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CONTENT

William Byrd – Catholic Masses for three voices, four voices, and five voices in Protestant England

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Abstract: *The Catholic Masses of William Byrd are a problematic entity in the context of Protestant England. Byrd's affiliation with the underground Catholic movement during the reign of Queen Elizabeth I is evident through his compositional approach, and his hosting of Catholic Mass. The three masses are conceived for such a secret meeting of the faithful Catholics. The Masses are originally designed for one-to-a-part singing, due to the limited number of musicians available at the meetings. The compositional style is that of the previous generation of English Catholic composers, and the contemporary Continental practices of setting the Ordinary of the Mass.*

Key-words: *William Byrd, Catholic Masses, English Catholic Composers*

1. Introduction

William Byrd's compositional output is not only impressive by number, but intriguing in terms of political and religious influence. His settings of the Ordinary of the Mass are of particular interest because of the historical context they were published, the compositional techniques used, and their association with what was fashionable on the Continent. The Mass settings for three, four, and five voices are also the only three existing settings in this genre by Byrd. They represent the first attempt in a while of composing the Ordinary of the Mass in England since the time of Taverner. Considering his position in the musical life of the Court – musician to the Queen's Chapel Royal – his decision to compose Catholic Mass in a reformed religious context is by no means extraordinary. The three Masses were composed and published between the years 1592 and 1599 (Kerman 1981, 189).

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2. Life and compositional context

Byrd was born in 1540, the previous know date for his birth, 1543, being proven as wrong by Joseph Kerman (Kerman, 1998-2008, 76). He grew up in London, with his brothers musically trained at the St. Paul's Cathedral. The omission of William's name in the church's documentation makes believe that he was trained at court (Kerman, 1998-2008, 76). The presence at the Chapel Royal under Thomas Tallis is, unmistakably, where young William received his formal training. The close mentor-student relationship would remain strong until the death of Tallis (Kerman 1998-2008, 76). There is also another strong piece of evidence that Byrd was present at the Chapel Royal during his teens, as a motet for the Easter service was co-written with Sheppard and Mundy during Queen Mary's reign (Kerman, 1998-2008, 77). In 1563 Byrd is appointed as organist and choirmaster at Lincoln Cathedral, a handsome contract, through the help of Tallis. It did not take long until his Catholic ideals would get in him in trouble here. A formal complaint of his style in organ playing was given against Byrd in 1596, as his musical tastes were more Catholic (or popish) than Anglican. His salary was suspended for a little while (Kerman, Grove Music Online). This particular observation is important, such as it describes Byrd's attraction and dedication to the Catholic faith rather than the Anglican. A conclusion can be drawn therefore: since the beginning of his career, he was more Catholic than Anglican. The dispute was resolved in Byrd's favor and after ten years spent there he took up the post at the Chapel Royal in London, as a better paying job and more influential (Kerman, Grove Music Online).

His move back to London placed Byrd at the center of the English music life. Together with Tallis, his close mentor, he published a collection of Latin motets dedicated to Queen Elizabeth. The title of the 1575 collection is *Cantiones Sacrae*, and the most two important aspects of this collection is that it was dedicated to an Anglican monarch, and the cover inscription thanks the Queen for allowing the two composers complete monopoly over music publishing (Kerman 1998-2008, 77). The patent for printing music and lined paper was given to the composers by the Queen on January 22, 1574/5. The contract stated that Tallis and Byrd were the only two people allowed to print, import, and sell music, all others being subject to punishment by law. If music was sold, or distributed by someone else, Tallis and Byrd had to right to confiscate the music and a fine of forty shillings was applied (Harley, 1997, 55). The collection of Latin motets in the *Cantiones Sacrae* was therefore an obvious token of appreciation for the Queen by the two musicians. The dedication on the cover of the publication indicates the thanks to the monarch for giving the printing monopoly over to the composers (Harley 1997, 56). What the two composers did not anticipate was how expensive the printing business would be, regardless of the monopoly given by royal decree. With Tallis' death in 1585, the printing monopoly was given completely to Byrd and his son (Harley 1997, 57).

Byrd grew up in the times of Henry VIII, which separated England from Rome but kept it Catholic, then through the transformation to Protestantism. Once with Queen Mary's reign (1553-1558), the church returned to Catholicism once again. With the beginning of Queen Elizabeth's reign in 1558 most church musicians converted to the Church of England, and composed in the Anglican style. Byrd was not one that conformed to the protestant religion, and became sort of a "Catholic activist" (Harley, 1997, 77). The way he could survive being a Catholic in a Reformed England was through his strong position he found himself in; also by entering the graces of the Queen. A strong evidence of his connection with the Catholic faith is through the many personal letters stating he was tutoring young noblemen in music, one being the earl of Worcester, the Queen herself naming him a 'stiff papist' (Harley, 1997, 78).

Perhaps a more comprehensive explanation on Byrd's identification with the Catholic Church is needed. William and his wife were the only known Catholics in the family. The fact that Byrd was still working in a Protestant environment during the 1570's and 1580's might indicate that there was a still some tolerance between sides. Having the Queen on his side also would have helped (Harley, 1997, 67). The close association of Byrd to the Catholic vicar John Reason during his stay in Lincoln could be one of the first indicating factors in William's strong Catholic tendencies. If he was not fully committed to the faith by that time, it would have been there that Byrd accepted it (Harley, 1997, 68). Once he moved to Harlington, the most obvious it was clear that Byrd was fully active in the Catholic community. During the period of 1580 to 1587 there are numerous accounts of written charges against him (Harley, 1997, 73). Not only are there accusations against Byrd as a practicing Catholic, but also evidence of him holding Catholic rites in his house and hiding Jesuit missionaries, such as Robert Parsons and Edmund Champion. Champion was later captured, tortured and executed in 1581. A contemporary poet, Henry Walpole was present at the event and it was him that wrote the *Why do I use my paper, ink, and pen* poem, later set to music by Byrd (Kerman 1998-2008, 79). Could it be that the composer was present at the murder site also? Harley certainly believes so in his text (Harley 1997, 78). The presence of another Catholic priest, William Weston, and his association to Byrd is noted on 15-23 July 1586, where the composer's music might have been performed (Harley 1997, 80). Such accusations and problems did not stop Byrd from continuing his work activities at the Chapel Royal. Beginning with the early 1590s Byrd's affiliation with the post he held for the longest time in the history of the chapel, his collaboration started to fade. A new organist, John Bull, was appointed in 1593, indicating the possibility of Byrd's slow withdrawal from the post he held (Harley, 1997, 106). The reasoning of his withdrawal from the duties of the Chapel Royal might correspond to the extra effort Byrd put in publishing his music. Between the years 1590 to about 1594, the composer establishes himself as the best composer in England, by printing English songbooks, two new motet books, anthologies of Italian madrigals translated in English (including some madrigals by Byrd himself). Another important composition

of the time is *Psalms, Sonets, and Songs of Sadness and Piety*, a clear Protestant publication, but also loved by the Catholics. It was not until his *Gradualia* publication that he clearly wrote a specifically Catholic publication. Byrd is simply showcasing his compositional powers to the whole world, not just England, as both a Protestant and Catholic (Kerman 1998-2008, 81). Despite all the run-inns with the Protestant laws of the times, Byrd never was accused of not honoring his Queen and country, on the contrary. The Queen repaid the composer's loyalty by offering him a gift of lease of Stondon Place in 1595 (Kerman 1998-2008, 77).

3. The Catholic Masses

Once Byrd ended his duties with the Chapel Royal and retired, he did not stop from writing for the Catholic services, but increased his number of compositions for the rite. The move of residence from Harlington to Stondon Massey in 1593 corresponds with Byrd's increased interest and involvement in the Catholic community, placing him at the right time of the settings of the Ordinary of the Mass. These part-books were published without a title-page, publisher name, or date, but Byrd's name appears at the top of the page. Dating the compositional years of the Masses was resolved in 1966 by Peter Clulow. A detailed examination of the original publications of the part-books came to the conclusion that the printer Thomas East only owned one set of woodblocks for the ornamental letters. The deterioration of the blocks helped date the Masses within the chronological publications of East's publications (Kerman 1981, 188). Thus Clulow sets Byrd's settings of the Ordinary of the Mass for three, four, and five voices during the period of 1592-1595. The four voices Mass was the first to be published in 1592-93, and then the three voices Mass in 1593-94, and finally the five voice Mass in 1594-95 (Harley 1997, 308). The Masses were composed for use at clandestine Catholic gatherings, probably for a small group of singers; possibly one to a part. The importance of these three Mass settings is enormous because of the thirty or so years passed since the last publication in England of the genre (Harley 1997, 309).

Because of the long period of lack of Mass compositions in England, the question of where Byrd had his inspiration to write these compositions arises. One possible answer could be that the style of the Masses is a concise gathering of the composer's own experiences, precisely because of the lack of Continental compositions available in England around 1592 (Kerman 1981, 190). All the possible publications by composers of the Continent such as Palestrina's *Missarum liber quintus,* or Victoria's Masses, were to be available in England around1600, a long while after Byrd's compositions (Kerman, 1981, 191). The probability of the matured composer needing inspiration or models to base his own Mass settings on could be groundless. However, his interest in the traditions of Catholic faith is

strongly based on the continuation of the style of the past. Byrd turned to his friend John Baldwin for a collection of Tudor Masses which comprised, among other composers, works by Taverner and Tallis. The Taverner setting of the Sanctus movement in the *Mean Mass* became the model for Byrd's setting of the four voices Mass (Kerman 1981, 192). Even if this particular Taverner setting is for five voices the Sanctus is set for only four voices, thus becoming the head-motif material in Byrd's movements of the first Mass (the four-part setting) (Kerman 1981, 192).

3.1. Mass for four voices

Fig. 1. *The head-motif of the Byrd's Mass*

The motif can further be divided into two parts, with the opening of the first Kyrie as the "A motif" and the continuation of what looks like measures 5 to 7 in Fig. 1, as the "B motif." This is important to note because the rest of the Mass movements are based on those two exact motifs. The setting of the Kyrie in the four part Mass is extremely imitative, a technique used extensively on the Continent. Once all four voices present the opening Kyrie motif in one measure distance of points of imitation, the section comes to a close. The Christe section of the Mass is based on a shorter motif, vaguely based on a combination of the opening material, still in strict imitation. The return of the Kyrie is presented in paired imitation between the Cantus and Tenor, and Altus and Bassus. There is no variance on the strict imitation between voices in this movement. Kerman calls this Kyrie "most consistently imitative of all Byrd's Mass movements" (Kerman 1981, 192).

The Gloria movement of the four voice Mass is not divided according to the customary places of sectionalizing the text (at the Qui tollis section of the text), but a phrase earlier, at the Domine Deus section.

The opening text of *Et in terra pax*, is set for a duet between the two upper voices, with the "A motif" presentation in the lower voice. The *Laudamus te* section is homo rhythmic, set in a "vertical" manner, with voice paring between the upper and lower voices, only at the Glorificamus te section, all four voices sing polyphonically. *Gratias agimus tibi,* is also set in a very homo rhythmic way, a

technique picked up from the Anglican Anthems most likely. The beginning of the next section is marked clearly by the reduction of voices down to three. As mentioned earlier, this section of the Gloria begins with the Domine Deus text, the shape of the melody recalling some of the return of the Kyrie thematic material, in a strict imitation manner. The Qui tollis section keeps the three voice texture, and the imitation material is an inversion of the previous statement of the Domine Deus. The choice of voicing is Cantus, Altus, Bassus for the first half, then Cantus, Tenor, Bassus for the second section. The pairing of the lower voices with only one top voice, possibly points to the gravity of the text "Qui tollis." Kerman interprets this as an impressive cadence. Interesting to note is that in the whole of the Gloria setting of the four voice Mass, the Qui tollis section is the only repeated text, making this section a three-part prayer for a three voice part setting (Kerman 1981, 196). The Gloria movement ends with a powerful inversion of the "B motif" on the final Amen, unifying everything up to this point in a complete circle.

The Credo opens with the "B motif" in a duet between the top voices. In keeping the same structure as in the beginning of the Gloria, the lower voice parts come in once the first phrase of the Credo text is presented. The way Byrd sectionalizes this movement is a little non-conventional again. The first major shift in texture is on the Qui propter text, Byrd reducing the voicing to three, in strict imitation. The conventional Et incarnatus section of the text is therefore placed secondary to the above mentioned idea. It is not until the Crucifixus part of the Credo that Byrd shifts back to the three voice texture, this time the text is being clearly projected in a homo rhythmic manner. There is no bassus line composed here, therefore text painting the suspension of Christ's body on the cross is clearly audible. Et resurexit text is indeed set in a way that the points of imitation ascend on the Dorian mode, in strict imitation between the four voices. This rising imitative motif continues into the Et ascendit section, even higher in the tessitura. The diminution in the rhythmic elements of the motif also gives a sense of urgency and direction to the text. With the last part of the Credo text remaining, Byrd needs to balance the movement quickly. Moving through sections that seem not important to him, almost hurrying to the last phrase of Et exspecto resurexionem, and setting it on the same motif as the Et ascendit. The final Amen gathers energy into the final cadence by stepwise descending in the middle part of the voice register.

The Sanctus begins with the "B motif" in close imitation between the four parts. Byrd keeps the tradition of setting the word Sanctus three times within each voice part, balancing that with three statements of Dominus Deus ending on a strong cadence. The Pleni text section is reduced to three voice parts, this time the upper three. The style continues to be imitative, with a shape of the "A motif" taking over in the Osanna section. This is a very short setting of the Osanna, with just two statements of the text laid out in four parts imitation. The Benedictus text is set in voice pair imitation, with the upper voices setting up the "A motif" for the lower voice parts to carry over. The return of the Osanna section is not the same as the first

statement, but it looks to be more of a drive to the final cadence of the movement with the upper voices being paired against the lower ones.

The Agnus Dei movement is constructed such that an increase in the number of voices signals the beginning of the three text repetitions. The first Agnus Dei starts as a duet between the Cantus and Altus. The "A motif" is used as the material used in this opening section. The three voice part section is set between the Cantus, Tenor, and Bassus. The melodic content of this section is based on the Christe section of the Kyrie, in strict imitation. The third and final section of the Agnus is set such that all four voice parts combine the second Kyrie melodic shape, also in an imitative manner. The interesting thing is that the final repetition of the text, leading into the final cadence of the work, is set on what looks like a true cadential bass line, with leaps of a fourth in the final measures. This concludes the four part Mass setting of Byrd, not only making it a head motif Mass, but also tying the opening movement with the last movement by using the same melodic content as a means of unity.

3.2. Mass for three voices

Fig. 2. *Head motif of the Mass for three voices*

The Kyrie movement of the Mass for three voices is by far one of the shortest in the repertoire. A total of eight measures, with only one declamtion of the Kyrie eleison text, a single Christe eleison line, and a return of the Kyrie eleison. The three voices (no altus voice in this Mass) are singing in a homo rhythmic fashion, no imitation. The reason for that is the movement is too short for Byrd to have enough time to develop points of imitation. It is also important to note that the Kyrie motif is carried over to the Christe text, the last Kyrie acting as a cadential figure.

The Gloria text is divided into the same two sections based on text, as the Mass for four voices; a phrase earlier than the customary Qui tollis section (Kerman, 1981, 195). The movement begins with the head motif set in the Kyrie, homo rhythmic, and little imitation after the opening phrase. There is no word repeated in the first section of the Gloria, only the cadential figure has the text Jesu Christe, which is presented three times. The motif of in the second Kyrie is also present in the adoramus te section. Kerman believes there is no connection between the movements except for the head motif, where H. K. Andrews thinks there is a close connection of motifs between movements (Andrews 1966, 268). Because of the

close overall shape in the structure of the movements, there is a strong possibility that Byrd was thinking of making a stronger connection between them by repeating some of the motifs. Continuing to the next section of the Gloria text, a reduction to two voices begins the Domine Deus agnus dei short phrase. Three vices return on the setting of the Qui tollis text, this time in imitation, with the melodic content different between the sections, but very close in rhythmic content. The final Amen of the Gloria reminds us of the Mass for four voices Amen, but inverted.

The Credo is the first movement that begins in imitation of the head motif among the three voices. Andrews points out the obvious similarity of the second Kyrie section to the Omnia saecula setting in the Credo (Andrews, 1966, 268). Little text repetition is observed again in this movement, Byrd possibly thinking of the short and concise clandestine Catholic service gatherings. In following with the setting of the Mass for four voices, he chooses to start the new section of the Credo text at the Qui propter nos homine, and not at the Crucifixus section. However, a change in the texture of the Et resurrexit text is observed, with longer value notes presenting the subject, still in imitation. Recalling the four voices Mass at this point, the Et ascendit text is set on a rising melodic line, same motif as in the previous Mass, given the opportunity of text-painting. Byrd reduces the voices in the Et in Spiritum Sanctum section to the lowest two parts in close imitation, once again closing this movement on the same ascending pattern on the word Amen.

The Sanctus text has the traditional division of the text in between Benedictus and the return of the Osanna. Byrd delivers the text quickly, in an older style, with the Bassus voice almost acting as a cantus firmus in the opening lines. The beginning of the Benedictus section is the first clear indication of the head motif, up to that point, all the note values being augmented. Three voices are present throughout this movement, and the return of Osanna is not related to the first setting of the text. The same opening motif of the Benedictus is present at the beginning of the Agnus Dei movement. The second Agnus Dei is reduced to a duet between the lowest voice parts, and the final Agnus clearly states the head motif which started the Kyrie, making for a complete cycle of the Mass. Even if the Mass is very short in length, it only makes a stronger case of how skillful and talented Byrd was at setting the entire Mass text in a unified, tasteful manner.

3.1. Mass for five voices

Fig. 3. *Head motif of the Mass for five voices.*

The Kyrie setting of the five voices Mass is the most balanced in terms of harmonic language out of Byrd's three settings of the Ordinary (Kerman 1981, 211). The Kyrie I cadences on a D chord, the Christe section on a G, while the Kyrie II on an A chord. The text is indeed set in a logical fashion also, Kyrie I repeated twice, Christe repeated twice, and the last Kyrie three times, while the polyphony is imitative. Even so, Kerman believes that this setting is a more restricted movement even than the four voices Mass (Kerman 1981, 211).

The Gloria movement begins with reduced voices, a three part writing on the first phrase of the text. It is not until the 'Laudamus te' section that all five voices are present, Byrd pairing the inner three voices against the outer two. Cross voicing is observed at the end of the 'glorificamus te' section, cadencing on a D chord with an F# quickly turning in an F natural at the beginning of the next section. The 'Gratias' section is homo rhythmic, the text and the counterpoint aligning precisely like in an Anglican Anthem. The 'Domine Deus' is reduced to four parts, in close imitation with a motif derived from the opening Kyrie. In keeping with the same text division as in the other two Mass settings, Byrd begins the new section on the 'Domine Deus' in a three voice texture, closely imitative melodic content. The close imitative texture and number of voices remain constant up to the new section of the text on 'Quoniam tu solus sanctus' which returns to the five voices, also back in the Dorian mode. This concludes the Gloria movement.

Credo returns the head motif of the opening Kyrie, in three part setting of the opening text, building in the five voices once a complete imitation of the motif is done. The first section of the Credo cadences on an A chord, half cadence of sorts, quickly shifting to an F tonality in the 'Qui propter' section. The voicing is once again reduced to three parts, and the imitation is strict. On the phrase 'descendit de caelis' Byrd writes a descending melodic line portraying the descent of Christ from heaven to earth. 'Et incarnatus' keep the three part voicing, but the note values are augmented, with the lower parts paired providing the harmonic support for the Superius voice. The 'Crucifixus' section is set homo rhythmically, so that the text is clearly understood, everything in a lower register of the voice. With the introduction of the 'Et resurrexit' text, Byrd returns to five part voicing, the individual lines ascending once again on the phrase 'Et ascendit', but this time he contains the voices in the normal range of the Dorian mode, never beyond it as he did in the other two settings of the Mass (Kerman, 1981, 211). A new section begins with the text 'Et in spiritum' this time on a C tonality, a third higher than the previous cadence. Three voice parts texture is preserved in this section, in close imitation, never really departing from the C tonal center. 'Et unam sanctam' text is strongly proclaimed by all five voices, homo rhythmically in the same key, followed by 'Confitebor' in F, a third lower than the A, eventually ending on the half cadence. The 'Et exspecto' section is back in the D tonal center, with all five voices participating.

Byrd seems to finally decide to use the full five parts with the opening of the Sanctus movement, with a full imitative passage on the text 'Sanctus'. Beginning

with the 'Pleni sunt caeli' three voice parts are employed, returning to the full use of the five voices in the 'Osanna'. The homo rhythmic setting of the text here, pares with the 'Dominus Deus' section at the end of the 'Sanctus' (Kerman 1981, 211). The Benedictus is set for three voices, in close imitation over a short sixteen measures, keeping it in the Dorian coloration. The return of the Osanna is done by using the same polyphonic setting of the first, with a strong declamation of the text in homo rhythmic fashion.

The Agnus Dei movement begins with the head motif of the upper three voices in imitation, passing through an impressive E cadence, within the context of the Dorian territory. The second Agnus is set for four voices, the harmonic language moving toward a G minor cadence. This harmonic plan follows the Kyrie movement, thus Byrd further unifies the Mass by means of tonal and motific content (Kerman, 1981, 211). The final Agnus is set for the five voices, homo rhythmically. The emphasis on the last 'dona nobis pacem' is achieved through the continuation of the bass cadential line of 'peccata mundi' as the motif for the final section. The quick imitative passage on the 'dona nobis pacem' text cadencing on the D without passing through a half cadence portrays the strong finale of a superb setting of the Mass.

William Byrd's settings of the Ordinary of the Mass for three, four, and five voices represent a special moment in the history of English sacred music. At a time when the Catholic Church was persecuted by the State, Byrd continued to take charge of the tradition and ideologies of his faith. Even if this meant punishment! His 1593 move to Stondon Massey suggests his clear association with the Catholic community possibly encouraging him to compose music in this tradition. The three setting of the Mass are individual monuments of the English style, by means of head motifs, imitation and possibly motific interplay between all three compositions. There is a continuation of the English tradition in Byrd's settings surely indicated in the Four Voice Mass by quoting Taverner's *Mean Mass* in the Sanctus. A suggestion that Byrd was imitating what the Continental composers did at that time is therefore invalid. He was loyal to his country and Queen, even it meant continuing a tradition forbidden at the time.

