strings (1994), based on the Quartet with clarinet from 1993; *Concerto for viola* (1983), also transcribed for clarinet, cello, but also for chamber orchestra; *Concerto for clarinet and chamber orchestra* (1995) represents a transcription of the *Concerto for flute* composed in 1992. A special place is held by the *Polish Requiem* (1980-84), revised and extended in 1993, but also in 2005, after the death of Pope John Paul the 2nd.
- ✓ **J. Cage** also brings his contribution to the development of the 20th century list of transcriptions with *Prelude for 6 Instruments in a Minor* (1946), resulted from the musical arrangement of the second piece of the *Two pieces* for piano, composed earlier, that same year; the ballet *The Seasons* (1947), with a written version for piano and one for orchestra; *Cheap Imitation* for piano (1969), orchestrated in 1972, having also a violin version (1977); *Quartets 1-8* for orchestra (1976) are multiplied in 3 versions, for 24, 41 and 93 interpreters, but with arrangement also for 12 amplified voices and concert band from 1978;
- ✓ **K. Stockhausen** – *The Fourth Hour: Harmonien* is written for a solo instrument, in 3 variants: flute, bass clarinet or trumpet (2006).

In the context of Romanian contemporary musical creation we notice the same development of the transcription phenomenon. From the famous case of *Martie (March)* by **Marțian Negrea**⁶, through the works of composers such as **Dan Dediu** (*Parerga agonica* for mezzo-soprano and saxophones - op. 44a, 1994, but also for mezzo-soprano and clarinet - op.44b,

⁶ “*March* was, in the beginning, part of the cycle *Ten Songs on Lyrics by Lucian Blaga*, composed in 1957, but published only in 1969. While the first nine “songs” are written for voice and piano, the last one is for flute and reciter. The adaptation for clarinet [...] was written in cooperation with the clarinet player Aurelian Octav Popa [...]. This adaptation was later promoted by the *Clarinet Method* in two volumes belonging to teachers Dumitru Ungureanu and Eugen Radovici” (Marcu, Șerban, *Elemente de structurare ale discursului muzical în lucrarea Martie de Marțian Negrea (Elements of the Musical Discourse in Martie (March) for Clarinet Solo by Marțian Negrea)*, in: *Studia UBB Musica*, no.2/2011, p. 144).

1994/95; *Variațiuni-animată pe o temă de Mozart (Animated variations on a theme by Mozart)* - op.51a, 1995 for oboe, clarinet, saxophones, ocarina alto and bass, percussion, but also for clarinet, saxophones, ocarinas, piano and percussion - op. 51b, 1995; *Chansons gotiques* for saxophones and organ - op. 68a, 1997-98, but also for saxophones and orchestra - op. 68b, 1997-2000), **Doina Rotaru** (*Clocks* for chamber ensemble, in 2 versions: for clarinet, piano, percussion or for oboe, clarinet, bassoon, violin, cello, piano and percussion - 1987), **Valentin Timaru** - *Omagiu lui Enescu (Homage to Enescu)*, poem for violin solo and string ensemble - 1980, but also for violin and piano - 1988), **Cornel Țăranu** - *Ofrande I (Offerings I)* for flute and 3 percussions – 1978 and *Ofrande II (Offerings II)* for flute, 3 percussions, piano and string quintet – 1978, *Rezonanțe I (Resonances I)* for guitar and *Rezonanțe II (Resonances II)* for guitar and instruments – both written in 1978, *Prolegomene I (Preface I)* for string quartet and piano – 1981 and *Prolegomene II (Preface II)* for string quintet/orchestra and piano – 1982, *Sempre ostinato I* for saxophone/clarinet solo – 1986 and *Sempre ostinato II* for saxophone/clarinet and 7 instruments – 1986-1988, *Remembering Bartók I* for oboe solo with piano ad libitum, *Remembering Bartók II* for oboe, string quintet, piano and percussion ad libitum and *Remembering Bartók III* for soprano saxophone and 4 saxophones – all the three versions being composed in 1995, *Responsorial I* for 1-2 clarinets, *Responsorial II* for 2 saxophones – both written in 1996 - and *Responsorial III* for clarinet, bassoon, piano, percussion, violin and cello - 1997), **Cristian Marina** (*Juggle* for clarinet/alto saxophone and piano - 2005, as well as its extended version, *Intorno*, for clarinet, violin and piano - 2006) and, with your permission, myself, **Cristian Bence-Muk** (*Radio.zip*, for violin, flute, piano and cello, written in 2008 – abbreviated version of *Radio* for flauto dolce, recorder, harpsichord and cello from 2006; *Oprîți războiul (Stop the War)* - for 16 or 14 string instruments - 2003/2010; *A Few Musical Horror Scenes* – abbreviated version of *Musical Horror Scenes*, both versions being written for 2 pianos in 2011).

After this short voyage in the history of music and especially in the musical creation of the 20th and 21st centuries, the following legitimate question arises: why composers (especially the contemporary ones) chose to write several instrumental (or vocal-instrumental) versions of their own works?

Considering the examples previously enumerated, we could distinguish several causes:

- 1) the lack of time between various orders of compositions (an aspect very familiar to J.S. Bach, but also to the composers belonging to the “century of speed”);
- 2) orchestration of a chamber work in order to be played both by a symphonic and by a chamber orchestra (see above the examples of Lutoslawski, Penderecki, Cage, Boulez, Dediu);

- 3) the other side of the coin would have meant adaptation of a piece for a more restricted instrumental (or vocal-instrumental) formula, due to practical reasons (for example: Valentin Timaru - *Omagiu lui Enescu (Homage to Enescu)*).
- 4) in the case when only musical moments from a previous, larger work are used (J.S. Bach - *Crucifixus*, L. van Beethoven - *An die Freude* from the 4th part of the Ninth Symphony, K. Penderecki – *The Polish Requiem*, etc.), the reason could be the continuous wish of the composer to improve and make plenary use of his previous work;
- 5) last but not least, what determines composers to write several different versions of the same piece could be the wish to hear the work in different timbral garments, as a continuous search for the ideal instrumental (vocal-instrumental) ensemble; the perfect example here would be *Arta Fugii (The Art of Fugue)* by J. S. Bach, where the instruments are not specified, leaving them to the interpreters' choice.

Therefore, seen as stages in the continuous development of a musical work, the different variants of a piece could offer us, by a virtual overlapping in a musical palimpsest, the ideal sonorous image of the work, in bold contours (like in a 3D film watched without the special glasses), but totalizing the entire musical substance, with all its details which change from one version to another, rendering the entire conceptual depth, impossible to capture in a single, rigid timbral stance.

We will furthermore return to *Juggle* by Cristian Marina, in order to illustrate, by a few musical examples, the resemblances and especially the differences between the versions of a piece, as well as the practical ways of obtaining them. We chose this piece – as an object for our study – for two reasons: on the one hand it has been integrated in the research project constituting the general frame of this article and, on the other hand, it is a very eloquent musical example for the chosen theme, being also a great accomplishment of 21st century Romanian contemporary music⁷.

In its version for alto saxophone and piano, *Juggle* was played for the first time on July 6, 2006, at the Cankarjev Dom, Ljubljana, Slovenia, at the 14th World Saxophone Congress, by David J. Parks (saxophone) and Marina Chamasyan (piano)⁸. *Intorno* (clarinet, violin and piano), mostly based on *Juggle*, was played for the first time by the Aperto Trio on May 28, 2006 (in

⁷ *Intorno*, mostly based on its previous version, *Juggle*, received the 1st Prize at the International Aperto Composition Competition, Bucharest, 2006 (president of the jury: Ștefan Niculescu) - <http://web.comhem.se/~u70815704/biography.htm> - the official website of the composer, visited on 12.16.2011.

⁸ <http://web.comhem.se/~u70815704/%28first%29-performances.htm> - the official website of the composer (visited on 12.16.2011).

the Atrium of the Cantacuzino Palace, in Bucharest, Romania, during the International Week of New Music), but it was also played one year later, at the international festival "ISCM - World Music Days", in Hong Kong, China (by the ensemble of the Music Conservatory in Sichuan)⁷.

The version for clarinet and piano of *Juggle* however, was played for the first time on December 5, 2011, in Cluj-Napoca, during the Educational Concert of Contemporary Music⁹, taking place at the "Gh. Dima" Music Academy (room 59, played by the clarinetist Răzvan Poptean and the pianist Mara Pop).

It is probably no coincidence that the final instrumental version, never played before, returned to Cluj-Napoca, the birth place of the composer (born in 1965), where he began his musical studies at the Music High School (as a cello player), pursued at the Music Conservatory in Cluj (1983-1987), studying composition under the guidance of professor Cornel Țăranu. After graduation, Cristian Marina continued his studies at the Musikhogskolan in Göteborg and Stockholm, but also at the Académie d'été, from IRCAM in Paris, France (1995) and at the Accademia Chigiana in Siena, Italy (1996). Among his composition professors we mention Franco Donatoni, Magnus Lindberg, Philippe Manoury, Luca Francesconi, Miklós Maros and Sven David Sandström¹⁰.

His passion for jazz materialized in founding and leading an instrumental ensemble, giving concerts in Sweden, Finland, Germany, Italy and Switzerland. This aspect is also to be found, indirectly, in the pieces *Intorno* and *Juggle*, the composer confessing in his electronic correspondence with us that the melodic and rhythmic aspect is dominated by "influences from jazz and East-European folkloric music". Therefore, Cristian Marina's works taken into account for the present study were written under the influence of a synthesis of his Romanian-Swedish musical experiences.

The originating piece, *Juggle*, has two instrumental versions: alto saxophone and piano and clarinet and piano, respectively. The two versions do not operate essential changes in the musical substance, which remains the same; they only bring timbral changes, as the alto saxophone is replaced by the clarinet. Actually, starting from the perspective of the clarinet version (first played and recorded in Cluj-Napoca), we notice that the version for alto saxophone has the same extension (important to mention, especially in comparison with *Intorno*) and the part of the piano is identical, only the alto saxophone replaces the clarinet, most of the times in an identical way:

⁹ Realized as part of the TE research project *The artistic and social impact of the contemporary music of the 21st century from the perspective of the relationship composer-performer-audience*, project financed by C.N.C.S.I.S. – U.E.F.I.S.C.S.U. with the contract no. 5/5.08.2010 (Project director: Lect.univ.dr. Cristian Bence-Muk).

¹⁰ Acc. Cosma, Viorel, *Muzicieni din România – Lexicon (Romanian Musicians - Lexicon)*, Vol. 5 (K-M), Ed. Muzicală, Bucharest, 2002, p. 306.

Ex.1

measures 1-6 from the two versions:

But other times with subtle “play on” registers, made by transpositions to octave:

Ex. 2

m. 223-227, from both versions¹¹:

¹¹ In all comparative musical examples of the present study the first term of the comparison represents the clarinet and piano version, while the other belongs to other versions, as the case may be.

However, it is by comparing *Juggle* for clarinet and piano with *Intorno* for clarinet, violin and piano that we actually enter the core of the matter. In this case, musical transformations are profound, beginning from the total change of metro-rhythmic conception: if in the first piece extremely varied alternative measures (6/16, 5/16, 7/16, 2/8, 3/8) very rapidly succeed one another, determining changes almost every measure (on the impulse of metrical delimitation of whimsical musical motives), in the second piece we notice the framing of rhythmic formulae (with normal and exceptional divisions) in “traditional” measures (4/4, but also 3/4 or 2/4), the motivic stress becoming rhythmical, completely dissociated from the metrical one. We present the first 2 measures of *Intorno*, coinciding with measures 1-6 from *Juggle* (see example 1 for comparison):

Ex. 3

The image shows a musical score for three instruments: Clarinet, Violin, and Piano. The tempo is marked 'Allegro con slancio' and the dynamics are 'mf'. The score consists of two measures. The Clarinet part features a melodic line with various rhythmic values and slurs. The Violin part provides harmonic support with sustained notes and some rhythmic patterns. The Piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes.