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Psychological perspective in the musical work *Mithya* by Doina Rotaru

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Abstract: *Musical analysis and semantic interpretation are nowadays inherent aspects when approaching a musical score, no matter its genre, composer, cultural-geographical origin, stylistic features or historical period. The present research is concerned with the analytical techniques which are necessary when analysing a contemporary musical work, in order to grasp its deepest meanings. The purpose of our paper is to use structural analysis, semantic interpretation, combined with hermeneutical remarks and psychological aspects of the composing process, in order to analyse the musical work "Mithya", created by Romanian composer Doina Rotaru, whose name has a large echo all over the world. Beginning with the principles indicated by Leonard Meyer in his book, "Emotion and Meaning in Music", we tried to learn the mechanism by which the first piece of the cycle, entitled "As a prayer", generates an exciting psychological process and a permanent connection between playing and listening.*

Key-words: *tradition, innovation, cultural identities from East and West, eternal values.*

1. Introduction

Doina Rotaru is a renowned Romanian composer, with a broad perspective on musical styles and cultures of the contemporary era. Her music has gained the appreciation of musicians all over the world, being performed in many concerts and festivals in Europe, Far-East, Australia, Canada and South-America. Some of these events were organized as "author concerts".

Composed in 2007, the musical work entitled *Mithya* was performed for the first time by Italian flutist Mario Caroli, during the Romanian festival *International Week of the New Music*, in 2009. It is well-known Doina Rotaru's preference for the flute timbre, obvious in most of her works, generating a continuous concern for a refined manner of writing, in order to discover the most expressive and subtle effects of this instrument.

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2. General aspects in the musical work *Mithya* by Doina Rotaru

Doina Rotaru creates her own musical universe by thinking and expressing her ideas in original ways, implying the investigation of traditional cultures from Far East and searching for deep connections between Japanese and Romanian archaic elements. She explains her choice for certain musical instruments by discovering "similarities between ancient Romanian music for little flutes, pipes or human voice and the beautiful music for *shakuhachi*: the slow and permanent variation of a previously exposed material, the free rhythm *parlando rubato*, the long sounds which are enriched with *glissandi*, *melisma*, microtones and also the melancholic atmosphere, with a painful beauty." (Rotaru 1999, CD). The interference between the two cultures is suggested from the very beginning of the work *Mithya* through the expressive indication *Dolce, come un shakuhachi*.

The work is conceived as a cycle of three musical pieces, with different stylistic features, suggested by the genres mentioned in each title and united by their common source of inspiration – archaic Romanian music and also by certain indications of emission that are related to the performing manner in Far-East, particularly in the musical culture of Japan. The semantic content suggests a sonorous metaphor of the spiritual and cultural existence of Romanian people: prayer, carol, doina. The title of the work, inspired by Indian philosophy, means both real and unreal, referring to an illusory realm which has a particular signification for D. Rotaru: "interference between dream, desire and illusion"[2], accomplished through a special music and a proper instrument for her intention – flute. From these explanations, one can intuit the subtle suggestion of a deep, unconscious psychic level, where real is intertwined with unreal, generating a place of universal archetypes which have similar forms, but different contents, due to the originating culture. Therefore, the three pieces of this cycle have subtitles focused on specific expressions in each part and symbolic value given by the ternary structure, generating certain feelings through sonorities, rhythms, timbre effects, writing manners which are strongly connected to the Romanian culture: 1. *As a prayer*; 2. *As a "colinda"*; 3. *As a "doina"*.

The analysis from this paper is focused on the first piece of the cycle *Mithya*, in which D. Rotaru expresses her musical perspective on flute, "an instrument of meditation and prayer", suggesting pain or hope. According to the inner state which is intended to create, "the monody of the flute comforts or implores"[3]. Due to the musical language features which allow subtle interpretations when approaching this work, we aim towards a different musical analysis by following a psychological

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[2] Information extracted from the presentation of the work on the website where the score can be bought: http://www.babelscores.com/en/catalog/instrumental-music/solo-instrument/mithya-i
[3] *Idem.*

direction, similar to the auditory effect generated during the process of listening. Our purpose is to challenge the reader and the listener to grasp the semantic substrate by investigating the process of composition and the aspects that lead to certain influences on its reception. From this reason, the intention is meant to be more psychological than musicological, which leads to the insertion of certain personal observations as elements of hermeneutical interpretation. Because the psychology of intercepting the sonorous phenomenon became an important component in many analytical works, considered "hermeneutical" or "semiotic" in modern musicology, we will approach D. Rotaru's composition in a subjective-objective perspective, with subtle observations of the sonorous discourse and psychological aspects that will be integrated in detailed musicological analysis.

3. Musical analysis of the piece *As a prayer* from *Mithya* by Doina Rotaru

Some of the most striking general features regarding the musical language in the D. Rotaru's score are the alternation between the linear evolution of the melody and the fragmentation of the discourse, the continuous variational process of the musical units, the narrative style. These aspects generate a genuine instrumental threnody, while the *rubato* movement and the lack of time signature lead to a musical fluency with an improvising tendency. The free organisation of the form may be perceived as a musical construction in spirals and volutes, created by cyclical developments, recalling previous motives, themes in the score. The writing manner is dense, containing reversed chromatic formulas, symmetric intervallic structures (reminding of Bela Bartok's techniques), melismatic ornaments, *appoggiatura* notes, trills, *vibrato* effects with extensive sonorous oscillations.

　　D. Rotaru emphasized the crucial function of the symbol, as a central element in her works, because it leads to the guiding principles of her creative process: "In my music, I have 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 also like to use elements from ancient Romanian traditional music, where almost every sound is enriched with ornaments, *glissandi*, micro-tones, overtones and, of course, heterophony."[4]

　　In the musical piece entitled *As a prayer*, the first melodic idea represents the core, the germinal nucleus of the entire work. In the following example, one may observe the beginning in *ascension* movement, consisting of a perfect fourth and a minor sixth, followed by a slow descent in *glissando* towards an unstable sound, D, with tendency to slide down. The first sonorous gesture is similar to a soaring jump, with diatonic elements and clear, stable sounds, followed by a sliding in the opposite

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[4] Doina Rotaru, presentation published on http://www.freewebs.com/doinarotaru/

direction, on a two tones distance. This musical gesture starts on E, jumps on A through eighth-notes and stops temporarily on F in the upper octave, reaching the inner culmination by straining indefinitely the superior chromatic element (related to the beginning sound) which is solved through another non-temperate sliding. This musical idea has a sorrowful, plaintive expression, going towards E, then D sharp, then leaving it suspended in a harmonic resonance, indicated in the score.
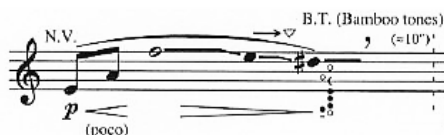
Fig. 1. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, first stave*

The form of the work can't be analysed using traditional principles, because the absence of time signature determines a different approach of the structure. D. Rotaru organized the discourse in a fluid evolution, suggesting the running of time. As Romanian musicologist Valentina Sandu-Dediu wrote about this type of musical construction, "the temporal dimension results from the archaic way of living time, which is not moving linearly, but circularly or in spirals." (Sandu-Dediu 2002, 183). The only marks of the internal organization are the musical cells, which are resumed, processed, varied, transformed in different hypostasis and also the musical segments separated by meditating breaths, similar to those silences with intrinsic consistency.

The proportion between freedom and rigour is influenced by the detailed notation, which sets in order the sonorous space, creating a metaphoric direction of the temporal flow. Another aspect of this relation is the alternation between the fragments based on the sounds of a certain mode (for example, the pre-pentatonic scale formed of the sounds E-F-A, with D sharp included, in the previous fragment) and sections which are developed from the initial structure, with a tendency towards improvisation. The constant return on the centre E is a clue for the modal stability, given by the sonorous construction in musical "waves" or "loops", strongly anchored in the originating point.

Therefore, the spiral pattern is used as generating principle both at microstructural and macrostructural level – in the first case, by inserting interval games and developing a specific melodic line, while the latter situation refers to the construction of the entire work, generating a strongly coagulated structure by using the initial elements and transfiguring them as aesthetic concepts.

The piece is composed of three sections, marked as A, B and A$_1$, which are based on the same sound material, creating an arch shape by constant transformation. We will use traditional notation for the first musical idea – motive α – composed of cells x (with ascending direction, temperate diatonic structure,

intervalic jumps of perfect fourth and minor sixth, quaver rhythm) and y (with descending direction, chromatic structure, non-tempered because of *glissando* indication, sonorous progress in two semitones, rhythm in long durations).
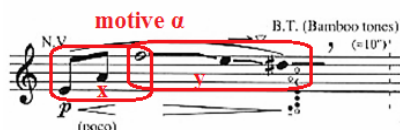
Fig. 2. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, stave 1*

The initial motive is recalled immediately in a varied version, by inserting new sounds which lead to a more ornamented aspect, an extended profile and an intrinsic meaning.

Fig. 3. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, stave   1*

The first phrase (as a musical articulation with autonomous musical meaning, enforced by the ending sounds) will be notated as "a", containing motive α, its variation and the cadential formula, as one can see in the following example, where the final note is E.

Fig. 4. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, stave 2*

The phrase parked as "b" brings a new type of motivic structure, entitled β, conceived in ascendant direction, based on a modal scale with intervallic proportions of 5:1:3:1:4:1. The sounds of this scale will find return in other segments of the piece, which we considered to be variations of this phrase. From this reason, the next phrases will be notated by using the same letter b, in order to suggest the close relation of the musical material inside them (as one may observe in the table of form in the following pages).

Fig. 5. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, stave 5*

Another type of motivic structure can be identified in the last stave from the first page. This motive will be marked as γ, characterized by descending direction, intervallic jumps which do not affect the general line of the melody. Actually, it represents a dispersive arrangement of the sounds A_2, G_1, F sharp$_2$, G_2, while the rhythm is composed of combined durations (sixteenths, notes with prolonged or medium duration).

Fig. 6. Doina Rotaru, *Mithya* for solo flute, *As a prayer,* page 1, stave 7

These three motives, together with cadential formulas represent the musical material that generates the sonorous evolution in this work, leading to a structural organisation that is difficult to delimitate and analyse. In the following table, we suggest a possible delimitation of the form, at the level of sections, phrases, motives, cells (in some cases). The development, transformation and the return of certain elements are happening continuously, similar to living organism which grows and evolves from the deepest level (cellular, invisibile) to the exterior aspect (general outlook). But, as any living creature which can be observed, analysed on microscope, music can be discovered in all its details and elements, gaining unicity in every form it gets.

Sections	Subsections (articulations)	Motivic structures or component formulas	Musical centres
A	**a**	motive α (x + y) → ascending-descending profile, rhythm in medium and long durations; $α_{v1}$ (x_{v1} + y_{v1}) cadential formula	Beginning on E (three-tone scale with leading tone towards E) → candenza on E
	a_1	$α_{v2}$ (x_{v2} + y_{v2})	Begins with IVth degree on E scale (with chromatic elements) → stops on B (dominant of E)
	b	motive β → ascending profile, rhythm in short durations	chromatic evolution → stops on B flat
	b_1	motive γ → descending profile, rhythm in combined durations	chromatic evolution → return on E
B	**b_v**	elements from **b** (variation by intervallic extension, amplifying the sound ambitus)	chromatic evolution → stops on B flat
	b_{v1}	elements from **b_1** (variation by sonorous agglomeration, leading to a higher rhythmic density); - unlike **b_1**, **b_{1v}** has a culminating evolution.	intense chromatic evolution → stops on F, with an unstable movement towards the centre E.
	b_2	contains elements from **a_1** (cell y_{v2}) and from **a** (cadential formula)	chromatic evolution with persistence on E, prepairing the final return on E.
A_1	**b_{1v2}**	contains elements from **b** (motive β appears concentrated) - contains a free evolution, without recognizable elements)	beginning on E, free chromatic evolution, with cadenza on B, sliding towards B flat
	a_{v2}	- motive α returns with the same intervallic structure, but transposed on other sounds; - other elements are also recalled, from phrase **b** (motive $β_v$ and its development)	- unexpected appearance of motive α, built with identic intervals, but starting on C; - during this phrase, the persistence on E, anticipated by F and D sharp suggests connections with the three-tone structure of motive α.
	final cadenza	- the profile of the cadenza resembles that of the cadential formula at the end of phrase **a** and also from phrase **b_1**.	- it is focused on centre E, enforced by two leading notes: superior–F and inferior–D sharp.

Table 1. *Delimitation of the form, at the level of sections, phrases, motives*

4. Psychological and hermeneutical elements in the musical construction of the work *Mithya*

In the following analysis, we will try to offer an interesting perspective on the psychological course that is created during the audition of the *prayer* composed by D. Rotaru by observing the impact of the initial experience, the expectations generated by the subsequent evolution, the manner of solving or intensifying tensions, the effects which were generated in the listeners' perception.

Leonard B. Meyer considered music as a fundamental pattern for the psychological process that usually happens in the mind of the listener. In his volume – *Emotion and Meaning in Music* – he enunciated certain laws which enable the interpretation of the music during and after the audition. This aspect is available for a musical work composed in previous periods, in tonal or tonal-modal language, but what happens when a work is non-tonal, containing many modern techniques and unexpected instrumental effects? The answer could be found in Meyer's book, where he expressed his opinion about a very important condition for knowing a musical work: to get accustomed with the musical language used in that piece, because music is similar to foreign language. If someone doesn't know the functioning laws of a new language, he will perceive its message vaguely or he won't understand anything. The same thing will happen in the musical field, where the contact with a new, unheard style will complicate the process of understanding, because the listener doesn't know what to expect.

In a musical work, the elements which generate inner tensions and auditory expectations are mentioned by Leonard Meyer (Meyer, 1956, p. 26):

1. A series of rules that a professional listener applies instinctively during an audition, according to his previous knowledge, his own sensitivity and preferences about musical styles and aesthetic orientations.
2. Another aspect is given by the hypostasis of music when it is performed by respecting these rules. For example, in the tonal music, a progression which begins and finishes with the tonic chord is enclosed, which means that the listener doesn't feel that a certain fragment needs to be continued. On the contrary, an open harmonic progression generates the suspension of the musical phrase, requiring a resolution. Therefore, music implies different evolution until the next closed cadenza.

The author mentioned his preference for the transformations generated by the implications imposed by music, rather than the idea of expectations generated in the listerner's perspective during a musical audition. One could deduce that the reason for his option is given by the intrinsic evolution of music, according to latent possibilities that are suggested from the first measures of the score: certain harmonic relations, sonorous structures, stylistic directions which are deeply included in the structure of that discourse, influencing its evolution.

During the audition, any expectation is accompanied by a tendency to respond, which is

> „a pattern reaction that operates, or tends to operate, when activated, in an automatic way. A pattern reaction consists of a set or series of regularly coincident mental or motor responses which, once brought into play as part of the response to a given stimulus, follow a previously ordered course, unless inhibited or blocked in some way." (Meyer, 1956, p. 24)

The term „tendency" used by Meyer includes all the automatic patterns of answer that are generated by our previous experiences, no matter they are native or achieved. At the same time, the tendency to respond may be conscious or unconscious. If the reaction pattern follows its usual course, then the entire process could be completely unconscious. This tendency appears consciously only when a form of inhibition occurs and the usual way to react is disturbed. Therefore, if the accumulated suspense is high, the emotional relief is also intense after the culmination and relaxation. This observation proves that in any aesthetic experience, the emotional pattern must be considered at the same time a tension itself and a gradual evolution until the end. An artistic experience without aesthetic resolution is worthless in the context of the entire construction, as it happens in music, where any tension must be solved, released at some point.

Starting from the premises formulated by Leonard Meyer, we are aiming towards proving that contemporary musical language may create particular mental itineraries, configuring a genuine network of surprising connections. After having analysed the form of the piece and the microsutructural units, we have the impression that returning to the audition of this work is similar to reminding a dream: the evolution of the musical discourse remains vaguely in the listener's memory, but leaves an intense feeling, like a deep print inside him. One may feel it as a "burning" experience, which has the ability to catch not just the listener's attention, as a conscious concentration of his mind, but also other areas, deeper and harder to access rationally. The variations, tranformations, anticipations, returns of motives take the aspect of mixed echos, generating new structures, with blended cells, in different contexts, which make the microstructural analysis more difficult to delimitate and classify. In the previous table, the basis of the classification consisted in come intervallic patterns, successions of notes or rhythms, which represent the essence of the key-motives. The musical work is homogenous from the smallest units and the analysis of the cellular, motivic, intervallic, rhythmic details offers an objective structural support for a holistic approach.

In section A, there are two obvious articulations with a certain motivic independence (**a** and **b**), each being followed by a variation of themselves (**a₁** and **b₁**). From the dramaturgical point of view, the unfolding of the music is clear, logic, with an expressive, concise opening and intrinsic meaning, which would be later amplified, contributing to the general meaning. We refer to motive α, followed by its variation by development, interpolation of new elements, extension of ambitus and dimensions, ended with cadential formula in recitative manner on the centre E. The three musical units compose together the phrase "a", whose evolution is gradually unfolded, going towards the culmination moment and returning to the previous register to reach the final cadenza. This process outlines a tensional arch shape, a specific interior dramaturgy which introduces the musical themes, sets the intonational system, the character of the piece and the purpose of the movement. Listening to this first fragment, the intuition of a sensitive listener may anticipate an approximate evolution: the development of the exposed material, the extension of ambitus, the search for a culmination at a higher level, the occurance of sonorous tensions which create the assumption of preparing an intensely chromatic continuation. Our expectations were confirmed to some extent, because it is a natural phenomenon in a musical work which was composed coeherently, with a certain meaning and artistic purpose. But there is an important coefficient in the final result of this "equation", namely the unforeseeable aspects of the musical evolution that ensure the listener's interest for what comes next: fulfilment of his expectations, postponing the sound resolution, suspending the harmonic context or an unexpected ending.

The idea of **psychological expectation** that is explained by Leonard Meyer in his book has a crucial function when establishing the artistic value of a score. The first piece of the cycle *Mithya* has a particular way to lead the listeners' attention towards the culmination, with previous moments which generate the wanted tensions, but somehow insufficiently powerful. D. Rotaru conceived the dramaturgical line in tensional waves, "deceiving" on purpose the listeners' expectations, in order to get a more intense effect of the climax. Therefore, this work has a tensional arch shape that starts in a neutral point, with sound oscillation from the first musical unit, motive α, advancing towards a varied version, α_v, that gives a larger breathing to the beginning idea, generating the first sonorous phrase, named **a.** The next sequence is based on a cadential formula on E, where the musical discourse becomes developing, with melismatic elements.

Fig. 7. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, staves 1-2*

Inside the second phrase, marked as a_1, the transformational process of the cells x and y is enforced by the chromatic sliding in search for a new reference sound point. If a tonal work contains unstable moments in order to modulate, in this case, the musical discourse becomes ambiguous in the modal context by bringing elements such as A flat, B flat, E flat, D flat, stopping temporarily on B (which can be related to the initial centre E, due to the perfect fifth interval between them (similar to the relation between tonic and dominant).

Fig. 8. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 1, staves 3-4*

As one may have expected, the chromatic tendency towards a_1 continues, in order to reach new modal centres by "conquering" new sonorous spaces in the high register of the flute. This process creates instability, with a slight tensional tendency, as the performing indications suggest: *incalzando, poco esitando, dolce*.
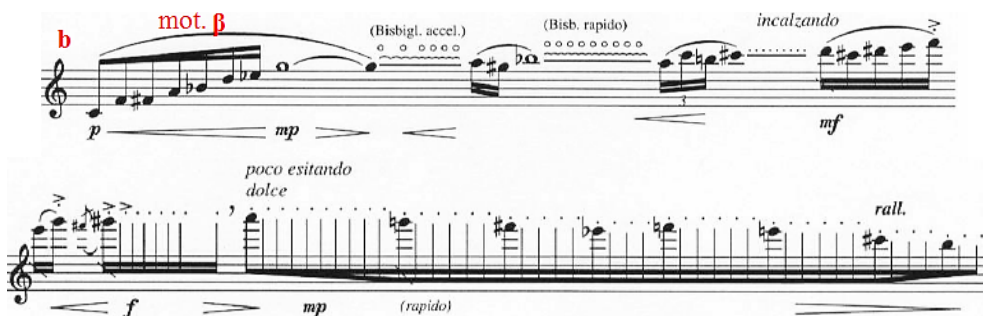
Fig. 9. Doina Rotaru, "*Mithya"* for solo flute, "*As a prayer",* page 1, staves 5-6

The last articulation of the section **A** has an obvious resolutive character, generated by the descending direction of the melody, longer durations, where the presence of the motive γ has an important role for returning to the initial modal context. At the same time, the relaxation of the musical energy is generated by the feeling of cadenza in the eight stave that ends the first section from this work.
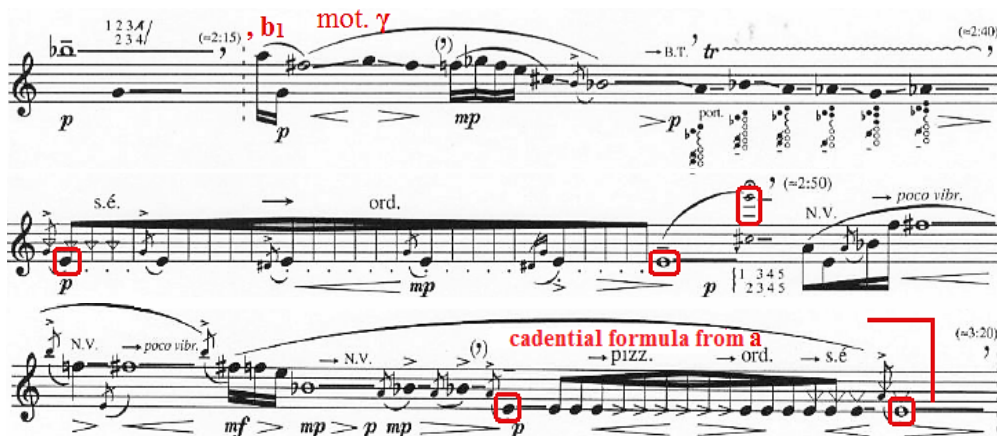
Fig. 10. Doina Rotaru, "*Mithya"* for solo flute, "*As a prayer",* page 1, staves 7-8 and page 2, stave 1

In the previous example, the persistence on B flat draws the attention because it can be related to A (note) by *glissando* technique and *appoggiatura* notes, prepairing the cadenza on E. One may judge this type of melodic evolution as a plagal relation between IVth and Ist degrees of the scale (A – E) or as a tendency to intertwine the initial mode with locrian on E, by bringing and insisting on the characteristic

interval – diminished fifth between B flat and E –. The overwhelming, painful effect of the locrian is balanced by the cadential formula recalled from the first musical phrase, gaining a recitative manner, a plaintive expression, in the style of a Romanian *doina*. The rhythmic details are relevant for these observations, requiring acceleration and retardation, according to the indications specified by the composer in the list of conventional signs.