Secondly, *Intorno* (approx. 10 min. and a half) is significantly more extended than *Juggle* (approx. 7 min.), by the intercalation of an ample medial section, dilating the contrasting section (quasi piano solo with short interventions of the clarinet) also present in *Juggle*. We present the beginning of the musical section only to be found in *Intorno*, section representing the amplification of the development of the initial motives from the two works.

Ex. 4

m.79-81 from *Intorno*

The image shows a musical score for three instruments: Clarinet, Violin, and Piano. The dynamics are marked 'p'. The score consists of three measures. The Clarinet part features a melodic line with various rhythmic values and slurs. The Violin part provides harmonic support with sustained notes and some rhythmic patterns. The Piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes.

We re-enter the musical flux of the basic piece (*Juggle*) by means of a very efficient and simple method, that is, the reprise of the last two measures, common to the two versions, the ones before the new section (composed especially for *Intorno*): the reprise of measures 71-77 of *Intorno* (corresponding to measures 172-191 of *Juggle*), in measures 162-169, however, in a new metric context:

Ex. 5



Musical score for piano, measures 162-169. The score is written for piano (PI) and consists of two staves. The music features complex rhythmic patterns and dynamic markings, including accents and slurs. The notation includes various note values and rests, with some notes marked with 'z' for accents.



Musical score for piano, measures 71-77 from *Intorno*. The score is written for piano (PI) and consists of two staves. The music features complex rhythmic patterns and dynamic markings, including accents and slurs. The notation includes various note values and rests, with some notes marked with 'z' for accents.

measures 71-77 from *Intorno*
vs.
measure 162 (incomplete) -
169 from *Intorno*



Musical score for piano, measures 162-169. The score is written for piano (PI) and consists of two staves. The music features complex rhythmic patterns and dynamic markings, including accents and slurs. The notation includes various note values and rests, with some notes marked with 'z' for accents.



Musical score for piano, measures 71-77 from *Intorno*. The score is written for piano (PI) and consists of two staves. The music features complex rhythmic patterns and dynamic markings, including accents and slurs. The notation includes various note values and rests, with some notes marked with 'z' for accents.

Thus, the piece continues naturally, exactly as in the initial version.

Another problem to be solved by the composer before writing the *Intorno* version was the distribution of the sonorous discourse for three instruments instead of two. The piano part remains almost untouched, as a harmonic fundament standing at the basis of both pieces; there are, however, small modifications, resulted from the fact that the violin takes over a motivic element from the piano:

Ex. 6

m. 54-56
from
Juggle,
vs. m.26
from
Intorno.

Nevertheless, the melodic line of the clarinet (from the *Juggle* version) was distributed to the two melodic instruments – the violin and the clarinet – in several ways:

- by “dividing” the melodic line between the two instruments (when the second instrument takes over, the first one takes a break):

Ex. 7

m. 1-2 from *Intorno* (for comparison see musical ex. no. 1, measures 1-6 from *Juggle*):

♩ = 84-90 con slancio

Clarinetto in G4
Trombo
Pianoforte

- by the polyphonic “dividing” of the melodic line between the two instruments (when the second instrument takes over, the first one continues with a held note):

Ex. 8

m.16-19 from *Juggle*
vs.
m.7-8 from *Intorno*

The image shows a musical score for Ex. 8. It features three staves: Clarinet (Cl.), Violin (Vi.), and Piano (P.). The top right section is enclosed in a box and labeled 'm.16-19 from *Juggle* vs. m.7-8 from *Intorno*'. This section shows the Clarinet and Violin parts with a box around the Clarinet line. The Piano part is shown below. The bottom left section shows the Piano part for measures 16-19 of *Juggle*.

- the melodic line of the clarinet remains identical and the violin participates isorhythmically with various effects (tremolo, flageolet), thus highlighting a sound of the harmonic complex of the piano:

Ex. 9

m.9-15 from *Juggle* vs.
m. 4-6 from *Intorno*

The image shows a musical score for Ex. 9. It features three staves: Clarinet (Cl.), Violin (Vi.), and Piano (P.). The top section shows measures 9-15 of *Juggle* and measures 4-6 of *Intorno*. A box labeled 'm.9-15 from *Juggle* vs. m. 4-6 from *Intorno*' points to this section. The bottom section shows measures 4-6 of *Intorno* with arrows pointing to the Clarinet and Violin parts.

- by the addition of new polyphonic melodic lines (and with the modification of the first sound from the example for clarinet):

Ex. 10

m.29-31
from *Juggle*
vs.
m.13-14
from *Intorno*

In all the cases presented above the sonorous registers are treated with flexibility, the composer often making use of transpositions to octave.

Therefore, here are a few specific ways of creating a new instrumental version, by timbral re-allotments, which can also trigger substantial transformations of the musical discourse from a melodic, polyphonic, metric, rhythmic and even formal point of view (from the extension of the cellular-motivic processing resulting a new, ample elaborative section). The initial musical motives (see example 1) are submitted – in both works – to continuous variations, permutations, reprises, this compositional perspective fully supporting the titles of the two opuses (if the meaning of *Juggle* is obvious, *Intorno* means, in Italian, “around”).

As we witness not only the creation of a new instrumental version, but also the transformation of the sonorous substance in order to fit three instruments instead of two – aspect also reflected by the length of the work or the vast compositional work – we notice a change in the semantics of the initial piece, which, enriched from the point of view of timbre and form, becomes a new piece, with a different title, possibly marking a higher stage in the accomplishment of the ideal musical piece.

We close with the hope that this analytical perspective (from the point of view of a composer - myself) on a compositional phenomenon, generously represented in contemporary music, will prove useful to those

interested to understand the technical mechanisms or the expressive and aesthetical triggers in creating different instrumental versions of the same piece, revealing therefore the continuous avatars of contemporary musical creation, in permanent evolution.

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Translated by Roxana-Paula Huza

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Scores:

- Marina, Cristian - *Juggle* for clarinet (in bb) and piano (ms.)
Marina, Cristian - *Juggle* for alto saxophone (in eb) and piano (ms.)
Marina, Cristian - *Intorno* for clarinet, violin and piano (ms.)

Webography:

- <http://web.comhem.se/~u70815704/> (the official website of the composer Cristian Marina).

HA FOLYÓVÍZ VOLNÉK ... (HAD I BEEN RUNNING WATER ...), EQUAL VOICES CHOIR, OP. 1, BY EDE TERÉNYI (1954)

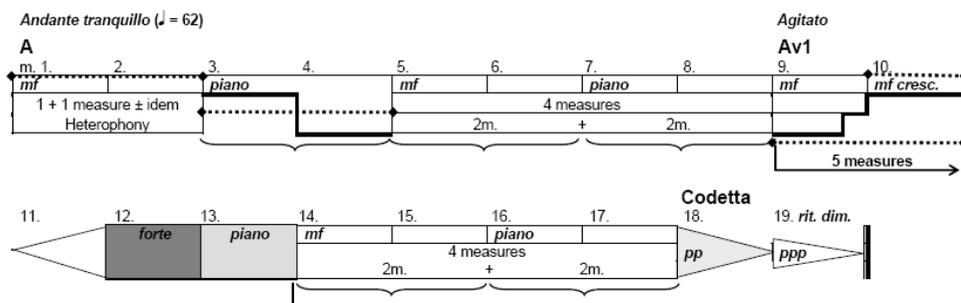
GABRIELA COCA¹

SUMMARY. In 2008 I published in the review *Studia UBB Musica* a biographical study, about the composer Ede Terényi. I had the following motto at the beginning of the study: “*Had I been running water, / I would not know the trouble; / Among mountains and valleys, / Beautifully, I would flow slowly; / I would wash shores, / I would renew herbs, / To the thirsty birds, / I would offer water.*” This is the text of a folk song, which was taken and processed by the composer Ede Terényi, in 1954, as a little choral musical work on three equal voices, a woman (or children) choir, that was inspired by the “*Choral Works for Children’s and Female Voices*” of Bartók. Retroactive, the composer, considers this little work as his really work op. 1. The present study aims to analyse this little work, which is very close to the composer’s soul.

Keywords: Ede Terényi, choir, *Ha folyóvíz volnék...*, *Had I been Running Water...*, analysis

The little work of 19 measures has a very complex construction. The form scheme of the work takes shape as follows:

Fig. 1



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The work is based on two form parts, A + Av1 (8 + 9 measures), by a two measure locking Codetta. The two part of the form, distances himself from one another, by sharp tempo change: *Andante tranquillo* (♩ = 62) / *Agitato*. The tempo of the first part helps the unfolding of melody, to express the text in an illustrative way:

*Among mountains and valleys,
Beautifully, I would flow slowly;*

The *Agitato* already express the dynamism of the action:

*I would wash shores,
I would renew herbs,
To the thirsty birds,
I would offer water.*

In the first part of the form, the dynamics formed a mosaic of 2 + 2 measures, and suggests a continuous alternation of light and shadow (*mf* + *p* + *mf* + *p*). The dynamics of such-like alternation, in fact, closely followed the motivial repetition of 2 + 2 measures, in a heterophonical and slightly varied form.

Ex. 1

Andante tranquillo ♩ = 62

Ha fo-lyó - víz vol-nék bá-na-tot nem tud-nék,
Ha fo-lyó-víz vol-nék bá-na-tot nem tud - nék,
Ha fo-lyó - víz vol-nék bá-na - tot nem tud-nék,

Measures 1-2.

Ha fo-lyó-víz vol-nék
Ha fo-lyó-víz vol-nék Bá - na - tot nem tud - nék,
Bá - na - tot nem tud - nék,

Measures 3-4.

After the initial 4 measures, which is symmetrically divided [2 (= 1+1) + 2 (= 1+1)] the following 4 measures are uniformly divided into 2 + 2.

In the second part of the form, similarly to the first part, the composer repeated each verse after his sounding. In the initial 2 measures (measures 9-10), with the text "I would wash shores, I would renew herbs," the voices enter polyphonic, gradually in an up order way.

Ex. 2

Av1

The musical score for measures 9-10 is presented in three staves. The top staff is marked 'Agitato' and 'mf cresc.' and contains the lyrics 'Par - tot mo - so - gat-nék,'. The middle staff is marked 'mf' and contains the lyrics 'Par - tot mo - so - gat-nék. fü - vet'. The bottom staff is marked 'mf' and contains the lyrics 'Par - tot mo - so - gat - nék fü - vet ú - ji - ta - nék'. The score shows a polyphonic entry of the voices, with the soprano and alto parts starting in measure 9 and the tenor part starting in measure 10.

Measures 9-10.

The melodically line of the lower voice from the 10th measure is the same with melodically line from the middle voice of the measure 4 (see the second part of the ex. 1).

The second part of the form consists of two musical phrases, 5 + 4 measures. The phrase which contains 5 measures represents the height point of the dynamic and the ambitus of the entire work. The dynamic reaches the *forte* and the pitch of the soprano reaches the G5 sound.

Ex. 3

The musical score for measure 12 is presented in three staves. The top staff is marked 'f' and contains the lyrics 'Par-tot mo-so-gat-nék'. The middle staff is marked 'f' and contains the lyrics 'Par-tot mo-so-gat-nék'. The bottom staff is marked 'f' and contains the lyrics 'Par-tot mo-so-gat-nék'. The score shows a polyphonic entry of the voices, with the soprano and alto parts starting in measure 12 and the tenor part starting in measure 13.

Measure 12 – the culmination

The second phrase of the form part (the measures 14-17) is a varied repetition of a tone higher, of the measures 5-8 from the first part.

Ex. 4

Musical score for measures 14-15. The score consists of three staves. The top staff is the vocal line, starting with a *mf* dynamic and a box around the measure number 15. The lyrics are: "Szom - jú ma - da - rak - nak iny - nyok a - do - gat - nék, ____". The middle and bottom staves provide harmonic support. The middle staff lyrics are: "Szom - jú ma - da - rak - nak," and the bottom staff lyrics are: "Szom - jú ma - dár - - - nak,".

Measures 14-15.