Second section, marked as "B", contains sonorous material from previous phrases a and a_1, b and b_1, which lead to the conclusion of a high level of resemblance with section A. The notation of this section using letter B as a result of the inversion between the two types o musical material (the succession of the phrases is b_{v1}, b_{1v}, b_2), as one can see in the previous table of form.

First phrase, b_{v1}, recalls the sounds which compose motive β, but in a different order, reaching much faster the peak of the musical idea in the high register than it happens inside phrase b. Afterwards, the chromatic sliding in a descending direction anticipates the next phrase.

Fig. 11. *Doina Rotaru, Mithya for solo flute, As a prayer, page 2, staves 2-3*

The next phrase, b_{1v} contains a different process than b_1 from section A. On the one hand, this aspect can be understood as a natural phenomenon, because the second section of the work is expected to bring an amplified evolution, but it can also have a surprising effect, as the discourse acquires an unexpected, unanticipated change of the melody, which leads the dramaturgy of the piece to a larger extension (concerning sonorous space and tensional accumulation. We refer to the culminating evolution of this phrase, which is in contrast to the previous b_1 that had a different function – resolution, relief of musical tension, conclusion, in order to create the ending segment of the section A. In the case of section B, phrase b_{1v}, although related to b_1, has a different position inside the context, representing a middle section, with a developing function, by focusing on motive γ (that appears also in descending direction) and creating a succession of chromatic "waves" which lead to the culminating note of the phrase (F in the third octave). This peak of the musical evolution is not stable, having a tendency to slide towards its inferior note, E_3 by

glissando technique of flute emission. The oscillation between these two notes indicates that, despite the intensely chromatic content of this section, the musical discourse keeps its tendency to return to the modal centre E.

Fig. 12. Doina Rotaru, *Mithya* for solo flute, *"As a prayer",* page 2, staves 4-5

The continuation of this musical idea is realised in regressive form, starting with a remote version of the motive γ (compared to the original), followed by the insertion of "reminiscences" from a₁ that persist on returning to the initial centre, E. The cadential formula from the first phrase, a, comes back for the third time with an extended aspect, easily unstable because of the oscillation between E and D sharp.

Fig. 13. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 2, staves 5-8*

It is interesting to observe the manner of integrating elements from section A in a different order, with many variations, transformations, but still easy to recognize. The inner cohesion of the section B, differently accomplished than previously, inside A, generates an organic cohesion of the musical material, a substantial coherence that leads to a unitary psychological perception. All these details and connections help us to understand better the transformational process and the techniques of composition that were applied in this piece.

Looking retrospectively, after the stop on E, one may observe a symmetric structure between sections A and B, because the elements from the phrases marked as **a** are located in the opposite extremities, while those notated with **b** are situated in the middle. If the audition stopped in this exact moment, after the cadenza on E, it would be interesting to presume what solutions would expect the listeners (particularly at the dramaturgical level of the entire piece). The experiment would be exciting to analyse the psychological phenomenon of expectancy in a contemporary work. One possible idea would be the return of the musical material used in the beginning, in a closely related version to the initial exposition, followed by a final conclusion, in order to outline a balanced ternary symmetry. Nevertheless, one would ask an essential question: which is the climax of the work? Is any of the previous moments highly tensioned enough to be considered culmination of the entire piece? The answer is negative. Even though the previous evolution had some accumulations and reliefs of tension, the general dramaturgy needs a more amplified wave of energy with a moment of maximum condensation that would have the power to unleash the whole amount of tension.

The latter option was Doina Rotaru's choice. She added o final section in which she recalled elements from b, b_1, inserting fragments with densely ornamental melody, generating a musical evolution with improvising style and fast ascension towards the peak of the melodical arch shape. The culmination leads to a trance effect, generating a genuine sound vortex, accomplished through register changes, intervallic jumps, trills, tremolos. The relief of tension has a chaotic aspect, similar to a disintegration of all elements that were gradually gathered, ending like flashing fall from the second octave on the sound C_1, in *pizzicato*, sliding towards B and B flat from the lower octave. We could say that D. Rotaru's intentions are clear, because C_1, although the lowest note of the flute, is surpassed by the other two inferior notes, in *glissando*, suggesting the dramatic return in the telluric space, the inner spasm generated by the contact with the earth, our primary matter.

Fig. 14. Doina Rotaru, *Mithya* for solo flute, *As a prayer,* page 2, staves 1-5

The last musical segment, with the indication *calmo, dolcissimo*, brings again the motives exposed in the beginning of the work, in closely related version to the initial appearance, respecting the same succession of intervals and the cellular structure of motive α.

Fig. 15. Doina Rotaru, *Mithya* for solo flute, *As a prayer,* comparison between motive α exposed in page 1, first stave and its version transposed on C at page 3, fifth stave

After the return of motive α, motive β is also recalled, with certain intervallic and structural changes, emphasizing the thematic synthesis.

Fig. 16. Doina Rotaru, *Mithya* for solo flute, *As a prayer,* page 3, stave 6

In the last but one stave, the cadential formula from phrase **a** is used again in order to conclude the last section of the piece. At this point, one may observe that this formula appears with precise function – to create cadenzas for each composing section. At the psychological level, this formula defines the formal units A, B, A_1, outlining a ternary structure. The last insertion of the formula stops on the centre E from the second octave, unlike the previous appearances that were ending on E_1. It also contains new sounds (used as *appoggiaturas*): A, F, D sharp. These three notes, with E included, form together the modal structure of the motive α exposed in the beginning, leading to a structural and modal symmetry of the piece.

Fig. 17. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 3, stave 7*

The final cadenza leaves a suspension on the major seventh resulted from the superposition of the sounds F_1 and E_2, followed by the last echoes which resonate around E and D sharp by alternation in *glissando*, with imprecise intonation. The centre of gravitation of the entire piece is present, concrete, but "slippery", similar to a silent sigh after a long, exhausting search for answers in superior spaces, far too high for the limited possibilities of the human being.
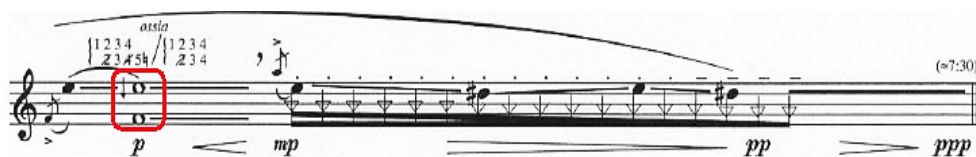
Fig. 18. *Doina Rotaru, "Mithya" for solo flute, "As a prayer", page 3, stave 8*

The indication inserted in the score by reversed triangles on each note refers to play the flute by overlapping the musical sounds with the performer's breathing, leading to an eolian effect of the notes. This technique could suggest the vital breath of the human being who raises his prayer to heaven, because of the winding route between the telluric and celestial space. A very important idea about the emission techniques used in this musical work (*bisbigliando*, the long notes with pulsations accomplished by breath, the superposition of the voice and the flute's timbre, the wind and whistle effects, the harmonics and the *tremollo* between them) is the strong impact created on the listener's reception, as it has a major contribution to the mental configuration generated after listening to it.

5. Conclusion

The analysis of the piece *As a prayer* from the cycle *Mithya* by Doina Rotaru reflects the composer's conception, based on the balance between order and (the apparent impression of) disorder, between clarity and ambiguity. On the one hand, we noticed the unity of the thematic construction, the periodical recall of motives and segments from the initial theme, the variational derivation of the entire sonorous material; on the other hand, we felt a fascinating ambiguity resulted from the unmeasured rhythm, with *parlando-rubato* evolution, the free intonation (given by *glissando*, microtonal units, chromatic structures, particular effects of emission). Moreover, the macro-structural level is clearly organized in sections and musical phrases, while the micro-structural level has an improvising unfolding, generated by perpetual variation of the original units. These elements compose the semantic content of the work *Mithya*, in which the fundamental aspects of spiritual Romanian existence are tranfigurated into musical meanings, following a flexible direction in a complex dramaturgy.

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Elements of the minimalist composition technique in Arvo Pärt's works based on psalmic texts

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Abstract: *Estonian composer whose creation was classified by the critics in the artistic musical movement called "holy minimalism", Arvo Pärt (1935-) is a special creator, author of many opuses of film music, works for organ, piano, orchestra, choral pages with accompaniment but also a cappella. Arvo Pärt expresses its beliefs and life principles in sonorous works with the help of the tintinnabuli composition technique. With a profound hermeneutical and semantic load, his music stems from his life philosophy, uses a simple language, but not simplistic. "De profundis" and "Zwei slawische Psalmen" are two works based on psalm texts that use the minimalist composition technique.*

Key-words: *tintinnabuli, psalm, minimalism*

1. Elements of the minimalist composition technique in Arvo Pärt's tintinnabuli

> *"For me, the most important thing is that what I cannot express in thousands of words I can express in a few notes".* (Arvo Pärt, our translation)

Estonian composer whose creation was classified by the critics in the artistic musical movement called "holy minimalism", Arvo Pärt (1935-) is a special creator, author of many opuses of film music, works for organ, piano, orchestra, choral pages with accompaniment but also a cappella. Musical minimalism *"refers to a postmodern orientation which manifests itself in the composition of a repetitive sonorous flow, often long, where music is gradually transformed by the repetition (...) of the smallest components of the discourse"* (Dediu 2010, 335). Supporter of this type of musical expression, Arvo Pärt expresses its beliefs and life principles in sonorous works with the help of the **tintinnabuli** composition technique. With a profound hermeneutical and semantic load, his music stems from his life philosophy, uses a simple language, but not simplistic, and reminds us of the compositional equilibrium of the Middle Ages.

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Fig. 1. *Tintinnabulum of Antique Rome*

The concept of tintinnabuli (from Lat. Tintinnabulum – bell or ensemble of bells) was created after a period of imposed "compositional silence", when Arvo Pärt expressed his desire to withdraw from his activity as composer, to return to the musical values of the Middle Ages and to crystalize an original style to express his most honest feelings. The years of compositional silence (1968-1976) overlapped with the composer's conversion to Orthodoxy, which is worth mentioning for a better understanding of the spirituality of the Maestro's music (Cargile 2008, 1-17). Thus, it is not an accident that psalmic texts are used in Arvo Pärt's masterpieces, the composer expressed on many occasions his desire to compose music based on the guiding values of his life. The music speaks for itself, Arvo Pärt's religious creations are aimed at everyone, they are deeply contemplative and are based on minimalist compositional elements.

1.1. Arvo Pärt's works based on psalmic texts

We chose to discuss the composer's works based on psalmic texts, which he composed after 1976 in the tintinnabuli minimalist technique. "De profundis" (1980), a work for male choir with the accompaniment of an organ and percussion

instruments, is a musical representation of David's Psalm 130 where we can identify elements of the minimalist composition technique.

Fig.2. *Fragment from "De profundis"*

From the point of view of their rhythm, the musical compositions previously mentioned do not represent a development, they do not resort to diminishing or augmenting the rhythm, instead the composer chose to base his discourse on a repetitive rhythm of equal values with the syncopations on the organ music sheet. A brief metro-rhythmic analysis highlights the composer's preference for simple language, the alternative measures are the ones that guarantee the overlap of the metric accent with the textual one, while the equal repetitive rhythm generates a contemplative and balanced atmosphere.

The limitation of the sonorous universe in Arvo Pärt's music stems from the melodic restrictions he imposes, thus the tintinnabuli technique must be explained as a composition technique using two types of melody, i.e. "T" and "M". "T" is the melodic string based exclusively on the three sounds of the tonic agreement,

whereas "M" is the melodic line based mainly on gradual evolution. The two melodic lines progress at the same time according to a philosophical principle: "T" is the will and divine law, whereas "M" is the course of human life where foreign agreement sounds represent man's searchers and limitations (Hillier 2002, 86-97). Thus, the aim of the song based on agreement is "to guide" towards the second melody.

Fig. 3. *The tintinnabuli technique applied to the discourse of masculine voices in "De profundis" (T, M)*

The overlap of the two melodic lines is done according to the principle of the parallel melodic evolution, never to the contrary. "De profundis" displays minimalist melodic exposure in tintinnabuli style for two voices, but also for three voices (M, M, T – in the order chosen by the composer) and four voices (M, M, T, T - in the order chosen by the composer for the exposure of the phrases).

Fig. 4. - *The tintinnabuli technique applied to the discourse of male voices in "De profundis" (M, M, T, T)*

The elements of the minimalist composition technique in "De profundis" are obvious; from the point of view of harmony, there is no development, the entire musical discourse gravitates around the minor agreement of the keynote. From the point of view of the melody, we witness a gradual development, but also one in leaps among the elements of the agreement, and the feature of syllabic music highlights the importance of the text in the compositional vision. The rhythm is based on equal values and equal syncopations, and repetition is the only way of developing the rhythm.

Fig.5. *The tintinnabuli technique applied to the discourse of choir voices in "Zwei slawische Psalmen" (M, T, M, T)*

"Zwei slawische Psalmen" (1984, revised in 1997) uses as textual support fragments from David's Psalms 117 and 131. This piece for mixed a cappella choir revolves around the compositional concept of tintinnabuli. The basic agreement which "guides" the melody of the voice is the keynote agreement in minor. The first measures reveal the creator's musical philosophy; the low voices intone in parallel octaves the "T" melodic line, while the "M" lines of the high voices perform a parallel development in sixth measure. Thus, the melody which symbolizes the divine will is intoned in a medium low register, which reminds us of the introvert prayer atmosphere specific for the orthodox faith.

The minimalist compositional strategy is also revealed in the metro-rhythmic parameter, the two Slavonic psalms are exposed on a rhythm of equal repeated values. The lack of rhythmic and harmonic-polyphonic developments, the faithfulness to the keynote agreement, the isorhythm and the syllabic composition that we find in the above mentioned creation are emblematic for the compositions in the tintinnabuli style.

The choice of these psalmic texts is not meaningless. In an interview, the composer stated that: "*Words are very important for me, they define music. We can say that the structure of the music originates from the text construction*" (Kimberley 2016, 6).

2. Conclusions

In conclusion, the tintinnabuli technique with its minimalist elements in the composition mark, from a stylistic point of view, Arvo Pärt's creation (after 1976), the musical language used to translate the composer's values is clear and balanced. Arvo Pärt's music appears as a symbol of his faith, as an honest confession, in a whisper. The world's eternal dualism is symbolized suggestively in the minimalist technique by the tintinnabuli composition, the composer seems preoccupied with deep meanings, with the relationship God-man, soul-body. Arvo Pärt's creation constructs a world in itself, a universe which proposes an original way of understanding the musical art – as a road towards redemption.

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Music and consumerism; the aesthetics of an urban capitalistic society

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Abstract: *In the following pages, we propose an analysis of the urban capitalistic society we live in; it is an environment where real value is often subdued to the dictatorship of commercial principles; consequently these true values receive an expiry date and a convenient price established according to negotiable criteria. With echoes in politics and media culture, consumerism implies several – often contradictory – meanings. Rooted in America (hence the terminological connection), consumerism has its own effects in the art product, extending its echoes towards music as well. Following the American example, smaller societies expressing capitalistic views and finding themselves in a so-called economic ascension will pervert their integrity and spiritual values one by one, yielding in front of materialism and discontinuity. By analysing the specific language elements, the historical and social contexts and their effects, we choose to discuss the moment when music tends to transcend the border of an artistic act in order to become an act of consummation.*

Key-words: *Consumerism, capitalism, society, ideology*

Daily life in an urban environment can be referred to as being stereotyped. Starting with the first gestures in the morning, attentively measured in time, and finishing with the major choices that define our existence, we let ourselves slide along stylized paths, culturally, ethnically, politically induced or merely dictated by the moment's fashion. Even the music we listen to (intentionally or not), or the books we read are part of a trend, of a category of objects labeled as "valuable" in the context of what we are or believe to be. Who decides what is worth it or not? Who builds the temples of value to which we devote ourselves? How do certain works become canonical? What phenomenon determines a part of the society to revere a "celebrity" that for a specialist totally lacks substance? How does such a "celebrity" manage to impose a trend, limited in time as it may be? When and where starts the isolation from the grand tradition?

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In the following pages, we propose an analysis of the urban capitalistic society we live in; it is an environment where real value is often subdued to the dictatorship of commercial principles; consequently these true values receive an expiry date and a convenient price established according to negotiable criteria. In an supply-submitted context (the ideal relationship would be that in which *demand* and *supply* are perfectly balanced, but the situation is somewhat opposed, because the public is determined to have needs meant to correspond to the flow of objects), the consumerism's existential principle lies with an economic ideology that encourages the permanent acquisition of goods and services in the largest amounts possible.

Tightly connected to consumerism, the ideology seems to start at the same time with the development of the cities, once the switch was made from rural to urban life. The huge mechanism that starts, at the beginning of the XXth century, to move the tentacles of urban life, the redistribution of forces, the emergence of new social categories or the industrial civilization focused on economic forces, all have their share in the dramatic change of the face of society. The so-called ascending urban capitalism opposes the dominating bourgeoisie to a supposed working-class, while the global nature of this movement exploits individual anxieties in extreme pluralistic artistic gestures.

Expressionism, Impressionism, Neoclassicism... the world formed by these categories perpetuates art as a mean of expressing one's self (not through Romanticism though), putting man to display without any consideration whatsoever. Essential and abstract synthetic forms, driven by the aesthetics of ugliness, which deforms and exaggerates even the most intimate feelings, explode in countless manners. Vital instincts and social misery become in fact an inspiration.

The automation of the surrounding environment, the development of transport and communication means, the run for ascending technology determine the world to reconfigure and the forces inspired by the capitalistic idea outshine any other preliminary interest of the society. "Capital and its expansion was the story of modernism, and government survived only in so far as it could mold itself to the interests of capital" (Brettell 1999, 56). The modern world can be divided between workers and managers, between bourgeois and the working-class. The social categories are determined through their simple access to capital. These struggles become obvious in art as well; "representational art, both mechanical and hand-made, played a central role in this capitalist system and has always been attached to urban centers" (Brettell 1999, 57).

The church will no longer be the meeting place for the congregation, the space and its functions are claimed by the newly established commercial galleries. Collective exhibitions, museums, evening parties represent the new form of devotion. Art thus becomes a trend and an exchangeable good like any other luxury product. A discrepancy takes place – in order to be valuable, art must be so considered and assessed. In order to be part of a rich industrialist's or merchant's collection art must officially be considered as valuable.

A new category of critics thus emerges and acts in this direction. Between what was becoming fashionable and the avant-garde club for instance (exclusive, hard to understand, and sold as such, claiming a certain cultural level) an alienation takes place between the fashion trade and the artistic reality. Consumerism penetrates within the artistic capital area, privileging some directions instead of others. Let us not forget the essential characteristic of the contemporary urban capitalism, which is the ability to permanently generate capital, and "the value of capital is determined by the speed of its exchange" (Brettell 1999, 58).

Should we be amazed by the fact that Stravinsky's *Rite of Spring* was booed in Paris or that the American musical had sold-out venues? That the Second Viennese School was for some time considered as being nothing more than an exclusive club or that Gershwin was loved from the very first moment, while jazz and pop music exploded in illegal bars? If we were to stop and consider for instance Händel's *Hornpipe* bit from the **Water Music Suite**, the famous *Ombra mai fu* Largo from **Xerxes**, the *Hallelujah Chorus* from **Messiah**, or the overture of *Zadok the Priest*, it is very likely that our mind will jump to the UEFA hymn, or to ambient music resounding in pretentious elegant spaces, with decorative cultural ensembles. No connection will be made with the rightful author of these scores, who is in fact Händel. Moreover, while I was walking around the park, I was surprised to discover that the children imitate in their games "stars" that they had seen on TV, pretending to be themselves contestants in *Romania's got talent* or *Voice of Romania*. Is this supply and demand, or is it simply spoiling people's taste? The examples can continue.

With echoes in politics and media culture, consumerism implies several – often contradictory – meanings. Rooted in America (hence the terminological connection), consumerism has its own effects in the art product, extending its echoes towards music as well. Following the American example, smaller societies expressing capitalistic views and finding themselves in a so-called economic ascension will pervert their integrity and spiritual values one by one, yielding in front of materialism and discontinuity. Criticized and explained by the American sociologist and economist Thorstein Veblen (1857-1929), ideology seems, as we have emphasized it before, to coincide with the rise of the middle-class, at the beginning of the XXth century. Whether it is focused on consumer protection, on politics related to the products' exchange market, or appears in the link between collection and globalization, the negative connotation of providing and consuming far more products than needed is an ever more noticeable certainty in daily life. The rise of the middle-class, anxious in building a better life, similar to the one of the stars promoted in the media, superposes itself over the vital and practical economic necessity – that of generating capital. "The pursuit of the 'good life' through practices of what is known as 'consumerism' has become one of the dominant global social forces" (http://en.wikipedia.org/wiki/Consumerism).

Compared to the past, the industrial era has launched an unprecedented situation in which the variety of offered products, all at a smaller price, seems to open to anybody the gates towards anything. The consumer thus becomes the slave of a brand, in order to maintain himself within the daily standards of a good life. People tend to identify themselves with the products they consume. Is this phenomenon obvious in art too? The trivialization of music by reducing its effect to the level of a product is an undoubted reality. The XXIst century's technology that places smartphones, tablets laptops, computers in anybody's reach, overwhelms us with music in lifts, waiting places, at the supermarket, in TV commercials...

The most unusual musical associations are made and commercialized products make our minds resonate with glorious fragments signed by Grieg or Wagner (all taken out of their original contexts), while we are trying to make up our mind what toilet paper or detergent brands to choose. Just as Rodica Zafiu declared, "we could deduce the existence of a subjacent meaning, most likely influenced by the synonymy between *consumerism* and *commercial*. This is linked not to the frenzy of buying, but to the lack of value of certain cultural products." (http://www.romlit.ro/consumism_/_consumerism). The danger of trivializing the concept has been perceived, the path towards mediocrity proving to be paved with good intentions. Hell is totally missing and can no longer be ideologically, aesthetically and morally identified.