Musical score for measures 5-6. The score consists of three staves. The top staff is the vocal line, starting with a *mf* dynamic. The lyrics are: "He - gyek völ - gyek kö - zött szép cse - de - sen foly - nék ____". The middle and bottom staves provide harmonic support. The middle staff lyrics are: "He - gyek közt szé - pen foly - nék" and the bottom staff lyrics are: "He - gyek közt cse - de - sen foly - nék".

Measures 5-6.

In these measures, the upper voice sings the tune, while the middle and the lower voice provide the harmonically support. The melodically line of these measures shows a variety of rhythm, as well as winding, "flow slowly" vocality.

Similarly, the first phrase of the second form part is related on the basis of the motifs to the first phrase of the first part (see in parallel the examples 1 and 2).

The dynamic degrees, in this second form part, too, are attached like a mosaic cubes, by one or two beats. An exception is the *crescendo* of the measures 10-11 that prepares the culmination of the work (see fig. 1 – the form scheme of the choir. The culmination of the measure 12 is the positive golden section of the entire work (also calculated on measures, as well as on quarter notes – due to the alternating beats, 4/4 with 3/4).

The final two measures, the *Codetta*, bring peace of mind, in *pianissimo*, then in *ppp rit. dim*. In the text, return two times the first verse: "Had I been Running Water". Motivically, on the one hand appear the incipit motifs in a sound varied and mirror invert form (see the example below parallel to the ex. 1):

HA FOLYÓVÍZ VOLNÉK ... (HAD I BEEN A RUNNING WATER ...)

Ex. 5

Three staves of music in treble clef, marked *pp*. The lyrics are: Ha fo - lyó - víz vol - nék. The second staff has a sharp sign before 'nék'.

Measure 18.

On the other hand, as the final measure, the composer repeats in a varied form the measure which represents the culmination of the work (see in parallel the example nr. 3).

Ex. 6

Three staves of music in treble clef, marked *ppp* and *rit. dim.*. The lyrics are: Ha fo - lyó - víz vol - nék. The second staff has a sharp sign before 'nék'. The third staff has a '2' in parentheses below the first note.

The motif which in the climax moment sounded with precise rhythms and sharp dynamics in *forte*, returns here in *ppp rit. dim.* form.

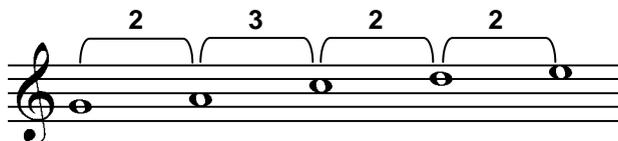
Melodically, the composer uses the hexatone and pentatonic scales. See here for example the scales of the first and second phrases of the work:

Ex. 7

A single staff of music in treble clef showing a semi-chromatic hexatone scale. The notes are G4, A4, B4, C5, D5, E5. Interval markings above the notes are 1, 3, 1, 2, 3.

Measures 1-4 (soprano) – semi chromatic, hexatone scale

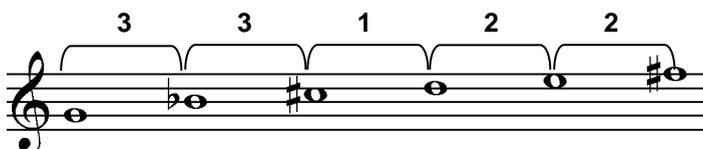
Ex. 8



Measures 5-8 (soprano) – diatonic, pentatonic scale

In the first phrase of the second part of the form (Av1 – measures 9-13), the basic hexatone scale changes in:

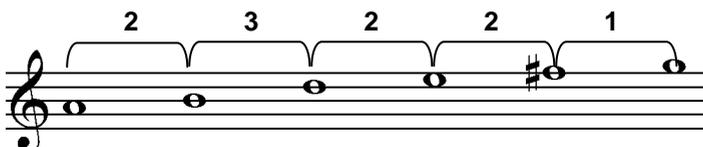
Ex. 9



Measures 9-13 (soprano) – semi chromatic, hexatone scale

Then, in the second phrase, together with the *codetta* the hexatone scale takes the following appearance:

Ex. 10

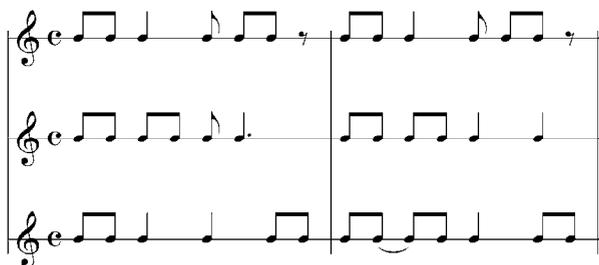


Measures 14-19 (soprano) - semi chromatic, hexatone scale

These scales are not symmetrically constructed.

Regarding rhythmic, there are only 3 out of the 19 measures, in which the composer uses in all three voices the same rhythm. The remaining measures are dominated by vertical polyrhythmic structures (see for example the measures 1-2 of the work:

Ex. 11



The Rhythm of the measures 1-2.

The composer, in his choir op. 1, develops a consonant harmonically atmosphere. Mostly, he uses major and minor chords. The dissonant occurring are created by the melodically sounds (suspended notes, transition notes, alternating notes), which are sounding at the same time with the basic elements of the chords. The author uses, at the same time, often, quart chords, that are also dissonant.

As a conclusion, the author was 19 years when he composed this work. The complexity of the work, in spite of its small size, proves the high degree of the logical thinking of the author. Moreover, the selection of this text was not random. The attraction to this content is natural for a man whose soul features are in resonance with the expressive tenderness of this text.