The problem of the "consumer" is brought to attention by Umberto Eco's "open work". "The Dialectics of order and adventure" - says Cornel Mihai Ionescu in his prologue to Eco's book *The Open work*, quoting *Joyce's poetics* by the same author - "is the condition itself of adventure, even though it provokes the ultimate crisis of order." A part of the adventure is expressed in its relation to the idea of the consumer. We observe the digression from the original concept of public, towards another entity, much better formed, whose aim is not only to observe, but also to consume. Obviously, the sphere of masterpieces commented by Eco is of an intellectual nature, whether he refers to theatre pieces or modern art. But the idea of a good created in order to be used, transcends the line between intellectual and popular, having the receiver as a common element.

> "The structure of an open masterpiece will not be the particular structure common to other pieces, but the general model describing not only a group of art works, but a group of works as long as they are put together in a relation of consummation with their receivers" (Eco 2005, 36).

Obviously, new branches of the cultural industry appear from here – those destined to entertain. We are talking about film music and the idea of TV as a mediator of information and a philtre of attitude. Umberto Eco searches for the presence of the aesthetic attitude even within live broadcasts. The succession of camera sequences

according to the development of the action is already an indicator of an artistic point of view - where one mind decides of the privileged angle.

Judgments are implicitly expressed, even though only events simultaneous to the broadcast are concerned. In case music is used, its purpose is to influence the public, using the roughest feature of this art – the one that "discusses" with human feelings. The marketing of the senses places music at the basis of seduction. Thus building trust, it also creates an atmosphere and, by appealing to the feelings, it stimulates sales. The power of Orpheus, regarded by posterity as dangerous (favours the emotional rather than reason, unleashes fears and deprives us of the imposed mental limits) seems to be in an eternal fight with order. The clear essence of a coherent language, discovered by Pythagoras and the universal system governed by numbers and synthesized in proportional sounds opposes itself. Science, algorithm, feeling? For everyone something different and for all the same – a pure expression of the experiences that makes time flies differently, at the same time subject and master.

> "The fear that the senses – the body – might overwhelm the intellect – the mind – lies at the hart of Western attitudes toward the arts in general but particularly toward music, which more than any other art exposes the division between the mind and the senses" (Bonds 2014, 22).

What is the essence of music and which are the premises of the relations between content and effect? The debates are countless and substantial and come from the most different sources. Discussing whether music addresses itself to the mind or the senses, philosophers diverge. In St. Augustin's works, we discover the distinction between the force of the musical text (the one bearing appropriate harmonies and artistry in matching the sounds) and music for pleasure, at the end of the XVIIIth century Immanuel Kant regards the purely physical answer of the body to music as simply "pathological". This point of view was shared by Eduard Hanslick who says that "consigned listening that bypassed the mind to the realm of the pathological" (Bonds, 2014, 22), thus deploring the rough appeal to the senses, deprived of the adjacent mental philtre, accessing primary resources of the organism, where the stimuli answer accordingly.

Is this the logic behind the commercial industry? Today, in the 21st century, a part of music seems to have become a social product, determined by context, influenced by trends and ideologies. Social movements explain in a certain measure the multiple dimensions of postmodern music. A heterogeneous physiognomy is constructed, a consequence of the plurality of tastes in a society dominated by consumerism. The permanent metamorphosis distinguishes itself in an aesthetic of the temporary, the result being often an artistic mockery.

The so-called elites of the intellectual genre barricade themselves in more and more difficult messages that are hardly enjoyed by the large public (the consumer),

the social dynamism of the big masses being dictated by different trends, most often traced by a consumer-type music. In Romanian, terms that designate these spheres are diverse, without being able to accurately name the phenomenon – consumer music, pop music. This music, now a simple product, is part of a multi-dimensioned whole – and implies a versed message, attracting new communication and dress codes and also new forms of behaviour. The industry understands this type of demand and offer, exploiting and educating at the same time the taste of what will become mass culture. Umberto Eco describes more degrees of opening an aesthetic descent upon the present society. He identifies what he names "poetics of necessity". Thus a difference appears between the process of artistic creation, just as the history of art and culture have got used to identify it, by comparing it to what is identified as "the act of production", which tries to create an object for an "act of consummation".

We are trying to identify the cause and the consequences of this movement. Rooted in the United States of America (which also explains the etymology), consumerism has its effects upon the artistic product, including in the musical domain. The American model influences smaller societies impacted by economic ascension (or recession?) and adopting capitalistic intentions; it is also the example of Romania. The integrity and spiritual values of these societies are slowly perverted, capitulating in front of materialism and discontinuity. It is interesting to observe the interference of this phenomenon with the artistic world, the productions it develops and its resistance in front of the "good living".

> "The multi-prospective character and the dynamism of the baroque art as a prestigious manifestation of modern sensitivity represents a reflex in the poetics of the removal of geocentricism and the anthropocentric dimension of Copernic's revolution, passing from visual to tactile and from essence to appearance, an impression advocated by sensuality and empirics" (Eco 2005, 10).

By analyzing the specific language elements, the historical and social contexts and their effects, we choose to discuss the moment when music tends to transcend the border of an artistic act in order to become an act of consummation. The nature of music itself is thus questioned – the expression, the form, the quality, its independence towards other arts, to which is added its accessibility: constant rhythm, repetition, concision and simplicity of the message, melodic rudiments. Should we identify the origins of the cabaret and its traditional association with vice and illegal activities as a possible starting point? Ever since the opening of the Parisian cabaret "Le Chat Noir", the organizers intended it to be a place where painters, poets, composers and performing musicians could not only meet each other, but confront the public, the bourgeoisie; an element of provocative artistic

statement was the essence of cabaret during its heyday (https://archive.org/ details/imslp-of-music-and-musicians-grove-george).

This example is soon followed in the German area by the "Überbrettl". Founded in Berlin by Ernst von Wolzogen in 1901 it sparked off many other smaller ventures ("Schall und Rauch" and the "Wilderbühne") that preserved their intimate atmosphere. Yvette Guilbert, Marie Dubas, Marianne Oswald and Agnes Capri, the most famous stars of the time, define a sentimental and satiric musical genre; at the same time this style contains political elements but also sordid ones, a direction imposed by Kurt Weill, Friedrich Hollaender, Mischa Spoliansky or Rudolf Nelson.

Although the frivolous and accessible nature of this genre does not totally define it, it is not surprising that avant-garde experimentation often dominated the performances, providing collaborations with Satie, Lehár (*Giuditta*) or Korngold (*Die Kathrin*), etc. Daring, vulgarizing productions, the sensational deformation of the symphonic genre (Ravel's *Bolero* choreographically transformed to imitate a sexual act) or the explosion of American musicals open the way to consumerist elements that transform the "performance" into "entertainment", which leads to more or less devastating effects on the score.

Or maybe it is about sound and noise, the artistic movement of the Italian futurists who, in their Manifesto from 1911 announced their aspirations towards modernism and experiment, introducing daily noises in music: the industrial reality finds itself tackled again (trams, cars, factories, ships, train engines etc.) whose presence and imitative repetition will be materialized in various artistic combinations. Of course, we find ourselves in the middle of the Avanade, closer to the notion of experimentation than to the concept of mass production.

Then maybe, it is about John Adams's minimalism or Philip Glass's film music. The latter – another industry almost entirely destined for consumerism – could represent in itself the subject of an ample study. But in our research it is a central point because it unravels one of music's characteristics that make it so necessary for this huge organism of entertainment. The study on Peter Kivy's film music published in *Music, Language and Cognition* seizes this aspect:

> "And if one should ask the question what the purpose of musical accompaniment was in the silent film after it ceased to be that of drawing out the projector's noise (if that ever was its purpose), than one correct answer would be: to do all of the things for the silent moving picture that it does for sung drama, i.e. opera, or the spoken drama, i.e. melodrama: in general terms, to provide an expressively and dramatically appropriate musical fabric" (Kivy 2007, 68).

The musical background packages and humanizes the events. Although maybe "pathologic", the sounds' effects combined to verses or images result in a communication directly to the soul of the type of feeling recreated. Composers have

been exploiting this feature from the most ancient times in order to complete the words' significations. St. Augustin acknowledged in his thoughts on music that poetry had more force when sung than when only recited. He confessed he was afraid that the recipients would be distraught from the very essence of words because of the potential effects of the sounds. Music detains means of expression that transcend those typical for the spoken language. Today we would say that these are the means employed by our consumerist society to seduce the consumer. It packages the message, no matter how simple it might be – in attractive music (not necessarily of high quality) in order to address first the feeling and then reason. Just like flavour improvers added to food, the sonorous layer enhances the message of a society living out of sales and whose function has an expiry date.

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Natalie Bauer-Lechner – témoignages sur Gustav Mahler

Leonard BOGA[1]

Abstract: *Dans le commentaire du docteur en musicologie Isabelle Werck nous découvrons de nombreuses informations concernant l'un des témoins de la vie, de l'activité et de la pensée du grand compositeur Gustav Mahler durant le dernier quart du XIXe siècle. Les commentateurs du journal de Natalie Bauer-Lechner (parmi ceux-ci le musicologue Henri-Louis de la Grange) apprécient que l'auteure des mémoires a été parmi les premières à pressentir l'envergure que prendrait le compositeur. D'après les souvenirs de ceux qui l'ont connu, il faut retenir que les rencontres avec lui se transformaient en longues promenades durant lesquelles le musicien exposait ses pensées et idées. Entre 1898 et 1901 toutes les conversations, les pensées et les idées ainsi réceptionnées sont transcrites fidèlement par Natalie Bauer-Lechner, dans leur intégralité, bien ordonnées et conservées tout le long de sa vie dans une version manuscrite. Les commentaires de Natalie ne manquent pas d'intérêt, car elle a assisté aux concerts du jeune maître ou a été témoin au processus de la création des quatre premières symphonies de Mahler.*

Key-words*: epistolaire, biographie, document*

Dans le commentaire du docteur en musicologie Isabelle Werck (la traductrice de l'édition française (L'Harmattan, Paris, 1998) du journal *Mahleriana – Souvenirs de Gustav Mahler* de Natalie Bauer-Lechner), nous découvrons de nombreuses informations concernant l'un des témoins de la vie, de l'activité et de la pensée du grand compositeur, durant le dernier quart du XIXe siècle.

  D'origine viennoise, Natalie Bauer-Lechner s'est imposée comme interprète, altiste et violoniste, pendant longtemps membre du quatuor Soldat-Roeger. Sa formation démarre avec ses études au Conservatoire de Vienne. C'est à cette époque qu'a lieu son premier contact avec Gustav Mahler – entre 1875 et 1877 – occasion à laquelle ils ont échangé durant des conversations intéressantes, mais passagères. Il y a plus d'un décennie entre ce moment et celui où Natalie se rendra à Budapest pour le voir diriger, à l'automne de l'année 1890. Ce moment-là représente le début d'une amitié qui durera plus d'une décennie, jusqu'au début du siècle suivant, à l'automne

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de 1901. C'est alors que la relation entre les deux est interrompue, suite à l'option sentimentale de Mahler et ses fiançailles avec Alma Schindler.

> « Ces mémoires couvrent une période essentielle de la biographie de Mahler, celle où il est passé de la jeunesse à l'âge d'homme. Sa relation avec Natalie est contemporaine du moment où il a décidé de devenir le compositeur d'été dont il a lui-même imposé la légende. Cette habitude estivale commença à Berchtesgaden en 1892, puis à Steinbach en 1893 […] période quand Natalie faisait en quelque sorte partie de la famille […] ». (Bauer-Lechner 1998, 9)

Les commentateurs du journal de Natalie Bauer-Lechner (parmi ceux-ci le musicologue Henri-Louis de la Grange) apprécient que l'auteure des mémoires a été parmi les premières à pressentir l'envergure que prendrait le compositeur Mahler. D'après les souvenirs de ceux qui l'ont connu, il faut retenir que les rencontres avec lui se transformaient en longues promenades durant lesquelles le musicien exposait ses pensées et idées. Isabelle Werck attire l'attention sur le comportement de Natalie Bauer-Lechner, qui se situait dans la posture de disciple par rapport à Mahler et cultivait des discussions pendant lesquelles le musicien parlait et elle « enregistrait ».

Entre 1898 et 1901 toutes les conversations, les pensées et les idées ainsi réceptionnées sont transcrites fidèlement par Natalie Bauer-Lechner, dans leur intégralité, bien ordonnées et conservées tout le long de sa vie dans une version manuscrite, sans hésitations ou rajouts à ce qui allait devenir pour la postérité un journal de mémoires. Les commentaires de Natalie ne manquent pas d'intérêt, car elle a assisté aux concerts du jeune maître ou a été témoin au processus de la création des quatre premières symphonies de Mahler. Ce chemin, parcouru sans fatigue, ni repos, allait prendre fin avec l'apparition d'Alma dans la vie du compositeur, celle qui l'a remplacée et qui a participé affectivement à la composition des prochains chefs-d'œuvre, avec la même passion dévouée, malgré les intérêts et les attitudes différentes.

Les premières pages du journal racontent la première partie des relations directes, à l'occasion de la visite de Natalie Bauer-Lechner à Budapest, en octobre-novembre 1890. Elle cite les opinions du musicien concernant le temps passé : « En dehors de ma détestable profession, j'ai presque désappris à parler. Je n'arrive pas à composer, ni même à jouer du piano; car ce que je fais ici, c'est des broutilles, et ce n'est pas compatible avec ce qui m'est cher. » (Bauer-Lechner, 1998, 25) Apparaissent également des informations concernant la traduction de la Tétralogie de Wagner en Hongrois et le travail extrêmement difficile dans le choix des interprètes – pour éviter le mélange de plusieurs langues au cours de la même soirée (Français, Italien et Allemand), ils appliquaient le principe de la langue unique – dans ce cas-là l'Hongrois. Après cet épisode, les observations sont orientées vers la période qui voit l'intérêt du compositeur se porter sur l'Opéra viennois.

1892. Le passage de Mahler à Vienne est une occasion de parler à Natalie Bauer-Lechner de deux cycles de chansons : *Des Knaben Wunderhorn* et *Lieder eines fahrenden Gesellen* que le compositeur montrait à un nombre limité de ses amis. En même temps, commencent les recherches d'un endroit propice pour créer pendant cet été-là, mais aussi pour la préparation de la collaboration avec l'Opéra Harrison de Londres. La période passé à Berchtesgaden avec Mahler et ses sœurs a été considérée par Natalie, dans son journal, comme très heureuse.

En 1893 (juillet-août) à Steinbach-am-Attersee, un lieu très favorable au compositeur, démarre avec ses explications sur l'Andante de sa IIe symphonie – des informations précieuses, citées par l'auteure comme s'il s'agissait de transcrire un enregistrement :

> « Voici deux merveilleux thèmes, que j'ai tirés aujourd'hui de l'esquisse pour l'andante de ma Deuxième Symphonie, et avec l'aide de Dieu j'espère le terminer ici, ainsi que le scherzo. [...] la mélodie y coule en un courant plaint et large; une chose joue à s'imbrique dans l'autre et trouve de nouveaux embranchement dans une richesse et une variété inépuisables [...] Dieu seul sait si mon mouvement est aussi bon que je le crois en ce moment ». (Bauer-Lechner, 1998, 31)

La remarque de Natalie, concernant la continuation dans les mêmes conditions de la finalisation des esquisses, détermine cette réponse de la part du compositeur : « …dans les compositions de plus petites dimensions, on arrive à mieux à saisir le tout désiré » (Bauer-Lechner, 1998, 25). Ce sera le cas dans *Das himmlische Leben* qui deviendra le lied final de la IVe Symphonie.

Pendant cet été, conformément à ce qui a déjà été observé par Natalie Bauer-Lechner, les longues promenades contribuent à la communication de quelques idées qu'elle écoute et note en détail. Parmi celles-ci, une conversation en particulier est édifiante – car son thème – récurrent dans les dialogues avec Mahler – se réfère au génie de Beethoven, que le musicien place dans une triade, à côté de Shakespeare et Wagner.

Un sujet à-part provient des préoccupations du compositeur de relier le genre symphonique à son existence suite à l'achèvement de la IIe Symphonie. Mahler compare le genre symphonique, au poème symphonique, il parle de l'unité de la construction et du message comme représentation de ses propres vécues, mélangeant ainsi la vérité et la poésie. Ce n'est pas par hasard que Natalie retient que celui qui comprend la lecture de la musique de Mahler peut pénétrer dans la transparence de la vie du compositeur, qui mélange l'acte de la création avec son expérience. Car chez Mahler, son art ne peut pas être séparé de sa vie.

Le sujet de la IIe Symphonie reste central dans les préoccupations du créateur tout le long de ses promenades avec Natalie. Concernant le Scherzo, il parle d'un « ...passage que j'ai abandonné et supprimé […]. Et maintenant je vois que c'est la partie la plus indispensable, la plus puissante de tout le mouvement. » (Bauer-

Lechner, 1998, 33). Demandé quelle était l'explication de la présence dans ce Scherzo du Sermon de St. Antoine de Padoue adressé aux poissons, lied composé sur un poème de Wunderhorn, Mahler répond : « C'est un étrange processus » (Bauer-Lechner, 1998, 34) et ensuite il explique la ligne de création de ses lieds pour orchestre. Pendant ces conversations qui occupent parfois toute une journée ou une soirée, dans le journal apparaissent d'autres thèmes, comme les inspirations non-désirées dans la composition, déterminées parfois par le travail trop intense, suivi d'une fatigue accentuée. Sur cet aspect, Natalie parlera à une autre occasion aussi, durant les périodes estivales de composition auxquelles elle assistait.

Un autre sujet du journal esquisse les difficultés rencontrées par Mahler. Il s'explique concernant les concerts de Hambourg :

> « Je prépare mes exécutions jusqu'au moindre détail, en rassemblant toutes mes forces et, ce qui est plus difficile […] jusqu'à ce que cela marche vraiment, jusqu'à ce que tout se présente d'une seule coulée. [...] mon devoir, il devrait être accompli au mieux de mes capacités, malgré moi et même malgré eux. J'espère qu'il en sera toujours ainsi et que je ne sombrerai jamais dans la négligence, ce que je remarque toujours chez mes collègues chefs d'orchestre. » (Bauer-Lechner, 1998, 39)

Dans la discussion avec Otto, le frère du compositeur, à son tour musicien, Mahler opère la distinction entre Brahms et Bruckner. Natalie assiste à cette conversation : Brahms est considéré comme étant supérieur, Mahler constate que les différences entre les deux concernent non-seulement le contenu, mais l'image entière. Il souligne que la substance et la forme représentent un tout. L'image sur Wagner – observait Natalie – était, comme sur Beethoven, complètement différente, considérant que leur successeurs ne sont que des épigones avec une mission difficile. Concernant Jules Massenet, dont il préparait la première de *Werther* à l'Opéra de Hambourg, Mahler avait une mauvaise opinion. Natalie Bauer-Lechner commente :

> « Il n'ait pas donné un seul mot d'approbation (même par politesse lors de la représentation, où il a toujours fait tout son possible); c'est même avec effort qu'il a réprimé son mépris et sa fureur contre une telle défigurassions de l'œuvre de Goethe; on devrait aller en maison de correction pour cela! » (Bauer-Lechner, 1998, 54)

En 1896 Natalie Bauer-Lechner assiste à un nouveau concert de Mahler, cette fois-ci à Berlin, notant dans son journal toutes ses observations:

> « Les répétitions de ce jour et du jour suivant appartiennent aux impressions les plus fortes de ma vie. [...] Quand on entendait quelque chose dirigé par Mahler, c'était comme si on n'avait jamais entendu de musique auparavant. Il est apparu à mes oreilles une chose qui m'avait déjà émerveillée parfois sur le plan visuel: quand j'ai vu le feuillage et les

branches d'un arbre au coucher du soleil, j'ai perçu toutes les fleurs et les branchages parfaitement distincts et translucides, jusqu'à la dernière petite feuille […] c'est ainsi que chaque son, chaque voix, chaque rythme devenaient transparents et nets dans son œuvre infiniment riche et pleine d'entrelacs. […] ces musiciens jouaient avec un tel enthousiasme et une telle chaleur, on voyait à quel point ils se réjouissaient de leur tâche et se trouvaient emballés.[...]Quand il était lui-même au pupitre, il insufflait aux exécutants une vie redoublée; et ils acceptaient volontiers ses incroyables exigences, tant il les fascinait et les charmait de son pouvoir spirituel. » (Bauer-Lechner, 1998, 57-58)

Après la représentation de la IIe Symphonie à Berlin, la réaction de la salle ne l'a pas satisfait. Le compositeur s'est retiré avec une réplique corrosive : « Non, ils n'ont pas compris » (Bauer-Lechner, 1998, 61). Présente dans le public, Natalie Bauer-Lechner note la réaction de Arthur Nikisch qui promet d'inclure la Symphonie dans son répertoire.

Au printemps de 1896 ; Natalie assiste au travail de Mahler sur la IIIe Symphonie, notamment sur la partie intitulée « Ce que les fleurs des champs me racontent ». Le compositeur commente ce qui est cité ensuite dans le journal, sur cette section achevée pendant l'été précédent. Les récits de l'été de 1896 de Steinbach-am-Attersee appartiennent à une époque où Natalie est encore plus acceptée dans la vie de la famille de Mahler, ce qui se reflète d'ailleurs dans les pages du journal. Elle accorde moins d'importance aux sujets de conversation jusqu'à l'ébauche de la IIIe Symphonie, quand la relation entre le compositeur et son amie se situe sur le plan de l'explication de la création, à laquelle toute la famille participe. Natalie Bauer-Lechner, témoin du travail de Mahler, note tous les pas du parcours du compositeur (du 28 juin, 1er juillet, 4, 5, 6 juillet jusqu'au 10, 16 juillet).

Natalie suit tout ce processus accompagné d'explications, retenant les doutes de l'artiste par rapport à ce que son public comprendra. Le ton de confession de ces pages est plus prononcé et l'auteure essaye d'expliquer le tempérament de l'artiste, les doutes qui n'allaient pas s'apaiser quelques ans plus tard. La psychanalyse est un trait des observations de Natalie, qui note méticuleusement tout ce dont ils débattent. Connaissant ces pensées, la musique de la IIIe Symphonie peut être plus profondément comprise lors de son audition.

Selon les écrits de Natalie Bauer-Lechner de 1896 elle a participé intensivement dans l'existence de Mahler, surtout pendant les mois d'été, qui l'approchaient encore davantage du travail du compositeur. Avec le début de l'automne, l'activité du musicien s'orientait notamment vers l'interprétation, vers le progrès de sa situation dans la vie musicale. Natalie Bauer-Lechenr observe de près la vie de Hambourg et acquiert une plus profonde connaissance des préoccupations du musicien.

La préoccupation centrale de sa vie sociale et artistique est de préparer le chemin de ce qui devait l'orienter vers la cité qu'il souhaitait conquérir – l'Opéra

Impérial de Vienne. À la fin de cette année, à Hambourg il collabore à des spectacles d'opéra, aux répétitions et aux interprétations de *Fidelio* de Beethoven et *Don Giovanni* de Mozart. Les observations sur le répertoire dirigé surprennent celles sur *Carmen* de Bizet. L'opinion de Mahler donne à penser, pour les versions routinières, sabotées par le manque de vision d'autres chefs-d'orchestres. Il n'accepte pas l'idée de Natalie sur Carmen, qui lui semble à elle un opéra trop « épicé » et qui peut ennuyer par la répétition des effets. Mahler lui répond :

> « Ce qui évite ce risque c'est cette merveilleuse partition, qui est l'une des plus fines et des plus nettement travaillées que l'on puisse imaginer. J'y trouve toujours de la joie; tandis que je la dirige, je la parcours dans tous ses détails, je la contemple et j'y apprends toujours des éléments nouveaux: comment ceci, ou cela produit l'effet le plus juste et le plus heureux. Le plus important dans la composition est la clarté de la ligne; que chaque voix soit chantante, comme dans le quatuor vocal, qui est la pierre de touche, la balance à peser de l'or. Dans un ensemble de cordes cette transparence joue encore. Plus l'orchestre est grand, moins c'est evident, mais la règle reste valable. De la même façon que les formes les plus parfaites de la plante, la floraison et les milliers de branches d'un arbre se développent à partir du modèle d'une simple feuille; de même que la tête humaine n'est rien d'autre qu'une vertèbre ». (Bauer-Lechner 1998, 100)

En 1897 Natalie Bauer-Lechner assiste au plus important événement qui intervient dans la vie de Mahler. Une fois revenu de Budapest, il est nommé pour une année, chef-d'orchestre à l'Opéra de Vienne. Il était parti d'ici en 1883, avec la nostalgie de revenir dans des conditions plus satisfaisantes et entre temps il avait soutenu une riche activité interprétative dans les théâtres et dans les saisons des grandes villes allemandes. Natalie décrit ensuite le caractère et l'attitude de l'artiste, ayant comme but de réaliser le portrait du futur chef-d'orchestre et directeur de l'Opéra Impérial, une personnalité exigeante dans son activité artistique et incommode dans les relations avec ses collaborateurs.

L'auteure de la *Mahleriane* connaît ainsi l'ambiance quasi-hostile de l'orchestre, pendant la préparation du spectacle d'inauguration du 11 mai 1896 qui proposait une représentation de *Lohengrin*. Le compositeur est surpris – il le déclare d'ailleurs – par l'atmosphère de la seule répétition ayant précédé le concert, au-delà des attentes. Jamais il n'avait rencontré un orchestre capable d'apprendre et de traduire ainsi ses intentions musicales. « J'ai été plus loin avec eux pendant cette première répétition qu'avec d'autres après des années. ». (Bauer-Lechner 1998, 113-114)

S'ensuit le récit de l'entrée de Mahler dans la saison de l'Opéra, des premiers opéras représentés – *La Flûte enchantée* de Mozart et *Le Hollandais volant* de Wagner. Elle assiste avec Mahler à d'autres spectacles et les commentent ensemble.

Les pensées de Natalie sont plus narratives pendant l'été de 1897 ; elles décrivent le passage des jours de vacances jusqu'à l'appel en urgence de Mahler à

Vienne en septembre, quand il a été nommé directeur adjoint de l'Opéra. Au début de l'automne le projet de la Tétralogie de Wagner ramène Natalie Bauer-Lechner à Vienne. La série de représentations était programmée par Mahler dans cinq soirées, car il a prévu une pause après les deux premiers spectacles. La musique coulait presque sans arrêt – phénomène singulier à Vienne. À la fin de cet événement décrit en détail dans le journal, s'ensuit la conclusion d'un succès remarquable, accompagné d'applaudissements enthousiasmés du public, quand le chef-d'orchestre a été réinvité sur scène.

En octobre, en parallèle de son travail de directeur, Mahler mène à bien la première de l'opéra *Dalibor* de Smetana – de « a à z » comme le remarque la commentatrice, ce qui lui permet d'apprécier la perfection du résultat de la représentation artistique dans laquelle tout était à sa place. Pendant la soirée du 9 novembre, après le spectacle de *Zar und Zimmermann* d'Albert Lorzing, Gustav informe son amie qu'il a été nommé directeur de l'Opéra. Il confessera plus tard à Natalie Bauer-Lechner « Quand se pense que j'y suis le chef et le roi, je crois rêver! » (Bauer-Lechner 1998, 132). La réintroduction de *La Flûte enchantée* s'ensuit rapidement, avec les modifications qui en font un spectacle féerique. En même temps, sont évoqués les problèmes entraînés par la gestion de l'institution et les changements essentiels comme la suppression du groupe d'applaudisseurs – une grosse dépense des solistes. Cette initiative sera reprise dans d'autres théâtres viennois. Concernant le répertoire, il renonce à des titres considérés comme insignifiants :

> « Je vais me constituer une petite provision de représentations modèles, dont je ne vais me servir qu'en cas de besoin. Comme cela, aucun opéra ne "s'use"; je les donne seulement à de grands intervalles, afin qu'ils restent toujours frais et neufs pour les chanteurs et le public » (Bauer-Lechner 1998, 135)

Avec toutes ces décisions, Mahler devient le roi incontesté de son royaume. Le kaiser lui-même le lui a dit, faisant référence à la manière dans laquelle il s'est imposé dans l'Opéra. C'est intéressant de relever que les commentaires par rapport à la saison qui propose *Le hollandais volant* (4 décembre 1897) et la première de *Djamileh* de Georges Bizet (21 janvier 1898), une partition « svelte » selon l'opinion du chef-d'orchestre, qui attestent le pressentiment des succès de Mahler. *Onéguine* fait partie de la même série. Les difficultés ne manquent pas pourtant, dans le spectacle de *Don Giovanni* avec Lili Lehman dans le rôle de Donna Anna, mais sans soliste pour le rôle d'Elvire. (30 janvier 1898).

Un peu dans l'ombre, Bruno Walter s'occupe de la rédaction des partition de la Ière et IIe Symphonies. Le journal de Natalie Bauer-Lechner conserve des informations comme les commentaires de Gustav par rapport la Symphonie Eroïca de Beethoven, qu'il considérait souvent mal interprétée. Avant l'été de 1898, il existe

de nombreux commentaires liés à la saison musicale, mais aussi à des créations ; Bruno Walter le conseillait de publier une partition de jeunesse *Das klagende Lied.*

Les notes continuent pendant la saison 1898-1899 avec les impressions de l'auteure après *Der Ring des Niebelungen.* Elle dit que pendant qu'il dirigeait, Mahler vivait l'œuvre, s'impliquant dans tous les aspects, « des plus infimes aux plus éloignés », commençant avec les distributions. Ces mentions prouvent que Natalie Bauer-Lechner connaissait toujours mieux les interprètes de l'Opéra viennois.

Une surprise pour Mahler a été la visite de la délégation de la Philharmonie viennoise qui le sollicite pour prendre la direction de l'ensemble. Le moment est consigné précieusement dans le journal – le 26 septembre 1898. Il s'agit, d'après Natalie, une occasion très favorable pour la vie musicale de Vienne, car ainsi Mahler avait l'avantage de détenir sous sa direction l'orchestre qui autrement ne collaborait que partiellement avec l'Opéra. Une fois adoptée la décision de nommer le nouveau dirigeant, Mahler revisite le répertoire de la Philharmonie. Natalie Bauer-Lechner note comme sujet principal l'idée de présenter dans la programmation les grands quatuors à cordes de Beethoven. Après les conversations avec Mahler sur cette perspective, Natalie accorde une place spéciale aux confessions de Gustav dans son journal:

> « Évidemment, cela demande de la part des musiciens une technique neuve et plus poussée, comparable à celle des symphonies les plus difficiles. Mais ils en tireront comme moi un grand avantage, et c'est ainsi que je vais les élever jusqu'au plus haut niveau. Le style de ce genre d'œuvre doit encore être créé. Il ne faut pas toucher à une seule note de la composition. Au début je comptais y ajouter des contrebasses, mais j'ai dû abandonner l'idée, tant l'ensemble est de bronze et inviolable. Vous allez voir comme le résultat sera d'un effet inespéré! » (Bauer-Lechner 1998, 162)

L'événement oriente l'attention de Natalie Bauer-Lechner qui commence, comme à Hambourg, à suivre les concerts symphoniques. Le programme du 6 novembre de la Philharmonie offre aux Viennois l'Ouverture *Coriolan* et la Symphonie *Eroïca* de Beethoven, la Symphonie no. 40 en sol mineur de Mozart, dans des versions d'une qualité divine – d'après l'auteur – même si un journal commente ce que fait « le dictateur juif de Vienne ». Le concert du 20 novembre qui proposait la Symphonie Inachevée de Schubert et la Fantastique de Berlioz a emmené des problèmes d'interprétation qui ont déconcerté le public, selon le chef-d'orchestre : « On apprend toujours en dirigeant une telle œuvre, tandis qu'un critique a le front de la condamner dès la première audition. » (Bauer-Lechner 1998, 165)

Au cinquième concert on a présenté le Quatuor en fa mineur op. 95 de Beethoven, la Symphonie en si majeur de Schumann et le poème 1812 de Tchaïkovski. Dans la salle, Natalie Bauer-Lechner a assisté à un moment hostile au chef-d'orchestre juif tout juste monté sur son podium – une réaction antisémite de quelques membres du public, désapprouvée par l'orchestre. Dans la série de concerts, Mahler impose les Symphonies de Schumann, dirige la Symphonie no. 1 à

Francfort, et Matthäus Passion dans son propre arrangement pour orchestre, rappelle dans ses conversations la problématique de la VIIe Symphonie de Beethoven et présente aux mélomanes sa deuxième Symphonie. Malgré l'opposition des antisémites, le succès de l'œuvre dépasse tout espoir. L'ambiance antérieure des vacances continue naturellement, à partir du mois d'avril.

Il recommence son travail de composition, et au centre de son attention se trouve la IIIe Symphonie. Il détaille à ses proches ses préoccupations liées aux modifications et corrections. Mahler achève son travail de révision de *Reberge,* donne l'impression qu'il a besoin de repos et renonce au travail. Mais, comme l'indique Natalie, malgré la proximité des vacances, la pensée de commencer une nouvelle composition – il s'agit de la Symphonie no. 4 – devient évidente.

Les observations de Natalie Bauer-Lechner continuent après la fin du travail d'édition de *Das klagende Lied.*Ce que nous retrouvons dans le journal est très intéressant. Sous le titre de « à composer », sont gardés les pensées de Mahler dans cette direction :

> « La composition est comme un jeu avec des pierres de construction; il en résulte toujours un bâtiment nouveau avec les même pierres. Les pierres sont là dès la jeunesse, qui est le seul moment pour les assembler et les conserver; tout est fixé dès lors. » (Bauer-Lechner 1998, 179)

La fin des vacances estivales de 1889 est assez agitée, Natalie racontant, parmi d'autres, le désir de Mahler de trouver le meilleur endroit pour se retirer lors des prochaines vacances. La reprise des activités offre à l'interlocutrice de Mahler plusieurs éléments qui reflètent son suivi attentif de la création et de l'interprétation des œuvres de Beethoven, auquel Mahler revient souvent, recherchant, redécouvrant ou expliquant ce qu'il voit dans ses créations. Cet aspect est évident dans les arrangements des musiques de chambre, mais aussi dans l'étude des symphonies de Beethoven, souvent programmées dans ses concerts. Nous reprenons une citation des conversations avec Mahler à ce sujet :

> « Aujourd'hui, lors du dernier mouvement de la **Deuxième** de Beethoven, j'ai fait aux membres de l'orchestre un grand laïtus qu'ils ont eu l'air d'avoir compris. Je leur disais: regardez ce passage; où se trouve le "calme monumental" et où se trouve "l'élan" que vous êtes habitué à mettre chez Beethoven, et souvent au mauvais endroit? Ici, il y a de la grâce, de l'humour, là, de la tendresse, là-bas du sentiment retenu. Mais maintenant, voici un passage passionné, un crescendo sans pareil et l'élan le plus puissant: là, vous devez prendre la chose tout à fait autrement et tous balayer devant vous par l'intensité, la chaleur et la grandeur de votre jeu ! » (Bauer-Lechner 1998, 187)

Pendant les vacances de Maierling – du 21 juin au 15 août, continue le souhait de Natalie de noter dans son journal tout ce que dit Mahler sur la musique, la composition, les créateurs, mais aussi certaines séquences de vie familiale. Après avoir observé les préoccupations du musicien pour une œuvre de grandes dimensions, au début du mois d'août, s'insèrent dans ses conversations au sujet de la IVe Symphonie le désir de renoncer à toute indication programmatique et au sous-titres, offrant le long des discussions avec Natalie, de nombreuses explications et justifications qu'elle écrit minutieusement. Le repère inscrit à la fin de la composition de la Symphonie est, dans les pages de Natalie, le 5 août 1900.

Le dernier été qu'ils passent ensemble est partiellement retrouvé dans le journal de Natalie Bauer-Lechner, qui garde la cadence des spectacles et des concerts auxquels elle a assisté, ainsi que des nombreux commentaires et opinions résultés de son existence aux côtés de Mahler, en sa qualité de témoin. Le journal aura quelques conclusions comme par exemple la déclaration de Mahler à la question d'un de ses amis sur la création et la diffusion de ses œuvres : « Elles feront tôt ou tard le nécessaire: faut-il être là en personne, quand on devient immortel? »(Bauer-Lechner 1998, 247).

Les dernières chroniques de Natalie Bauer-Lechner reflètent le concert de Berlin, en dialogue avec Richard Strauss. Dans ce concert, la IIe Symphonie a eu des échos négatifs de la part des critiques. En même temps, le concert de Vienne, avec la Philharmonie a offert aux mélomanes une brillante version de la IVe Symphonie, reçue avec incompréhension et hostilité. Devant cette réaction, Bruno Walter a répliqué avec véhémence aux ironies du public : « Vous serez crevés depuis longtemps, quand Mahler et son œuvre immortelle auront la vie éternelle! » (Bauer-Lechner 1998, 247)

La fin de la Mahlerianne est en elle-même un témoignage d'une triste et irréversible rupture entre Nathalie et Gustav Mahler, exprimée laconiquement, avec des nuances tragiques.

> « Mot de la fin: Mahler s'est fiancé il y a six semaines avec Alma Schindler. Si je voulais m'exprimer à ce sujet, je me trouverais dans la situation d'un médecin obligé de traiter, à la vie ou à la mort, l'être qui lui est le plus proche et le plus cher. Que l'aboutissement de tout cela soit laissé entre les mains du Maître Éternel et Suprême! » (Bauer-Lechner 1998, 174)

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Concerto No.1 for Cello and Orchestra, Op.107 in E Flat Major by Dmitri Shostakovici

Maria Cristina BOSTAN[1]

Abstract: *In the „Concerto no. 1 for cello and orchestra, op.107 in E flat major", being the most important of Shostakovici's works, after Symphony no. 11, the solo instrument represents a complex "character" which makes a dialogue or has a confrontation with the orchestral ensemble segments. The orchestra is made up of a piccolo flute, a flute, two oboes, two clarinets (in B flat and A), a bassoon, a contrabassoon, a horn (in F), timpani, celesta and the strings quintet. The instrumental nuances intertwine with the virtuosity of the solo parts. The cantilena feature of the solo episodes, marked by elements of improvisation, is combined with the declamatory "monologue" of the orchestra.*

Key-words: *Concerto, celesta, quadripartit, accompaniament*

1. General historical presentation

In the *Concerto no. 1 for cello and orchestra, op.107 in E flat major,* being the most important of Shostakovici's works, after Symphony no. 11, the solo instrument represents a complex „character" which makes a dialogue or has a confrontation with the orchestral ensemble segments. The orchestra is made up of a piccolo flute, a flute, two oboes, two clarinets (in B flat and A), a bassoon, a contrabassoon, a horn (in F), timpani, celesta and the strings quintet. The instrumental nuances intertwine with the virtuosity of the solo parts. The cantilena feature of the solo episodes, marked by elements of improvisation, is combined with the declamatory „monologue" of the orchestra.

Shostakovici uses the great orchestra with double the number of woodwind instruments, percussion and celesta. This concerto, similarly to Concerto No. 1 for violin and orchestra, is quadripartite: Allegretto, Moderato, the Cadence and Allegro con moto (Seehans 1991, 37).

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2. Formal aspects of the *Concerto no. 1 for cello and orchestra, op.107 in E flat major*

2.1. The first part

The first part, Allegretto (with three E flats in the key signature, which suggests the E flat major tonality on the wind instruments and C minor on the cello) has a skilfully chiselled structure. The thematic motif is built on the tetrachord G-E-H-B (G - E - B - B flat) and underlies the entire construction:

This motif develops the first thematic idea with a playful feature and it is imposed by the cello and then taken over by the woodwind instruments. The thematic idea generated dominates the entire first part until the next episode, where the motif - monogrammed "DSCH" - by steps C - B - E flat – B appears: (C-HES-D). The cello takes over the theme through a passage of virtuosity.

An analysis of the first part reveals a free sonata form, the thematic rendering and the structure of each section in part being rather interesting. The solo cello is present in the first bar, introducing the main theme. Along with the cello, whose soloist score is rich in technical and expressive difficulties, an important thematic role is held by the clarinet and the horn. *The exposition* has a three-part structure: the theme, in a duple meter (*alla breve*) rhythmic and in *staccato* is introduced by the solo cello in a rhythmic, contrapuntal accompaniment (on the chord E flat - B flat - E flat - G) of the woodwinds (contrabassoon, bassoon, clarinet, oboe).

The main theme is developed by the cello, which rises towards an acute register while preserving its feature:

It has the following ambitus:

The thematic material is rendered with virtuosity and it covers two octaves (a ninth above the octave):

The simple, yet *ostinato* rhythm of the main theme is imposed and gives personality to the musical idea:

The main theme of the first part derives its force from the rhythmic structure, being outlined by four sounds: G - E (F flat) - B (C flat) - B flat.

These four music notes underlie the musical substance of the main theme which dominates the first part.

The rhythmic structure is imposed with a poignancy that would become emblematic of the entire concerto. The wind instruments express the thematic motif of the *bridge*:

As the cello develops the original theme, the harmonic and contrapuntal accompaniment is preserved and enriched with parts on the clarinet and oboe (2).

The accompaniment of the wind instruments creates *clusters*, melodic passages (piccolo, flute, no. 4). The main theme has also an evolution which covers three aspects: after its introduction on the cello, it is enriched by a melodic episode with a modal structure, in *staccato*:

The wind instruments accompany in *legato*. The initial theme reappears, with a variational rendering, on the cello (no.5), now in harmonic accompaniment of solely the strings, in *staccato*. The bassoon and the contrabassoon bring thematic motifs by marking the transition to the third segment of the main theme, where it is taken up by the divided strings, in *legato* and sudden *crescendo* (*p<sff*). The theme is presented with another feature, but its insistence increases the tension of the expression. The cello adds passages of double notes to the thematic line of the strings (varied in terms of rhythm). The conclusion is brought by the solo cello (no. 8), on the pedal in canon of the strings and the marking in *pizzicato* of the theme. The bridge, with its specific, rhythmic, theme, in *staccato* (and *pizzicato* respectively), is interpreted by the woodwind instruments (piccolo, flute, oboe, clarinet - divided, bassoon and contrabassoon), the grave strings marking the harmony.

The theme of the *bridge* is imposed by insisting on the rhythmic repetition of sounds. The three thematic aspects make up a clear configuration of the musical evolution of the concerto. Among these, the first theme has a special destiny which is also marked by its interrogative feature:

The interrogation remains also at the end of the concerto, giving dynamic and psychological nuances meant to discover its various modes and accents.

The theme of the *bridge* has a well-defined personality, it is developed in parallel with the secondary theme and is found during the thematic rendering and even in the conclusion of the first part:

The secondary theme is brought by the solo cello as well (in *ff*), in alternative bars (prepared by the 4 bars of the bridge and with the accompaniment of the timpani) and has a tragic feature. The cello expresses the second theme in an acute register, interpreted in controlled *vibrato* and using a new stroke of the bow (*tenuto*): (Seehans 1991, 78).

The *ostinato* repetition of the sounds, in *fortissimo,* on long, vibrating notes, provides a low tension to the secondary theme. The contrast between the two themes appears at the rhythmic, metric (alternating the bars of the exposition) and the dynamic level, the piano nuance being used in expressing the first musical idea, *fortissimo*, during the interpretation of the second idea on the cello:

The divided strings harmonically accompany the secondary theme, in *staccato* and counterpoints, to which parts on the flute, on the clarinet and on the piccolo flute are added. The secondary theme contains also a modal melodic episode, originating in the folklore:

The accompaniment is simple within the harmonic passages in counterpoints of the strings and the rhythmic notations, on time, of the low strings, the woodwind instruments expressing a melodic line in *legato*. The secondary theme is written (similarly to the first theme) in the G key. Moreover, the soloist score goes through the three keys: F, G and C.

The third segment of the secondary theme is developed in the acute register of the cello (treble clef, the first octave) on the accompaniment of the bridge motif (woodwind instruments). The melodic episode of the secondary theme is then

interpreted by the cello in the medium register, the solo clarinet interpreting the conclusion of the *exposition* (no. 14), in the *forte* and *decrescendo* nuances. This conclusion of the *exposition* is carried out on the motifs of the secondary theme (in alternative meter). The *development* begins with the main theme interpreted, in *forte*, on the horn, in the tonality of the relative minor (C minor). The horn interprets the main theme (no.15) in the accompaniment of the strings (*staccato* and counterpoints). The cello brings the reversed theme (no.16) and the thematic motifs of the conclusion of the theme from the *exposition*:

From a technical point of view, the cello should support double notes and leaps over intervals and octaves. The development is carried out on the conclusive motif of the theme (solo cello) and on the rendering of the main theme (on the horn) followed by thematic motifs of the melodic episode in the secondary theme. The strings perform the accompaniment in pizzicato and staccato. There are three thematic interventions of the horn, based on the exposition of the first theme, all in forte. The third exposition on the horn of the first theme is followed by the rendering in variations of the main theme by the solo cello (and strings) that mark the harmony, in pizzicato, on counterpoints (Seehans, 1991).