Translated from Hungarian by Gabriela Coca

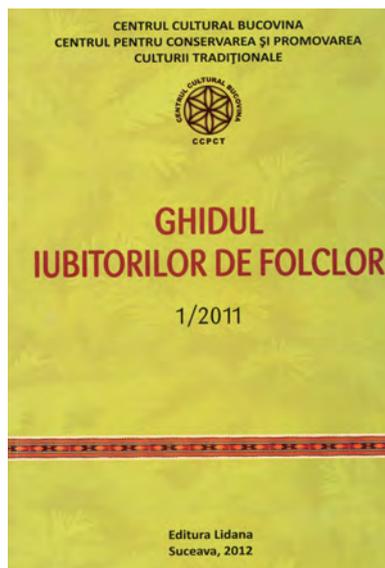
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BOOK REVIEW

**GHIDUL IUBITORILOR DE FOLCLOR
(THE GUIDE OF THE FOLKLORE LOVERS), 1/2011,
PUBLISHING BY ED. LIDANA, SUCEAVA (ISSN: 2284-5593)**

In 2011 The Bucovina Cultural Centre – a Centre for Preservation and Promoting of the Traditional Culture launched a new reactivation project of the traditional folkloric creation from Bucovina. This project was initiated by the head of the department - Călin Brăteanu, and the achiever musicologist dr., artistic consultant Constanța Cristescu. The project of the reactivation of the traditional folkloric creation from Bucovina aimed the following: 1. the contemporary forms of artistic practice, and of scenically reconstitution; 2. the printing of specialized volumes addressed equally to lovers of folklore, as well to the unknowing peoples, to the practitioners, and to the specialists. One of the first results in this respect is the publishing of the magazine *Ghidul iubitorilor de folclor (The Guide of the Folklore Lovers)*, nr. 1/2011.



As reported by the project developer in the Argument that start up the volume, the Cultural Centre proposes an annual issue of the journal, following that with them to provide information that define the folklore from Bucovina. On the other hand, the magazine aims to provide models of repertoire, preserved in the anthologies, or in the documentation funds, as well as the promotion of scientific values, discovered in the present and in the future. It also aims to stimulate popular and scientific creativity.

The volume is structured on three levels: 1. initiation at the basic structures of folk creation; 2. scientific and artistic works of folk pickers and researchers; 3. means to promote folklore in various social and cultural environments.

In the recently published Guide (1/2011), the three levels is materialized in three distinctive chapters: 1. The ABC of the folklore lover; 2. Heights of love of folklore; 2. Ways of fulfilling the love of folklore.

The first chapter contains the following works: *Folklore – a Means of Asserting Local and Regional Identity* (author: dr. Constanța Cristescu – musicologist, artistic consultant to the Centre for Preservation and Promoting of the Traditional Culture from Suceava) – pages 9-16; *Ethnography – Ethnology – Folklore* (author: Mihai Camilar – museographer at the Folk Customs Museum, from Bucovina, Gura Humorului) – p. 17-23; *Calendaristical Customs and Traditions* (author: Călin Brăteanu – the head of the department of the Centre for Preservation and Promoting of the Traditional Culture from Suceava) – p. 24-39; *Tradition and Innovation in the Folklore of Bucovina* (author: dr. Constanța Cristescu) – p. 40-64; *The Recovery of the Traditional Musical Instruments in the Folk Spectacle* (author: dr. Mădălina Rucsanda – lecturer professor at the Transilvania University from Brașov, Faculty of Music) – p. 65-70.

Chapter 2 includes the following studies: *Ethno Musicological Consideration on the Vocal “Doina” and on the Instrumental Melodies from Bucovina* (author: dr. Florin Bucescu – lecturer professor, ethnomusicologist, Iași) – p. 73-112; *“Doina” from UNESCO to forgetting* (author: dr. Grigore Leșe – ethnomusicology teacher at the Faculty of Letters – University of Bucharest) – p. 113-120.

Chapter 3 contains the work entitled: *Integration of Children Folklore in Music Education* (author: dr. Irina Zamfira Dănilă – university lecturer at University of Arts “George Enescu” of Iași) – p. 123-138; *Folklore – Which Way?* (author: dr. Grigore Leșe) – p. 139-142; *Folk Dresses in the Dorne Area* (author: dr. student Minorica Dranca – artistic consultant at the Bucovina Cultural Center, at Suceava) – p. 143-185.

The volume has a logical and a gradually structural composition. It is rich in specialized information, and satisfies all categories of readers to be addressed. The writing is done carefully, is stylistically and graphically unified. Studies are partially illustrated with musical examples, inserted in the text, or its attached annexes, and illustrated with colour photos of high image quality.

The publication of the book is welcome; it compensates existing hiatus of folk bibliographic information. We quote a few eloquent phrases of the argument of the works, formulated of Călin Brăteanu:

“In traditional Romanian society, customs form a complex system of relationships, a correlation with human life, and folklore, is best able to express it. This system is continually reshaping, according to the needs of current community life, and updates their forms of artistic expression. Although there are many fans of folk, few people really know her particularities, who understand the mysteries and specificity.

That is why we need dialogue, correct information, why we planned the publication of a guide for lovers of folklore.”¹

GABRIELA COCA

¹ Brăteanu, Călin, *Argument*, in: *Ghidul iubitorilor de folclor (The Guide of the Folklore Lovers)*, 1/2011, Ed. Lidana, Suceava, 2012, p. 6.

CONTRIBUTORS

István ALMÁSI, Hungarian ethnomusicologist, was born in Cluj, 1934. He studied music education and choir direction at the „Gheorghe Dima” Academy of Music in Cluj 1951–1956. He was engaged at the Folklore Archives of the Romanian Academy of Sciences 1957, initially as an assistant researcher, becoming researcher 1960 and senior researcher 1970–2004. He took the doctorate in 1989 at the Academy of Music under prof. Romeo Ghircoiașiu, with a dissertation on the early stages of Hungarian folk music research in Transylvania. He collected folksongs and instrumental melodies from 130 Transylvanian villages, published 11 books, 148 studies and articles, read papers at 150 conferences. He was mainly interested in the classification and systematization of folk melodies, the methodology of field investigation and the history of folklore research. He is a member of the editorial board of the journals *Anuarul Arhivei de Folclor* and *Magyar Egyházzene*.

Oana ANDREICA graduated from The “Gheorghe Dima” Music Academy in Cluj-Napoca, Romania, where she earned her Bachelor’s, Master’s and PhD degree; she currently works within the same institution as a University Assistant, teaching Musicology. Her major point of interest is represented by the relationship between music and psychology/psychoanalysis. She has been awarded an *Erasmus* Scholarship at the “Carl von Ossietzky” University in Oldenburg, Germany (2002-2003) and a DAAD Scholarship at the Institute of Musicology in Berlin, under the guidance of Prof. Dr. Dr. h. c. Hermann Danuser. She regularly participates in national and international musicology conferences and her list of publications comprises studies, articles, interviews and chronicles. In addition to her activity as a musicologist, Oana Andreica is also working with the “Transylvania” State Philharmonic, as a member of the Artistic Department.