The rendering on variations of the first theme is done by the horn (no. 22), to which the woodwind instruments will reply on the motif of the same main theme, resuming the development episode through the variation of the secondary theme (in *staccato* and *forte* no.23):
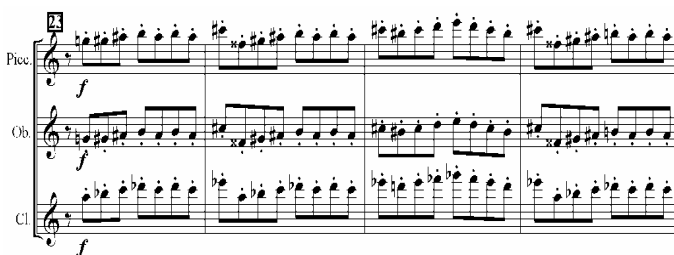
The dissonant chords are played on the cello. The rendering of the secondary theme is also taken over by the solo cello against the wind instruments (no. 25). The conclusion of the *development* is brought by the horn, which expresses the first theme on the third step, with the rhythmic accompaniment of the strings. The wood wind instruments (clarinet, oboe, flute, piccolo) bring the main thematic motif to its original stage (no. 27), announcing the *reprise.*

Within the *reprise,* the introduction of the main theme is done by the solo cello, on the dotted and contrapuntal accompaniment of the wind instruments. The secondary theme is expressed on the horn (in C), on the motif of the bridge interpreted on the solo cello:

The episode of the secondary theme is taken over by the cello from the horn (no. 31), the solo instrument continuing the rendering of the secondary theme in the acute register (no. 33) on the accompaniment of the bridge motif (the wind instruments).The strings bring colour, with melodic passages, in *legato*. The return of the main theme marks the *coda*. The main theme, translated and rendered on the cello, develops in *diminuendo* towards the grave register. The accent in *ff* of the timpani brings the conclusion of the first part, marked by the sudden appearance of the bridge motif in forte, the conclusion also being imposed in forte.

The orchestra is present in order to offer thematic support to the solo instrument, with a certain degree of discretion, when the primary thematic part is played by the cello. The rhythmic and harmonic scoring dominates the discourse of the orchestra, which imposes itself precisely through the compact and differentiated manner of rhythmic and harmonic support. The woodwind instruments prevail at the beginning of the *exposition* and the *reprise*. The use of instruments is exemplary – the strings naturally replacing the wind instruments in supporting the cello.

The distinctive, short but clear interventions of the wind instruments comment on the rendering of the theme. (Seehans 1991, 87).

The same inspiration and clarity also distinguishes the rendering of the first thematic idea on the strings. The feature of the interrogation gets a certain disguised aggression. The wind instruments are highlighted in supporting the bridge and the exposition of the secondary theme. The timpano intervenes aggressively (bridge and conclusion). Within the wind instruments ensemble, the piccolo intervenes thematically and distinctly (together or in dialogue with the instruments of the same make), just like the contrabassoon.

The layout of the contrasting timbre registers and the opposite registers (piccolo - contrabassoon) represents a style characteristic of the composer.

The second part, *Moderato* (A minor), with a three-part *lied* form and a *reprise* is predominantly lyrical. A brief introduction on the strings, in *piano*, opens the slow part in a modal atmosphere, on a melodic line (in triple meter) which starts in the medium register; its internalization (*piano espressivo, pp)* receives a surprising impetus through its major seventh leap (A – G sharp); it prepares the solo on the horn (no. 39) that anticipates the introduction of the solo cello.

2.2. The Second Part

The theme of the second part, interpreted by the solo cello, is in duple meter and it begins in the middle register. The melody of the theme has a strong folklore feature, reminiscent of the Russian melancholy song. The cello sustains this theme which it develops, instilling it sorrow, like a lamentation, in the melodic bows of the violas and the rhythmic and harmonic marks of the contrabassoons. The evolution of the musical idea sustained by the cello has continuity and its rendering seems an improvisation. On this seemingly improvisatory development, the solo clarinet comes with the exposition of the theme (no. 42). The melodic line of the cello is complemented by that of the violas, preserving the piano and pianissimo nuances.

When the solo clarinet takes over the theme, the horn sustains the pedal and the timpani highlight the theme in *tremollo*. The violas intervene by bringing the thematic motifs, while the cello continues to develop the theme in a more and more discreet nuance, towards the grave register. The *intermezzo* on the strings (no. 45) brings back the motif of the introduction (*ppespressivo*) and the triple meter ends the thematic exposition; nowit is modulated on F sharp minor (three sharps on the key signature). The thematic rendering of thesolo cello (no. 47) highlights (along with the added violas) the modal feature; this sad, resigned recollection marks the emotional level of the theme. (Seehans,199:,135)

The improvisatory recitative of the cello (no.49) brings back the rendering of the motif in the introduction (*intermezzo*), which makes space, discreetly, to a sections, B (no.50), related to the previous thematic motif. In the same nuance of *piano dolce,* the cello interprets a simple theme, reminiscent of a patriotic song which is now metamorphosed into a nostalgic song, full of a serene naiveté, which develops discreetlyon the harmonic accompaniment, in counterpoints, of the wind instruments: flute, clarinet, bassoon (D major, with inflections towards B, C sharp).

The wind instruments accompany the cello on a dissonant harmony that suggests the music of the mechanical instruments used in fairs (barrel organs):

In resuming these melodic segments, in section *B*, the solo cello interprets improvisatory melodic lines. The nostalgic melody is carried out in the grave register of the cello (no. 52) on the harmonic, dissonant scoring of the strings, in *pizzicato*, with counterpoints and accents on a part of the measure (suggesting a staccato march):

The nuance increases and the atmosphere brightness with the introduction of the wind instruments on the motif of the main theme. The discourse of the cello becomes more animated. The strings bring back the theme of the middle section (no. 54) in unison, translated and rendered on the staccato harmonies of the double basses and on the cello improvisation.

The ensemble returns to the forefront in *crescendo*. The stroke of the timpani announces the return of the introduction theme (A), this time in *fortissimo*, and not just on the strings, but on the woodwind instruments as well, with the sound effect of the piccolo flute. The *reprise* resumes the introduction on the solo horn, and the theme is interpreted in *piano* (the melodic undulation of the strings in sourdine) by the cello and the celesta. The complementarity of the thematic treatment between the cello and the celesta brings back the inner atmosphere (of intense sadness) on the *tremolo crescendo-decrescendo* of the timpani.

The arrangement of the second part, *Moderato*, can be structured:

$$A - B - A + Reprise$$

2.3. The Third Part

The third part, the *Cadence*, is a self-contained part where the solo cello creates a monologue, starting from the rendering of the thematic material from the previous parts. The techniques are varied and very difficult.

The composer emphasizes the expressiveness of the grave register. The polyphonic writing underlies the development of the cadence. The theme of the Moderato is carried out in polyphonic writing and alternative bars. In the „Allegro" section, the cello renders the initial version of the first theme. *Piu Mosso*, slightly grotesque, prepares the direct entry of the final part.

The fourth part, *Allegro con moto*, is a *rondo-sonata* without development, where the thematic synthesis of the preceding parts occurs, with the interrogation of the main theme.

The ending is compressed and the free rendering of the form allows an improvisatory development of the thematic material.

The theme - *chorus - A* is introduced by the wind instruments (oboe, clarinet), the chords emphasizing the harmony. The ensemble of the wind instruments is extended with the piccolo and the flute. The theme is taken over by the cello:

The accents on the timpani have an expressive feature. So do the descending demisemiquavers of the wind instruments that prepare the introduction of the cello with a new theme, *the first couplet - B*, which has a dancing feature, with a folklore influence and a triple meter:

The transition passage brings back the theme of the *chorus*. The duple meter is replaced by the triple meter. The grave strings take over the theme of the *couplet B* with a syncopated rhythm (67):

The cello leads a secondary idea in ascending passages of sixteenths. The theme of the *chorus* is introduced gradually (clarinet and flute). The woodwind instruments bring back the *chorus,* in duple meter (bar 68, flute, oboe, clarineth). The strings carry out the harmony, in *pizzicato*, the solo cello performs the accompaniment, with figurations of sixteenths (Albertini bass), in *staccato* and leaps (over octaves, major sevenths) and then of repeated notes. The figurations are made by rendering the thematic motif of the *chorus*:

The second *couplet, C*, with a triple meter (bar 69) is imposed by the strings, in *forte*. The theme of the *couplet C* is taken over by the solo cello (bar 70). The rhythmic poignancy, the chromatization of the melodic line and the highlighting of the acute register are elements with a maximum of difficulty:

The theme in *couplet C* is taken over by the wind instruments (bar71), in *forte*. With the expressive introduction of the horn (bar 72) the dynamic is reduced to the *piano* nuance. The cello interprets a dancing theme. It is the moment of the middle section in the *development,* where the thematic ideas are rendered.

The thematic motifs of the *chorus* (solo cello, clarinet) are expressed over the theme of *couplet D*. The strings interpret the accentuated sounds in *ff*, with an alternative attack (bar 75). The theme of the *chorus* returns (bar 76), alternatively on the clarinet and flute and then on oboe and piccolo flute. The dynamics is kept in high nuance (*ff*) and signals from the wind instruments can be heard (bassoon, clarinet, oboe, flute, piccolo), which anticipates the generic theme of the first part (a variant of the composer's musical monogram motif). The theme will be interpreted, augmented, on the horn (bar 78):

The cello answers the interrogative theme with its developed idea. The answer is taken over by the bassoon. The *chorus* theme, more dynamic, is brought back by the wind instruments (the transition from triple to duple being done naturally). The first thematic motif of the first part is heard on the horn (the monogram theme, the CBED version). It is taken over by the piccolo and the flute (bar 82), after the virtuosity passages on the cello (ascending and descending demisemiquavers passages). The primordiality of the *chorus* theme faces the generic theme of the first part, interpreted in *forte* and alternately, within the segment of the woodwind instruments (clarinet - oboe, oboe – piccolo flute). The metric alternation is maintained. The cello interprets passages of high technical difficulty without having the time for a break. The horn and the bassoon interpret the long sounds pedal (bar 83). It is the moment of the *coda*, where the main thematic motif echoes one last time (horn, bassoon, clarinet, oboe, flute, piccolo), on the double octaves of the cello. This interrogative thematic motif, with a threatening feature, has the last word, abruptly ending the concerto.

The structural unit of the work has to be emphasized. The argument is represented by the generic theme which is found in the development of the musical material of all the parts.

The form is arranged as follows:
Chorus A - Couplet B - Chorus A - Couplet C - Couplet D (the development of the thematic material) - Chorus A + Coda (the theme of the interrogation):

A   B   A₁   C   D (D+B)

The cello is included in the symphonic discourse and the orchestra, although used with all its resources, is treated with an economy of means. The soloist score is very demanding. The woodwind and the brass instruments are placed in the foreground, suggesting a healthy humour within the ample dynamics. The accents in sforzando, the unison and the acute registers increase the aggressiveness of the thematic treatment. This concerto hides a parable, the one of determining one's destiny. The interrogative theme is perceived long after the concerto ends.

3. Conclusions

Concerto no.1 for cello and orchestra continues the stylistic line of the previous concertos dedicated to the violin. Here, the cello has a primary role, being almost continuously active and facing a large, well individualised orchestral ensemble. The concerto develops a very rich soloist page, highlighting the virtuosity side and the diverse possibilities of the solo instrument. The structural unit of the musical material, built on a cyclical thematic motif is also to be noted.

The concertos for cello are real challenges in the literature dedicated to this instrument, both from the solo instrument and from the symphonic point of view. The first part of the Concerto no. 1 for cello and orchestra in E flat major is developed on the dialogue between the cello and the woodwind instruments group. The presence of the timpani is obvious. The cyclical unit of the concerto is based on the presence of the general theme, built on a simple rhythm, marked by the staccato and *portato* technique, a theme which is found with the same rhythmic configuration, but transposed in various modulating segments (individualizing the instrumental timbres of the symphonic ensemble) in the first part, in the cadence which represents the third part and in the last section of the ending, Allegro con brio.

The different musical content of the two concertos is also determined by their different structure: the first one has four parts, while the other has three. The first part of the Concerto no. 1 for Cello - Allegretto - is energetic, the main theme returning with obstination. The first part of the Concerto no. 2 for cello - Largo - brings a tragic theme at chromatic intervals, which can be interpreted as a continuation of the interrogation in the main theme from the beginning of the Concerto no. 1 for cello. The strong dynamic contrasts highlight the tragic and enigmatic expression. In Concerto no. 2 for cello, the development of the orchestral episodes, in contrast with the original theme, are strongly individualized and clearly distinguished from the dynamic point of view, but also in terms of character and instrumentation. Shostakovici introduces the harp, the celesta and the xylophone into the orchestra (as he has done in Concerto no. 1 for violin and orchestra). The cyclical unit is determined by the presence of the thematic elements during the development of the musical material within sections. It must be noted that the high

registers of the wind instruments (oboe, clarinet, flute, piccolo flute) and of the solo instrument are used (Wolkow 1989, 97).

The elements of technical difficulty are also not to be ignored. The individualization of the instrumental timbres within the ensemble is put into practice in Concerto no. 2 for cello and orchestra. The direct transition from the second to the last part is reminiscent of the piano concertos. Unlike the end of the other solo instrument concertos, Concerto no. 2 for cello and orchestra proposes a temporal expansion through the discrete dynamics and the instrumentation (alongside the contrabassoon, the percussion and the wind instruments create dialogues and mark the theme). (Wolkow 1989, 159).

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Planning, primary element in cultural management

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Abstract: *Alongside organization, coordination, training and monitoring / evaluation, planning is a function of general management, representing a crucial element in the development of any cultural activities at both a personal and professional level (working, cultural organization, company, individual enterprise). Planning implications on cultural management are enhanced by the essential characteristic of management that is both art and science. This special feature of management allows, by involving the practical component of management, entail the specific field of arts. Thus, both essential aspects are combined from the artistic field and elements related to science, connected to talent developed based on training, experience, creativity, and methods, economic principles universally valid in commercial activities.*

Key-words: *planning, cultural management, time intervals, resources*

1. Introduction

Operation planning should ensure setting up events and processes taking place, setting goals to achieve in the future and the necessary resources to successfully carry out these objectives. Planning involves identifying opportunities and finding means to transpose them into reality.

Cultural management involves planning and organizing in behalf of an institution or an artist. The knowledge of combining different information in different fields is not of less importance than the use of creativity, persistence, motivation, the ability to predict possible problems and, not in a less important manner, persistence.

Planning requires anticipating conditions evolution for the artistic event which will take place in socio-economic terms. They are thus considered all working processes through which the main objectives of cultural organization are determined, behaviors involved and the resources and means necessary to achieve their major.

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2. The purpose of planning

From the perspective of cultural management, the question of how planning and construction of future policies that could be located between the policies a cultural organization, determined by group interests (Denrell, 2003), as a reflection of the ability of planning optimal resources across the organization, and general economic policies, as initiatives relating to education and research. Increasing the cultural level and attracting a growing audience from diverse backgrounds is a goal that must be supported by a broad vision on this planning process to facilitate initiatives and ensuring the cultural progress of the territory. Thus, it can be taken into account the role of the government to design institutions that facilitate these goals.

Planning involves an analysis of motivation, which is determined by the existing prospects and financial capacity to implement and human elements that otherwise remain only in draft form (Allen, 2007). Motivation implies a spiritual reward, which together with a long term vision of cultural strategic planning can drive big results. At the same time, motivation and good planning by structuring a plan that includes taking advantage of existing opportunities can make the difference between success or failure for a cultural organization.

But in the process of planning results are not necessarily quantitative or financial ones (McCloskey, 1997; Audretsch, 2003). In the case of planning for cultural organizations and for artists, the results can be quantified also in a non-monetary form: improved personal skills, the ability to express personal ideas, audience satisfaction and returning with a good grace to the events programmed. Thus it is very important to note since the initiation of the planning process, which are the primary and secondary goals that are pursued. After goal setting, planning can be started, the next chapter detailing how this is done.

3. Time intervals in planning

Artistic events, depending on the available funding, involve planning the activities in a shorter or longer period of time before their deployment

Thus, recitals can be organized with a shorter interval of time before the initial programming. In these artistic events, fewer artists are involved (a recital being a chamber music manifestation, involving a singer, a musician or a singer with piano accompaniment) (Dictionary of musical terms, 2010). Recitals are generally held in concert halls with reduced capacity, so the number of spectators expected to attend is lower.

In the planning process various time intervals must be taken into account, to allow a gradual evaluation of the results obtained in the implementation process which started subsequently planning. Different time horizons are analyzed, representing future development of quantitative and qualitative elements involved in

the artistic event planned. Whatever the planned timeframe, activities must be set realistically, taking into account the financial resources involved, but also the human resources. Planned activities are performed using the human resource, that must be informed or consulted regarding expected results at end of the period planned. If this aspect is neglected, the results may be different from those expected; responsibility for each activity cannot be exercised.

3.1. Prognosis

Planning, with an approximatively character, a major direction to fallow for the cultural organization, calls for a prognosis, which usually covers a time horizon of ten years, without a mandatory character, which consists of a major perspective for the distant future for the cultural organization. Such planning for a cultural organization are those related to developing collaborations with other institutions in the country or abroad, expanding the area of the artistic act, broadening and diversifying the repertoire, organizing new festivals, identifying possible partnerships and facilitating communication with state institutions. Obviously, this prognosis implies management continuity, not necessarily carried out by a single person, but in terms of overall long-term vision. The non-mandatory nature of the prognosis allows permanent investigation and foreshadowing implications of environmental changes (Nag, 2007) caused by cultural, economic, technological changes that any field must adapt.

3.2. Plans

Planning involves working instruments within shorter timeframes, but with a degree of detail inversely to the timeframe covered (Nicolescu, 2000). These are contained in time intervals between one and five years. Some artistic events, such as festivals, contests, inviting in a gala concert of a well-known artist, require a longer-term planning. Thus, as concerts are concerned, works that involve a large number of artists (orchestra, choir, soloists) (Dictionary of musical terms, 2010), time intervals that need to be considered are superior that time intervals for a recital, overlaying the program to a larger number of artists, requiring early planning.

The time intervals preceding the artistic event have implications for the number of spectators expected, popularizing the concert requiring careful planning. Thus, the practical aspects of ticketing options by the audience, transmitting invitations both electronically and in hard copy, handing personal invitations where appropriate, need to be considered. At the same time, planning involves identifying variants that allow popularize the event in more diverse environments, which allows access to a large number of potential viewers. Advertising can be the subject of a future study.

An estimative number of spectators are required, in order to obtain a concert hall with an adequate capacity. Achieving the maximum capacity of the concert hall

is targeted. Planning and booking the location is essential from the perspective of correlating the artists program with the available concert halls, which is an objective element in order to avoid the risk full variant of program synchronization impossibility.

The major difference between prognosis and plans, taking into account the time element, refers to the obligation to achieve them. Thus, prognosis does not have an imperative character, because of the large time interval considered, rather being a guide for the future. In contrast to these, plans are elements of planning which are working tools that are mandatory.

3.3. Programs

Planning involves a very careful time management (Băcanu, 2007) in the next range: day, week, decade, being a matter of good activities programming. The programs show a high degree of certainty and a very detailed structuring, presenting particular elements of cultural management to general management, such as:

- The possibility of illness of an artist shortly before the cultural event, which must be programmed and verified shortly before the event. This involves the identification of a replacement very short time or finding another artist;
- Drafting, adaptation program room following a change in the structure of the cultural event;
- Ensuring optimal conditions for the fulfillment of the cultural event, in terms of temperature, light, décor positioning on stage, chairs or desks, sheet music;
- Functionality technical elements such as projector, computer, curtain;
- Tuning musical instruments;
- The accommodation and / or transport the invited artists;
- Adaptation, quality review and practice of ensembles;
- Communication planning and rehearsal schedule all the artists involved;
- Ensuring decorative elements or protocol, where artists are given natural flowers;
- Segregation of duties, by establishing precise each activity and the person designated to perform it.

Time should be carefully managed in the process of planning a cultural event. This careful planning can make the difference between a successful event and a mediocre event.

4. Results expected

Planning, as a crucial element in cultural management, presents a sequence of activities that generate value in response to the cultural needs of the people, or

activities that increase the value and possibilities of cultural progress of cultural organizations.

The primary resource in a strategic planning of a cultural event is information, extremely important when the target is to achieve a greater success than the competition (all cultural events are highly competitive ones). The information can be used in order to better analyze and monitor existing processes. This is not just a carrier, but also an independent source for creating value for the organization or artist.

The information is therefore vital for achieving competitive advantage, an expected result following the implementation of the increasing notoriety and attracting the audience. Collecting, selection, combination or distribution of information to fulfill the purpose planned, are elements needed in order to achieve competitive advantage. The result is that cultural events (including tickets to shows, books, records on various media devices) evolves through the careful use of information and strategic planning, triggering the change.

The results expected after implementing all the steps to a logical, easy understandable planning of activities, well communicated to all the human resource involved is that after all the steps and activities are carried out, the main goal is successfully achieved.

5. Resources involved

Linking activities within the time allocated with the appropriate resources that lead to the successful achievement of business planning is the key element for planning. The main goal and the intermediate goals should be formulated in direct relation to the available resources. Thus, the cultural institution is put in the position to procure the resources needed to run the necessary actions to achieve these objectives.

The first solution is finding the physical and human resources among the already existing fixed capital of the cultural organization, and the financial resources, by an objective orientation of the funds available. If either resource is insufficient, the organization must look for solutions to complement it. If there is an insufficient fixed capital and human resources, the need for conducting an investment process that requires financial resources and a selection process of qualified personnel is required. If there is insufficient working capital, then most solutions require an intake of liquidity.

Selecting the optimal financing cultural project is not easy. It is thus important to develop relations and the establishment of an organized network of relations that can support the cultural phenomenon in general and the planned project in particular. Support from government institutions, nongovernmental organizations, of the industrial environment is very important.

Another possibility to identify the resources required, in addition to government funds and sponsorships, is to produce projects approved at European level, through

participation in European projects in order to receive full or partial funding for cultural events and organizations. In this way the cultural event promoting company, but with insufficient resources, manages to find the resources needed for developing / implementing the new cultural project with or without loans.

The human resource involved in planning a cultural event cannot be overlooked. A goal can be transposed into reality considering the financial resources involved, the information that can be used, and the human resource that is involved in the cultural event from the first step until the end.

6. Conclusions

Planning is a primary element in cultural management. It involves a great capacity, knowledge, intelligence in using information and in working with different people, with one single purpose: to obtain a well-organized logical construction that leads to reaching a goal. Planning requires the best use of the existing resources, but also, if not enough, finding the people/institutions that could finance the cultural project. An optimal use of resources is of great importance for the management in a cultural organization. This requires motivation, persistence, creativity, networking, understanding of human nature, because art can be done only with people

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La transition entre la parole et la musique dans la prière *Notre Père,* composition d'Anton Pann, à travers la vision de Viorel Munteanu, l'idéologie dans la révélation divine

Ioan CHICIUDEAN[1]

Résumé: *Cette grande création sacrée est définie comme une transition entre la parole et la musique, encadrée en ce qui concerne la forme et le choix par le compositeur Viorel Munteanu dans la tonalité mineure. Le début et la fin de cette composition donnent de la couleur et appliquent **l'imagerie et la triade** de cette œuvre. La ligne mélodique contient une écriture syllabique, avec un style des stichères de la musique byzantine, mais avec très peu d'éléments mélismatiques.*

Mots-clés: *analyse, Anton Pann, Viorel Munteanu, partitions pour chœur mixte, S, A, T, B*

1. Introduction: Viorel Munteanu

Né le 2 mai 1944 à Reuseni, au département de Suceava, **Viorel Munteanu** est diplômé du Conservatoire *George Enescu* d'Iaşi, le département de pédagogie et composition, le groupe du professeur Vasile Spătărelu; il a suivi des cours de composition enseignés par Ştefan Niculescu, Aurel Stroe et Anatol Vieru, à Piatra Neamţ (1972-1980); sur proposition de l'Union des Compositeurs et Musicologues de Roumanie, il a bénéficié d'une bourse d'études et documentation à l'Académie *Santa Cecilia* de Rome (1980), concédé par le Gouvernement italien; il a suivi des études approfondies de composition et de polyphonie enseignées par Roman Vlad; alors il est né son intérêt pour la composition de Roman Vlad, qu'il a soutenu de façon constante en Roumanie, à la fois par une thèse de doctorat, que par la traduction et le soins des écritures de musicologie du musicien italien d'origine roumaine. Viorel Munteanu a travaillé jusqu'en 1977 à la Radio Iaşi, et en parallèle il a commencé sa carrière didactique au Conservatoire. Il est professeur d'université depuis 1991 et coordinateur de doctorat depuis 2001. Il a occupé le poste de doyen

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(2000-2004) et après de recteur de l'Université d'Arts *George Enescu* d'Iaşi (2004–2008 et 2008–2012). Il est membre du Conseil de direction de l'Union des Compositeurs et de Musicologues de Roumanie (depuis 1990) et coordonnateur de la Filiale d'Iaşi de l'UCMR. Sa création couvre les genres musicaux suivants: symphonique et vocal-symphonique, musique de chambre vocale et instrumentale, chœurs. Ses œuvres ont été interprétées dans plus de 450 concerts et festivals internationaux de: Roumanie, Afrique de Sud, Angleterre, Autriche, Bulgarie, République tchèque, Canada, Suisse, France, Allemagne, Grèce, Italie, Japon, République de Moldavie, Macédonien, Norvège, Russie, Slovaquie, Espagne, Turquie, Etats-Unis.

Prix (sélection): Prix de l'Académie Roumaine (1981, *Glasurile Putnei*); Attestation l au Concours International de Composition – Ancona, Italie (1986); Prix pour la création de l'UCMR (en 2001, 2006 et 2013); Prix *Opera Omnia* de la Fondation Culturale de Bucovine (2003), Gala des Prix en Éducation – Professeur d'université de l'année 2009 (la 3ᵉ place), Fondation *Dinu Patriciu*; Médaille d'Honneur de l'Université Nationale de Musique, Bucarest (2011); *Crucea Moldavă*, comme une expression de grande estime que sainte bénédiction, de la part de l'Archevêché de Moldavie et de Bucovine, IPS Teofan (17 mai 2014); Titre de *doctor honoris causa* de l'Université *Ovidius* de Constanţa (2006), de l'Université *Valahia* de Târgovişte (2009), de l'Université *Ştefan cel Mare* de Suceava (2011) et de l'Académie de Musique *Gheorghe Dima* de Cluj (2014) et de l'Académie de Musique, Théâtre et Arts Plastiques de Chişinău - République Moldavie, 2015.

Celle-ci peut être considérée comme étant la voix ré du mode dorique, ayant la 6ᵉ ligne réduite par des lignes mobiles, que nous trouvons dans la 4ᵉ mesure et le bécarre en montée au soprano et dans la 6ᵉ mesure au temps do et en descente au soprano et au temps quatre en ténor. La note do dièse se trouve dans la partie monodique du 4ᵉ module pousélique mineur harmonique, qui justifiera l'entier contexte musical.

Exemple 1. *Mesures*, 4-6

Le compositeur Viorel Munteanu ne modifie pas cette prière par des répétitions du texte et n'intervient pas, à travers l'arrangement musical présenté, comme déviant de la désacralisation du message esthétique. Il n'y a pas de modification de l'ouvrage d'Anton Pann, tout est contenu et maintenu de façon conséquente dans la ligne du soprano. C'est là que nous avons découvert une triade que le Maître Viorel Munteanu utilise: *Doublée - présentée - hétérophonisée*. Nous sommes arrivés à la conclusion que cette idéologie n'est pas identifiée dans les autres ouvrages présentés et le premier élément que nous trouvons dans le soprano est la *doublée* en Soprano + Basse.

Exemple 2. *Mesure,* 1

Exemple 3. *Mesures*, 12-14

Ensuite elle est *présentée* en imitation et nous pouvons remarquer que le Soprano + le Ténor sont conservés.

Exemple 4. *Mesures*, 4-8

La base *hétérophonisée* en Soprano - Ténor.

Exemple 5. *Mesures*, 12-14

Nous trouvons tout cela dans le traitement de la ligne mélodique, qui à force d'être libre, jubile par des imitations entre le Soprano et le Ténor, la mesure 22-23 et l'imitation dans les mesures 24-25.

Exemple 6. *Mesures*, 22-25

Nous voyons la même chose dans les mesures 10-13, toujours en Soprano et Ténor, contenant le mélange de tierces - doublement en octave avec une continuité vers l'hétérophonie. Dans les mesures 16-18 on remarque un doublement de la basse de pédale.

Exemple 7. *Mesures,* 16-18

Le modalisme byzantin de la ligne mélodique est aussi présenté dans le langage harmonique. C'est là que l'harmonie n'est que le résultat du chevauchement des plans: la pédale, l'intuition et l'hétérophonie.

L'écriture utilise la pédale soit sur un son, en cas de pédale mobile, soit sur un intervalle de la mesure 30. Ex. 17, avec une grande septième conférée par la pédale basse.

Exemple 8. *Mesure*, 28

L'écriture de la pédale fait une référence stylistique à *l'accompagnement* de la musique byzantine (la pédale a d'habitude un rythme isochrone avec des valeurs égales). Grâce au texte, la monodie pure est valorisée, ce qui est spécifique à la musique byzantine sur la pédale de Ré (« donne-nous aujourd'hui »), présente dans les mesures 19 avec anacrouse - 21 décrite comme *monodie,* comme une offrande que le compositeur Viorel Munteanu apporte à la musique byzantine.

Exemple 9. *Mesures*, 19-21

Tout au long du chant, elle n'interfère pas dans la plénitude du genre tonal fonctionnel, mais avec plus de raffinement et de délicatesse dans cette œuvre religieuse, car, dans la version harmonique du Ré mineure, le Si bécarre est une note de passage. Le Ré mineure est une convention de transcription entre les modes authentes et plagaux. L'auteur opère efficacement avec une grande variété du flux d'information musicale, en jonglant toujours entre la mélodie, la polyphonie imitative, l'hétérophonie, et les différentes positions de l'accompagnement, ce qui donne de la couleur à cette œuvre, en laissant la triade s'attribuer cette prérogative.

La palette dynamique n'est pas trop variée, en décriant une intensité qui maintient le caractère sacré avec une oscillation entre (mp-mf). Mais la dynamique n'est pas essentielle dans la musique byzantine, définissant le style byzantin. Dans cette œuvre, le compositeur conserve une note d'authenticité par le message esthétique de la création. La dynamique suit généralement le profil naturel *ascendant-descendant* des lignes mélodiques. *Notre Père* est une œuvre de difficulté moyenne d'interprétation, les voix étant situées dans les zones les plus commodes d'ambitus.

Le compositeur Viorel Munteanu met l'accent sur la révélation divine qu'il a vécue pendant l'arrangement de cette œuvre, à l'exception de la cadence finale su la basse – la pédale sur le Ré dans la mesure 36-37, en se concentrant et en laissant *l'imagination* dessiner la participation à cette grande invocation de la Divinité. L'idéologie que nous avons trouvée dans cette œuvre est tout à fait différente de la prière provenant du peuple hébreu. D'un point de vue théorique, le peuple hébreu a levé la prière *Notre Père* à un très haut idéal, mais il n'a jamais atteint son but. Selon les érudits, les Juifs étaient tenus d'appliquer la première triade, avec la prière comme essence et non pas comme substance.

A. Il fallait réciter la *„Shema"*, ce mot recevant l'impératif « Écoute Israël ». La *Shema* est récitée à l'aube, le matin, avant de manger, jusqu'à 9h, selon nos heures, et le soir avant 9h.
B. Les prières obligatoires « *Shemoneh esreh* » contenant dix-huit prières.
C. Prières pour des occasions.

Il y avait beaucoup de gens qui prononçaient des mots marmonnés, le Sauveur mentionnant cela dans Matthieu 6:5-8.

Une autre triade utilisée dans la prière *Notre Père* est donnée par l'horaire à respecter: les 3 heures, les 6 heures et le 9 heures. Son Excellence Augustin disait: « Il y a une grande différence entre dire beaucoup dans la prière et prier longtemps ». Un aspect très important qui je pense pertinent se trouve dans le Nouveau Testament, dans Matthieu 6:7. Je pense que la traduction du grec « ne pas bavarder » est beaucoup plus pragmatique et nous pouvons l'appliquer à l'œuvre *Notre Père*. La première transition entre le mot et la musique du compositeur Viorel Munteanu garde strictement les *Saintes Écritures,* sans rien ajouter ou prendre hors contexte. Les Juifs attendaient 3 heures, 6 heures et 9 heures dans les grandes places ou les rues pour lever les mains vers le ciel et être vus par les gens dans leur piété, ce

qui nous conduit à travers ces méthodes aussi à délimiter *Notre Père* du concertant-religieux-sacre. Saint Jean Chrysostome disait : « Ne priez pas en mouvant le corps, en gesticulant, mais en éprouvant la joie de l'âme, ni en faisant du bruit ou de la manifestation, mais avec décence, sacrifice du cœur et des larmes sincères ». Une autre révélation de cette grande idéologie est la délicatesse de choisir l'harmonisation de cette œuvre qui préserve les limites du sacré et ne quitte pas cette forme. Mais nous voyons le contraire: les Juifs ont compris la piété et la dévotion comme la séquence de mots, appliquée à cette œuvre.

Le compositeur Viorel Munteanu, respecte à la fois le texte écrit et la ligne mélodique. En faisant un parallèle avec d'autres œuvres, nous voyons l'intention de doubler le texte pour enrichir l'œuvre. L'œuvre *Notre Père* ne peut pas être mesurée, mais pas nous ne sommes pas autorisés à ajouter ou à mettre quelque chose hors contexte. Elle doit contenir une transition entre la parole et la musique, ainsi que la transition de cette œuvre. Lorsque les Juifs prononçaient la *Shema,* ils la répétaient si souvent qu'ils tombaient en extase. De la même façon, lorsqu'ils chantaient *l'Hallel,* ils le répétaient jusqu'au délire. Or, cette œuvre est si profondément construite de manière harmonique qu'elle ne peut pas être répétée. C'est par sa forme que nous découvrons la profondeur de la révérence qu'il faut donner à cette œuvre. Dans la mesure 6-7 nous découvrons ce que nous n'avons pas trouvé ailleurs, quelque chose de différent. C'est là que nous trouvons le texte *que ton nom soit sanctifié,* et le sens des mots est si profond que l'Évangéliste Matthieu utilise un mot grec « Hagios » pour exprimer la « sainteté ». Nous pouvons assigner au jour de dimanche et à l'Église le mot « Hagios ». En outre, on peut dire que dans la mesure 6-7, le compositeur Viorel Munteanu a éprouvé une révélation, c'était le « *HAGIOS* ». L'œuvre entière est un Hagios, mais nous avons remarqué la finesse de l'arrangement en particulier dans ces deux mesures-là. Nous ne pouvons pas aligner une telle création à une autre œuvre pleine de mélismes avec différents tempos et duplications de la voix, avec des ambitus pour mettre en évidence des techniques vocales et des talents de la composition. Le Grand Patriarche Orthodoxe Russe, A. P. Lopuhin, écrivait dans son commentaire sur la prière privilégiée *Notre Père* que « *Notre Père* » n'est pas une prière modèle pour d'autres prières, car elle est pleine de profondeur et inimitable ». Il en résulte la prémisse que cette création est une révélation divine. Nous pouvons dire qu'il y a un parallélisme que les Juifs utilisaient et que le Sauveur nous a laissé dans cette prière toujours comme un Hagios, mais qui diffère de notre poésie. Ce parallélisme dans la poésie hébraïque avait deux formes :

a) le premier vers était énoncé

b) le deuxième vers était expliqué

En appliquant ce parallélisme à l'œuvre *Notre Père,* dans la mesure 8 sur le temps 3, Viorel Munteanu commence à l'unisson sur la note fa, par le texte « que » et ensuite pour « ton règne vienne » le compositeur éprouve cette révélation et sépare le soprano et l'alto du ténor basse. À la fin, dans la mesure 10 on remarque

l'homogénéité et la création de ce parallélisme. Par ces œuvres les compositeurs ont choisi:

a) le vers pour l'énonciation: « que ton règne vienne »

b) le vers pour l'explication: « que ta volonté soit faite sur la terre comme au ciel ».

Cette œuvre contient aussi trois verbes au présent, passé et futur. Les autres œuvres le présentent de la façon suivante: « Donne-nous aujourd'hui notre pain de ce jour ». Le compositeur garde scrupuleusement l'intention de l'évangéliste Matthieu. Dans son livre *Commentaires à l'Evangile de Matthieu*, le Patriarche A. P. Lopuhin fait référence au mot inventé par Matthieu „*epieousios",* en l'absence d'un mot pour remplacer « Pour l'être », ce qui est destiné à l'âme tous les jours, ce qui est de la substance et de la nécessité sans continuité, de la volonté indispensable pour exister. Afin de compléter cette grande révélation, il poursuit dans les mesures 20-21 par une monodie où le verbe est au passé contenant la nuance byzantine d'une finesse qui tend vers un decrescendo que nous ne pouvons pas laisser de côté.

Le compositeur situe le verbe au futur sur une septième grande (7M) commençant par la pédale Ré en basse. L'œuvre *Notre Père* de Viorel Munteanu relève sans doute de la triade « *Sacrée* » et les autres éléments, concertant-religieux ne peut pas se qualifier et être attribués à cette exquise création. De plus, ce compositeur, Viorel Munteanu, reste fidèle à ce genre sacré et renonce à la ***triade égocentrisme - humanisme - mondialisation***, qui tout simplement profane la création sacrée à travers une dissolution qui tend de plus en plus vers une laïcisation de ce grand genre musical. Une autre révélation que nous avons découvre dans cette transition est une forme que les Grecs appliquaient dans leurs œuvres, à savoir : ***Lectio, Oratio, Méditatio, Contemplatio,*** tout cela a un effet de transition que le compositeur Viorel Munteanu a appliquée à cette œuvre sacrée, « *Notre Père* », et qui reste consacrée au sacré, en se détachant complètement du concertant-religieux. Il y a quelques facteurs que nous pouvons associer à la fois au *Notre Père* et à création concertante/religieuse. En outre, il y a des influences qui agissent de l'extérieur vers l'intérieur de l'interprète lors de l'interprétation, mais produisant un résultat dans la réception artistique. Dans la représentation, il faut avoir une fin mathématique: compositeur + interprète + public = méditation lors de la prière *Notre Père.*

La représentation unique, empathique est soutenue par l'interprète de la création *Notre Père,* étant irrépétible et empathique avec le récepteur et le contexte actuel.

Les facteurs externes dominent l'interprète qui chantera *Notre Père,* intervenant sur lui avec une rétention spécifique à la création religieuse.

Les facteurs internes sont la somme des valeurs cumulées, que chaque public doit particulièrement investir lors de la perception de *Notre Père*.

Les facteurs musicaux représentés par le mélodieux révélé et arrangé avec beaucoup de tendresse par le compositeur Viorel Munteanu.

Le mélodieux est lié notamment au chiffrement davidique.

L'axe depuis le Ré au Sol#, présente uniquement dans l'œuvre Notre Père d'Anton Pann dans la vision du compositeur Viorel Munteanu; la tonalité comme élément de départ, selon Viorel Munteanu, Ré mineur, en termes d'imagerie, les couleurs « bleu violet » (Ré) et « rouge » (Fa), forment l'angle et le triangle des aiguilles d'une montre (le cercle de la gauche), jusqu'au Christ, l'axe étant l'arrivée du Sauveur. Et à partir de l'axe de la droite dans le sens horaire, le même triangle marque deux angles de 45 et 90 degrés – fig. 2 – qui a l'origine au centre du cercle et qui maintient le cycle des quintes que nous trouvons dans le chiffrement davidique[2], (McCorkle, Dennis Firth, 2009. *The Davidic Cipher*, Outskirts Press, Inc, Publications, Hartford, Connecticut USA.)
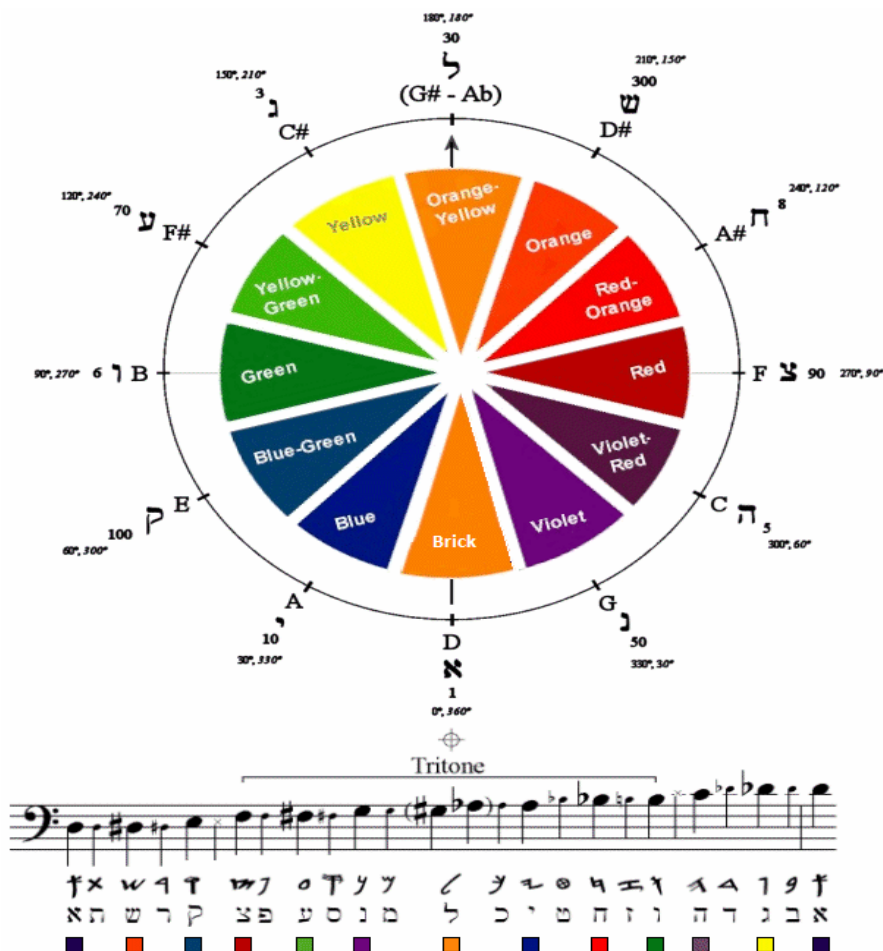
Exemple. 10. *Chiffrement Davidique*

Exemple. 11. *Mesure,* 1

Dans ce chiffrement davidique, le compositeur Viorel Munteanu prend en considération ce qui suit: La tonalité de ré mineur - le cycle des quintes a son origine à la sous-dominante de la tonique. Nous trouvons la même chose dans les œuvres musicales du temple de David. Les accords, les passages, les modulations sont présentes dans « l'imagerie » du temple de Moïse, l'imagerie du chiffrement davidique. Tous les trois triangles représentés sur la figure 2 jusqu'à l'axe du temps sont ceux que le compositeur a utilisés pour l'harmonisation de la création d'Anton Pann. Grâce à une recherche approfondie sur le chiffrement davidique, un lien peut être établi entre ces deux éléments. De plus, le départ et le facteur important qui le régissent sont ceux énumérés ci-dessus. Ce cycle des quintes est basé sur le départ de la sous-dominante et non pas de la dominante, parce qu'il a ses racines dans ces piliers entre **la Sainte et la Sainte des Saintes** qui étaient séparées par quatre piliers énormes. Nous retrouvons dans le chiffrement davidique les couleurs sous-jacentes au départ de l'harmonisation de la prière **Notre Père** en ré mineur, dans la vision du compositeur Viorel Munteanu.