Kata ASZTALOS, born November 13, 1987. She was awarded an honours degree at the Faculty of Music of the University of Szeged in teacher and performer of singing major. She is a first year PhD student of the Graduate School of Educational Sciences at the University of Szeged. At the XXX. National Conference of Scientific Students' Associations Kata won in music history, and won third place in vocalist-performer category with her discourses and essays on the musical life of 18th century Esterházy. Haydn’s works that had been composed at Esterházy hold an important part in her repertoire as a vocalist. Besides her research in Educational Sciences, she wishes to continue examine several topics of music history in the future.

Cristian BENCE-MUK (born on August 31, 1978, in Deva, Hunedoara) graduated the "Gheorghe Dima" Music Academy in Cluj-Napoca, Romania, in 2002, with a major in Composition, in the class of Professor Hans Peter Türk. In 2005, he was awarded the academic title of Doctor in Music, with a thesis coordinated by Professor Cornel Țăranu. At present, Cristian Bence-Muk is a Lecturer at the "Gheorghe Dima" Music Academy in Cluj-Napoca, teaching Musical Forms and Musical Analysis. He received numerous national prizes for his choral, vocal, chamber, symphonic, and vocal-symphonic works, which have been performed in concerts in Romania and abroad (France, Italy, Sweden, Portugal) by famous contemporary music ensembles (such as “The pearls before swine experience”), and published by publishing houses in Romania and Switzerland.

CONTRIBUTORS

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Gabriela COCA, PhD (born in 1966) is a musicologist and lecturer professor of the Babes-Bolyai University / Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department (she teaches musical forms, harmony, counterpoint, and the evolution and the development of the musical genres and forms). She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj – Napoca, where she was awarded a PhD in musicology, in the year 2000 with the thesis: *The Architectonic Conception of the Sonorous Process in the Musical Work <Lohengrin> of Richard Wagner* with the coordination of University Professor Eduard Terényi PhD. As a representative work one comes across the following volumes: *<Lohengrin> of Richard Wagner, the Architectonic Conception*, Ed. MediaMusica, Cluj-Napoca, 2006; *The Interference of the Arts* vol. I, *The Dualist Thinking* joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, Cluj-Napoca, 2007; *From Bach to Britten. Applied Musicology - Studies*, the author's edition, Cluj-Napoca, 2008; *Form and Symbols in "Magnificat", BWV 243, D Major of J. S. Bach*, Ed. Cluj University Press, Cluj-Napoca, 2008; *Musical Forms - lectures*, The authors edition, Cluj-Napoca, 2008, *"Ede Terényi – History and Analysis"*, Ed. Cluj University Press, 2010, *Harmony, Counterpoint and Choir Arrangements – Three Supports of Courses* - joint author, the main author is University Professor PhD Eduard Terényi, Ed. MediaMusica, 2010.

Maria-Petruța COROIU (MĂNIUT), musicologist, composer, pianist, professor (n. 7 VI 1976, Brașov). University studies followed at the National University of Music in Bucharest (Romania): Musicology (1995-1999), Composition (1998-2003) and at the "Transilvania" University of Brasov (Romania): Musical Performance – piano (2002-2006). Musicological PhD. (at the National University of Music in Bucharest, România, 2005). Petruța Coroiu sustained conferences, initiated symposiums (Musical Anniversaries, Portraits of Romanian Music, Art and Science). She is a member of the Union of Composers and Musicologists of Romania (Department of Musicology). She is the author of over 20 musicological volumes (2005-2010), of hundreds of studies and articles.

Miklós FEKETE, PhD (born in 1980) studied Music Education and Musicology at the "Gheorghe Dima" Academy of Music in Cluj-Napoca (2000-2007). In 2007 he was awarded the first prize for the musicological analyses of some of Rimsky-Korsakov's orchestral compositions at the Transilvanian Students' Scientific Conference. Between 2005-2009 he taught music theory and piano at the "Augustin Bena" Music School in Cluj-Napoca, and also collaborated with the "Báthory István" and "János Zsigmond" High Schools as a music teacher and choir conductor. Since 2009 he holds the position of assistant lecturer at the Babeș-Bolyai University, Cluj-Napoca (Faculty of Reformed Theology, Cathedra of Music Pedagogy), teaching Music History, Music Aesthetics, Score Reading, History and Theory of Music Instruments. He is also the

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Zoltán GERGELY (b. 1987) has graduated the University of Babeş-Bolyai of Cluj-Napoca, the Faculty of Reformed Theology, and the Musical Pedagogy Department. At present, he is a second year PhD student at the Hungarian Folklor and Antropology Institution, University of Babeş-Bolyai of Cluj-Napoca. His work evolves around the researches of the Transylvania Hungarian folklore and also the folkloric vocal interpretation. He had many researches (gathered and registered the folklore). He was awarded the first prize at many Hungarian popular music contests, from which the most important is the 2007 Arany Páva (Golden Peacock) prize. His dissertation has the title: *A karácsonyi ünnepkör Észak-Mezőségi dallamai (Tunes of the Traditional Christmas Carols in the Northern Part of Mezőség – The Transylvanian Plain)*. Two excerpt of this dissertation was published as a musicology study in the *Studia Musica* magazine, no 2/2008 and 1/2009. The theme of his Master's dissertation was: *Az északmezőségi magyarság népzeneje (The Popular Music of the Hungarians of the Transylvanian Plain)*. The title of his PhD thesis is *Christmas Carols from Mezőség*, which is the continuation of his research, started during his basic studies.

Vangelis KARAFILLIDIS was born in 1971 in Alexandroupoli, Greece. He graduated the Physics Department of the Aristotle University of Thessaloniki. His thesis was based on artificial neural networks. After studying under Nicolas Astrinidis at the Macedonian Conservatory (Thessaloniki), he received his Piano Diploma with honors and 1st prize voted unanimously. After studying under Alkis Baltas at the Music College (Thessaloniki), he received his Diploma of Composition voted unanimously with honors. His works have been performed both nationally (in Thessaloniki, Alexandroupoli, Xanthi and Athens) as well as worldwide in Germany (Berlin and Wuppertal), Bulgaria (Sofia), Lithuania (Vilnius) and Romania (Bucharest). He is an official member of the Greek Composers' Union. His compositions served as research paper material in the class "*Introduction to Contemporary Greek Music*" at the Music Department of Aristotle University of Thessaloniki. Some of his works are used as teaching material for piano students. As a pianist, he has performed in concerts in Thessaloniki, Xanthi, Alexandroupoli and other Greek cities. His compositions have earned him both national and international prizes. For his works "*Variations on a Greek Island Dance*" and "*Micrographies*" he won the 1st and 2nd prize respectively in the first competition for piano composition organized by the House of Education and Arts in the Municipality of Xanthi, Greece in 2000. For his work "*The Darkness of Time*" for String Quartet he received the 3rd composition prize in the 11th international music competition "Music and Earth" which took place in Sofia (Bulgaria) in 2003. The same work was published on CD performed by the "Ars Musica" Quartet (Sofia). In 2010 he received an Honorable Mention Citation for his *Etude* at the "International Composition Competition" organized by the National Academy of Music (Public Educational Charity, State of Colorado). In 2011, after participating in the same competition, he received one more Honorable Mention Citation for his *Trio for Violin, Cello and Piano*. In October 2011, after participating in the 9th International Composition Competition held by the "Yorgos Foudoulis" Conservatory in Volos, Greece, he won three 2nd prizes for his works *Toccata* for solo piano, *Concertino for Two Pianos* and *Hymn to Love* for mezzo-soprano and Orchestra in the categories "Solo Instrument",

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“Chamber Music” and “Song with Accompaniment” respectively. He took part in a series of international conferences and symposia, in Greece (Lamia), Romania (Bucharest, Pitești, Alba-Iulia, Brașov, Oradea, Iași) and in the Republic of Moldova (Chișinău). He works as a State High School Music Teacher.

István Zoltán KISGYÖRGY, 24 years, Master Student at the Babeș-Bolyai University from Cluj-Napoca, Faculty of Reformed Theology, Reformed Theology and Musical Pedagogy Department at the Program: Theology-Music-Education. Education attained: 2003–2007 Music Highschool "Plugor Sándor", from Sfintu Gheorghe - Field of study: Music. 2008–2011 Babeș-Bolyai University, Cluj-Napoca - Field of study: Theology. 2007–2010 Babeș-Bolyai University, Cluj-Napoca - Field of study: Musical pedagogy. Employment history: 2007 – 2008 Albert József organ builders. Job position: auxiliary.

Olguța LUPU studied piano, then graduated in composition in 1993, at the class of Tiberiu Olah. She is a member of UCMR. Doctor in Musicology, she manifested an acute interest for the music of the 20th century, presenting works in different national and international conferences and symposia, realizing radio broadcasts and publishing several studies. She coordinated the cultural program *Tiberiu Olah și multiplele fațete ale postmodernismului* (2008), including a symposium with international participation. Author of two books: *Music in the First Part of the 20th Century - Rhythmic-temporal Hypostases*, and *Music in the Middle of 20th Century - A Rhythmic-temporal Perspective*. Co-author and editor of the volumes *Tiberiu Olah - Restituiri* and *Tiberiu Olah și multiplele fațete ale postmodernismului* (2008). Some of her works are recorded and performed in different concerts in Romania and abroad. Presently, she teaches music theory and orchestral score reading at the Music University of Bucharest.

Șerban MARCU was born in Brașov, in 1977, and attended the local Art School. Becomes in 1996 student at the Music Academy "Gh. Dima" in Cluj-Napoca, at Cornel Țăranu's Composition Class. He graduated in 2001 and remained a teacher in the above-mentioned institution, teaching Harmony. He presented publically his PhD thesis entitled *Aspects of contemporary writing in vocal-instrumental own works* in 2006 and is conferred the prestigious title. He participated in several summer courses (in Cesky Krumlov - Czech Republic and Breaza - Romania). His work includes songs (*Five art-songs for mezzo-soprano and piano* on verses by Lucian Blaga), chamber works (*Echoes* for solo clarinet), choral works (*Cherubic Hymn, Mournings*), an oratorio (*Youth Without Old Age and Life Without Death*), a chamber opera (*The Lesson*), a ballet (*Arachne*) and *Acteon*, poem for chamber orchestra. His works have been played in Cluj and other cities (Brașov, Bistrița) and in some Romanian major festivals (*Cluj Musical Autumn, Contemporary Music Week* - Bucharest).

Răzvan METEA was born in 1978 in Oradea city where he graduated from the Arts High School. During his middle and high school studies he took part in competitions of instrumental interpretation – piano, piano musical recitals (prizes and honourable mentions). In 1996 he becomes a student of the Music Academy „Gheorghe Dima” in Cluj-Napoca, department composition of Professor Hans Peter Türk. During his studies he attends the courses of „J.S. Bach” Academy (editions 1996 and 1997, 1998, 2001 with tours in Poland, Russia, Germany) he also goes on tours with „Transilvania” State Philharmonic Orchestra and the „National Opera” Cluj-Napoca in Germany, Italy, Hungary,

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Austria, Switzerland. He also had a workshop in Luxembourg with an own composition based on onomatopoeia (1999), and a composition recital in March, 2002. In the year 2002 he graduates from the Academy of Music and he remains to work here at the subjects Counterpoint and later Harmony. He takes part in many national and international grants (*Prelude, Vermus*) and national festivals „Toamna Muzicală Clujeană”, „Cluj-Napoca Musical Autumn” (*Sonata for strings and percussion orchestra*) and international festivals „Lucian Blaga International Festival” XVIII edition (the ballet „Inviere”/ „Resurrection”. His musical creation includes vocal, instrumental, chamber, symphonic and opera works.

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