2. Imagerie

Cette, « Imagerie » relève des trois couleurs qui étaient à l'intérieur de la tente de jonction et leur combinaison était à la porte de la tente. *« Le rideau à la porte de la cour de la tente était fait au tendeur en **fil bleu, pourpre et rouge brique** et en lin fin »*. Des dimensions divisées sont utilisées, le résultat de la division entre eux étant 4. Les longueurs des piliers et des groupes de piliers totalisent 5, 10, 15, 20, 25, 30, 35 etc. Celles-ci faisaient partie des dimensions établies. A l'entrée de la tente il y avait

cinq piliers, et à l'entrée située entre la Sainte et la Sainte des Saintes il y avait quatre piliers. Il y avait une différence entre les chiffres et l'importance des chiffres 4-5, raison pour laquelle il n'y a pas d'intermédiaire enharmonique Re#- Mib dans les écrits musicaux.

Chacune de ces notes étaient dans trois états:

le bleu – la suprématie	→	la note LA supérieure, LA inférieure (chantées brièvement)
		LA dure, LA faible (chantées brièvement)
le pourpre – la royauté	→	la note Fa supérieure, Fa inférieure (chantées brièvement)
		FA dure FA faible (chantées brièvement)
le rouge brique – sacrifice du calvaire	→	la note RÉ supérieure,
		RÉ inférieure (chantées brièvement)
		RÉ dure,
		RÉ faible (chantées brièvement)

Références

Le 2e Livre de l'Ancien Testament: Exode. 35; 6, 23, 25, 35; 36; 8, 35, 37**;**38; 18, 23, 39; 1, 2, 3, 5, 8, 24, 29,
Le 4e Livre de l'Ancien Testament : Nombres. 4; 6, 7, 8, 9, 11, 12, 13.
La prière privilégiée *Notre Père* est basée sur deux éléments.

Notre Père pour l'énonciation	*Notre Père* pour l'explication
Notre Père	**qui es aux cieux**
que ton nom	**soit sanctifié**
que ton règne vienne	**que ta volonté soit faite**
sur la terre	**comme au ciel**
donne-nous aujourd'hui notre pain	**de ce jour**
pardonne-nous nos offenses	**comme nous pardonnons aussi à ceux qui nous ont offensés**
et ne nous soumets pas	**à la tentation**
mais délivre-nous	**du Mal**
car c'est à toi	**qu'appartiennent :**
le règne la puissance et la gloire, Amen.	**aux siècles des siècles**

Si la représentation invite tout le monde à une méditation à long terme, elle envisage de pénétrer le contenu du *Notre Père*, par les facteurs qui ont influencé le compositeur, mais il faut aussi tenir compte de la capacité du regard public. Il y a des compositions du *Notre Père* qui ont de la vie et de l'essence par le message

esthétique et qui ont de l'importance et de l'existence par la composition, nous avons trouvé les deux éléments dans le *Notre Père d'Anton Pann*, par l'harmonisation du compositeur Viorel Munteanu.

3. Caractéristiques d'interprétation

L'œuvre **Notre Père** n'aura pas un **phrasé** fixe, mais il deviendra variable selon la sensibilité, l'intensité et l'expressivité. Cependant, il se façonnera selon le tempérament contextuel de l'interprète, l'intuition, la respiration, la technique et l'habileté du chanteur. Lorsque de l'interprète chantera la création **Notre Père** à travers un tempérament personnalisé, la récupération de la phrase pragmatique sera démontrée par les nuances de la phrase. Il fournira une interprétation de l'expressivité musicale. Il y a beaucoup d'autres éléments que nous exposons, pour être utiles dans l'interprétation de la création. Rendre efficace l'acquisition d'une grande richesse de la technique vocale se traduira par une énorme quantité de travail, l'étude individuel et la combinaison de la **Personnalité**.

4. Personnalité

La Personnalité combine les traits ci-dessus avec les traits particuliers, individuels, avec des motifs, des modèles et un comportement qui caractérisera l'interprète. Tout cela va sera montré par: l'aptitude, le tempérament et le caractère. Il y a plusieurs façons qui varient de l'interprète à l'interprète, en ce qui concerne la recherche et l'analyse de la personnalité de l'interprète. Nous énumérons certains d'entre eux: *la maîtrise de soi, la technique, l'expérience, l'originalité, la personnalité et le caractère psychologique*.

　　　Nous pouvons confirmer que toute intuition de l'interprète se manifeste par le comportement de l'acte interprétatif et par la touche unique de l'ego, résultant ainsi l'essence de la personnalité de l'interprète. Concernant la personnalité, l'interprète précédera l'acte d'interprétation, qui est l'action de l'écriture de composition par sa représentation, il passera par le filtre de l'imagerie, comme cela tend à se comporter au niveau de la perception des récepteurs, qui participent à l'acte de la représentation et concluent le style personnel de l'interprète. Seule une interprétation correcte et personnalisée (pas copiée ou imitée) du **Notre Père** peut devenir authentique. Sinon, tout est perdu dans le néant.

　　　Cela va créer un résultat de l'expressivité, non pas à travers le fruit d'un enseignement de la technique vocale, mais à travers l'expérience inébranlable du répertoire. Cependant, nous supposons que l'interprétation du **Notre Père** est un complément heureux au créateur, et nous concluons que ces conditions sont indispensables pour obtenir un résultat, quand ce cercle empathique - hélicoïdale (un

message esthétique: émetteur - voix - récepteur) sera accordé selon les énergies transmises et exprimées par les récepteurs qui percevront l'interprétation qui tend à la perfection. En termes de interprétatifs, les **Aptitudes** sont de deux sortes: aptitudes particulières trouvées dans le théâtre, la musique et les beaux-arts et aptitudes artistiques qui sont basées sur un talent individuel natif et des spécificités anatomiques et physiologiques, à améliorer par la culture, entrant dans le plus riche niveau de la recherche individuelle[2].

5. Caractère

Le caractère de l'interprète lors de l'interprétation du *Notre Père* sera remarqué par la somme de ses traits dans l'acte d'interprétation avec le dynamisme intérieur, qui montrera le caractère stable ou instable de celui-ci, ayant des conséquences héréditaires, descendantes, manifestées tôt ou tard dans son comportement. Un traité intéressant nous montre le tempérament composé et analysé par C.G. Junk et complété par Le Senne (1875-1961). Ceux-ci font une classification des individus selon *l'attitude, le jugement* et *la perception*. *L'attitude* résultant de la compréhension et de l'énergie d'un sujet orienté vers les récepteurs ou le monde extérieur. *Le jugement* peut être logique ou émotionnel. *La perception* concerne la présentation (le sentiment) et sera axée sur l'intuition.

   Le caractère est un ensemble de traits avec des qualités spécifiques, exprimées qualitativement par l'activité interprétative et stable. Les traits de caractère sont motivés par le comportement humain de l'interprète et peuvent être suivis tout au long de l'interprétation du *Notre Père*, à condition que les manifestations soient constantes. Au début de ma carrière artistique, en termes de musique religieuse, je ne me suis pas rapporté à l'œuvre *Notre Père*.

   L'étude approfondie a exigé un changement de perspective dans l'approche de ce sujet qui ne peut être trouvée dans le répertoire habituel. La prière composée par Anton Pann, avec l'arrangement choral ou instrumental du compositeur Viorel Munteanu, repose sur des éléments fondamentaux, qui ont contribué à changer la perception:

- Garder la ligne mélodique d'Anton Pann, présente dans la 1ère voix dorique.
- La musique byzantine inclut huit voix, dont les quatre premiers (1,2,3,4), sont considérés authentes et les autres quatre (5,6,7,8) plagaux.
- La 1ère voix dorique relève du genre diatonique, tout comme la 4e voix et leurs plagaux 5 et 8.

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[2] R. Meili, *La Structure de la personnalité*, Paris, Édition de l'Université de Paris, 1963, p. 344.

- L'imagerie de l'harmonisation de l'œuvre dans le diatonisme byzantine forme l'arc-en-ciel harmonique, contrairement à celui de l'ouest, s'individualisant aussi au niveau théorique.
- Le tempo et le mouvement qui prend des différentes cadences, grâce à la 1$^{\text{ère}}$ voix et le tempo des stichères générant la formule mélodique modale.
- Le tempo des stichères maintenu par le compositeur est un tempo qui nous donne du calme dans cette harmonisation et aussi la possibilité de développement ornemental avec une riche cantilène.
- L'harmonisation comporte certains moments où le compositeur Viorel Munteanu, dépasse le cadre de l'octave, soulignant ainsi dans la ligne des voix alto, ténor, les mots suivants: *Père, cieux, sanctifié, faite, comme au, ciel, terre, offenses, délivre-nous.*
- Le compositeur utilise dans l'harmonisation les deux schémas modales qui opèrent dans la voix dorique: - tétracorde + pentacorde; 4 (Ré - Sol) + 5 (Sol - Ré) pentacorde + tétracorde; 5 (Ré - La) + 4 (La - Ré).
- Le mélodieux de l'harmonisation des stichères, de chaque syllabe du texte correspond à une époque, celui-ci portant le bagage *post-byzantine,* ayant aussi des aspects *slaves* des messes solennelles des fêtes, tels que: « Doxastarion abrégé » (expliqué par Hurmuz Hartofilax et Grigore Protopsaltul) dans les manuscrits de la Bibliothèque Nationale de Grèce chapitres 707, 708, 709.
- La ligne de la voix de basse dans cette œuvre – l'ethos de l'harmonisation.
- Les nuances de cette œuvre – la luminosité de l'imagerie.
- Le texte de la création représente la relation entre la musique byzantine et le sacrement de l'icône byzantine.
- Les prêts de structures modales d'un mode diatonique (Do-Ré-Mi-Fa-Sol-La) sont présents dans l'harmonisation composée par le compositeur Viorel Munteanu, au mode chromatique; 6, (La-Sib-Do#- Re), une oscillation structurelle des modes des psaumes.
- Le risque de laisser de côté cette vaste harmonisation chorale entraînera une perte ecclésiale, en échange de l'autonomisation artistique concertante.

6. Conclusion

Perception esthétique – **Nous pouvons percevoir *Notre Père* de façon religieuse à travers l'esthétique**? Nous pouvons apercevoir l'esthétique - **Réussissons nous apercevoir les valeurs des compositeurs par rapport à la prière *Notre Père*?** La vertu d'identifier l'original – **Le moment de la consécration - révélation dans la prière *Notre Père*!** Un intérêt et une motivation – **La délimitation entre le concertant et le religieux, l'appel à la motivation!**

Le sentiment esthétique – **Retour aux racines de la musique byzantine.**

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Modern Music Therapy – Between Art and Science

Fulvia Anca CONSTANTN[1]

Abstract: *During time, music found its way not only as art, but as science as well. From the great composers to modern electronic music, the science behind it affects us neurological. Therefore, music becomes involved in therapy successfully. As music therapy it was continuously diversifying its techniques and methods of application it became itself seen both as an art and as a science. But although practicing music therapy showed effects, these were hard to be quantified through quantitative methods. The new research directions in the field of music therapy brought up apart from the medical instruments nuclear technology for diagnosis, and recording and measuring equipment of the body's reactions to music. It was found out in which way music affects different areas of the brain, what happens in the body during an audition or a playing session, what reactions we have to a certain type of music and to a musician, and the importance of analyzing the vibrational frequencies of sounds.*

Keywords: *art, music therapy, science, technology*

1. Introduction

Undoubtedly, music therapy has gained recognition and global development. Results obtained from various scientific research both quantitative and qualitative have demonstrated its usefulness in medicine, psychology or education. This paper, far from being complete and pretentious is an overview of the elements that place music therapy between science and art. Starting with the definition and usefulness of music therapy, continuing with the research and application worldwide, music therapy is proved to be part of science, the artistic part is just bringing up the emotion. Music therapy uses various methods to investigate the brain activity, the reaction of a person's body while listening to music, thus to measure the effects of music.

2. Is music therapy art or science?

Music, and then its use for therapeutic purposes, has grown important in time. From the nineteenth century religious groups and musicians playing music in the hospitals after the World War II we have at present the profession of music therapist – a music therapist educated, fully accepted and licensed. Music therapy involves

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music, involves psychology and, also, involves medicine and a scientific knowledge about physical laws of sounds and their effects on living organisms. For example, the Romanian scientist George Constantinescu foresaw the therapeutic properties of sounds on the structure of the human body demonstrating that sounds first act on mind and then they have a relaxing and stimulating effect on the whole body.

Other studies prove the influence of music's elements: rhythm, harmony and sound characteristics: height, duration, timbre at the intellectual, affective and instinctual levels (Iamandescu, 2004). It has been shown that at cognitive level, classical music, chamber and opera music affects people with high intelligence levels that have developed logical-mathematical thinking and spatial views, and not necessarily of a strong musical culture, since intellect is influenced by harmony and orchestration. At emotional and instinctual levels we are more influenced by melody and driven by rhythm.

Music not only positively influence the mental status of patients by reducing stress, but also help curing diseases by treating physical pain. Dr. Daniel Levitin has studied the bond between music and neuroscience and discovered that music improves the immune system functions and often has a stronger effect than the prescribed medication in reducing anxiety before an operation. He showed that listening or playing an instrument increases the body's production of immunoglobulin and antibody cells and enhances the effectiveness of the immune system. Music also reduce the level of the stress hormone cortisol, which makes it associated with relaxation, helps coordinate movements, stimulate memory, regaining self-confidence and social adaptibility. "Music influences the brain, mind, thoughts and spirit," he says (Levitin 2006, 19).

Music can be seen as a bridge between science (mechanical sound waves), medicine (medication) and art (creation). Therefore, research studies are made in psychiatry and neurology, in psychology and music. The results converge to recognize the influence of music. Each brain hemisphere is responsible for an action, if the left side is responsible for the orientation in space, coordination and it takes "musical sense," the right side of the brain is related to emotion, musical expression, tone, improvisation and creation (Atanasiu, 2003).

So, what is more important in music therapy the scientific part or the art one? My honest answer is both. If the science of music include techniques of "writing" music, techniques of performing music (e.g. Schenkerian analysis), musical acoustics, physics of sound, the "math" of music, the artistic part involves the individual contribution in performing, the form of self-expression, creativity, feeling, vision, and expressivity. The therapeutic effect of music comes from all characteristics. For example, minor-major alternation directly builds tension and relaxation, although major tone is bright, vibrant, energetic, optimistic and minor tonality is sad and depressed, but the interpretation arouses more or less strong feelings. (idem) Music therapy is definetely a creative, expressive therapy using music and all of its facets - physical, emotional, mental, social, aesthetic, and spiritual.

Researchers from the University of Kansas were developing a system to measuring values of emotions produced as a result of listening to music. It was called GEMS (Geneva Emotional Music Scale) which includes 36 characterization

in terms of emotions. The final result of research concluded that, in general, people enjoy melodious music, pleasant and less noisy. (Anderson et al., 2011) It was nothing said about the quality of interpretation, but I can really find it important. No doubt, two works can sound totally different, they have a different sound timbre due to interpretation. In other words, a musical work is identical to another if the two works are in essence, in terms of "sound", indistinguishable. There are several versions of the "work," either instrumental music or a song, and we do not mean variations in composition, but of interpretation. All interpretation could be correct, though some of them are more expressive than others and touch the listener creating more emotion (Stock, 2010). Thus, music has an effect not only in changing the mood or in bringing up emotions, but in healing as well. In case of serious illnesses, such as cancer, music therapy have become a tool that induce a state of peace and inner calm. I only mention here the therapy called "magic" practiced with a good sounded quitar. Is a method that really works and the explanation lies in the way the sounds are perceived. To each chakra corresponds a certain sound/ frequency. In a hold position, comfortably lying down, place the guitar on the affected area and pinch the rope playing the note connected with the disease for 15 minutes - for the abdomen area it should be pinched E, for vitality C, for sexual energy D, for the heart F, for dynamics G, for a strong mental A, and for spirituality B. No matter how simple it may seem this music therapy that could be applied to one self, it was shown to be effective (Achim, 2001).

3. New directions of research

The new research directions in the field of music therapy include new diagnostic technologies at the neuronal level and I refer to nuclear technology for diagnosis and to recording and measuring equipment. It is one more proof of the scientific part of music therapy. First category includes:

- *Computed tomography* (CT) equipment that uses X-rays to create detailed pictures of structures inside the body. During the test the patient is lying on a flat surface attached to a scanner that sends pulses of X-rays to the part of the body that wants to be investigated.
- *Functional magnetic resonance imaging* (fMRI) to study the brain. With the help of fMRI equipment it is showed the effect of music on different interneuronal connections.
- *PET scan* (positron emission tomography) is used for diagnosis, early location, staging and evaluating the effectiveness of the therapeutic management of neurological disorders such as Alzheimer's disease, Parkinson's disease and epilepsy.
- *A single proton emission computed tomography* (SPECT) brain scanning is an imaging test similar to an X-ray showing a three-dimensional image. By injecting a substance called radiopharmaceutical (or a radioactive tracer) are emphasized certain brain areas whose images will be taken. These images show blood fluency in parts of the brain and the areas that are more or less active.

 As recording and measuring equipment used in music therapy there are:

- *BioRadio* - a wearable medical device (low weight and cordless) with programmable recording and transmission of different combinations of signals.
- *EEG Crystal* and *Crystal-Sleep* are medical devicesstill in testing and accreditation that record the heart rate during sleep. Human physiological configured data can be transmitted to a computer via Bluetooth or stored in memory. It is used in music therapy where the changes recorded after a music therapy sessions active or receptive.
- *MindWave* offered by NeuroSky. It's a professional set with an EEG headset that can be used at home and includes the "neuro-feedback" software which allows the measurement of concentration and relaxation. Quality and reliable sensor (chipset TGAM) of helmet measures the electrical activity of the brain by receiving read brainwaves and transfers the data via Bluetooth to a computer, smartphone, tablet or laptop. After hearing a fragment / piece of music recorded average value of frequency is being made a qualitative estimation of the test. (Low frequency - relaxation, high-frequency - concentration, attention). All these values can be refined in LabVIEW to get an accurate result.

4. Conclusion

In conclusion, music therapy is certainly a subject of research in medicine, in psychology or music and new discoveries will follow. One thing is certain: music act on us through its art. It is proven in a scientific way. We just have to be perceptive, to be opened to the sounds of music;s vibrational frequencies. And even the given fact is that music therapy is a subject of scientific research, in the middle we have the *man* - creative and bright, the *creator* and the *performer*, the *scientist* and the *artist – heart, brain* and *soul* all together.

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Musical aspects of George Cosbuc's Poetry (150 years from his birth)

Petruța-Maria COROIU[1]

Abstract: *This paper aims to reflect (at the musical level too) the special sonority of George Cosbuc's poetry, 150 years from the birth of this national poet. We will provide relevant poetic and sonorous examples, and offer data from a rarely performed analysis concerning the semantics of the poetic verse and its musical aspects.*

Key-words: *music, poetry, semantics, expressiveness*

1. Preliminary considerations

"Theories about beauty and art are known in Chinese, Indians philosophers writings, but especially in the Greek ones" (Arsenescu 2004, 5) and the connection between music and philosophy are millennia old. In the spirit of this tradition we continue a personal research on the sound reference in the poetic text. Romanian poetic universe has this year a landmark in the birth anniversary of George Coșbuc, described particularly shortly after his departure into eternity: "Coșbuc's poetry contains the deep wisdom of simple people who, over the drama of death, has the supreme resignation coming from the same ethnic tradition of Miorița" (Gyr 1943, 1).

George Călinescu saw him in a professional, critical perspective: "poeziile sale, fără colori deosebite, încântă prin spectaculosul folcloric și sunt un fenomen literar turburator prin bătranețea ghicită, țărănească "[2] (Călinescu 1982, 210). Coșbuc „a fost considerat poetul țărănimii, cântărețul frumosului real în viața țăranului român"[3] (Goga 2004, 19).

The aim of this paper is to reflect (at the musical level) the special sonority of George Cosbuc's poetry, 150 years from the birth of this national poet. The paper will provide relevant poetic and sonorous examples, and offer data from a rarely performed analysis concerning the semantics of the poetic verse and its musical aspects.

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[2] "his poems, without special colors, are so special by the spectacular folklore; they are a literary phenomenon through the wisdom of peasant"
[3] "Coșbuc was considered a poet of the peasantry, the beautiful singer of their real life"

George Coşbuc is one of the classical poets of the Romanian literature, literary critic and translator, member of the Romanian Academy since 1916. George Coşbuc emphasized the human personality, its evolution in an authentic peasant world, being a precursor of the populist movement. If other authors of that time favoured the idea of landscape, of natural beauty, Coşbuc focused on the solar, idyllic side of the Romanian peasant's soul, insisting on the human being.

2. Theoretical perspectives

From the point of view of the prosody, he left a distinctive mark on the Romanian literature, being a special artisan of this poetic dimension: he used a wide range of meters and rhythms, from those of the popular poetry to the terza rima. As translator, George Coşbuc produced a complete version of Dante's work, Divina commedia – which shows his unique erudition in the Romanian cultural landscape. George Coşbuc has the great merit of introducing genres of oriental poetry (such as the ghazal) in the Romanian poetry.

He was the eighth of 14 children in the family of the Greek Catholic priest Sebastian Coşbuc and of Maria, the daughter of the Greek Catholic priest Avacum of Telciu.[1] He spent his childhood in Hordou, in the mythical universe of the village, surrounded by his mother's fairytales. He received the first elements of his education from the peasant Ion Guriţă, from a neighbouring village, about whom Maria Coşbuc heard that "he knew stories". From the old church singer Tănăsucă Mocodean, Coşbuc learnt to read when he was only five years old.

3. Analytical perspectives

We have studied on other occasions the auditory resonances in poetic, religious texts with metaphoric and semantic load, full of poetic or mystical symbols. In George Coşbuc's work, these references to active auditory elements are more frequent than in other cases (especially if we compare him with other great Romanian poets. A few examples highlight this fact: in his poetry *Noapte de vară* (Summer night) there are references to noises produced by turning carts, young lads and herds:

NOAPTE DE VARĂ (1893)	SUMMER NIGHT
Care cu poveri de muncă	Carts with work loads
Vin încet şi scârţind;	Come slowly squeaking;
Turmele s-aud mugind,	You can hear the herds mooing,
Şi flăcăii vin pe luncă	And the lads coming from the plains
Hăulind.	Whistling.

In another fragment of the same poem there are musical resonances of the poetic lyrics:

Şi, cu poala prinsă-n brău,	And, with the lap of their dresses at their waist,
Vin cântând în stoluri fete	Young girls come singing
De la grâu.	From the wheat crops.

...De la gârlă-n pâlcuri dese	...From the brook large bands
Zgomotoşi copiii vin;	Of rioting children come;
Satul e de vuiet plin;	The village is full of noise;
Fumul alb alene iese	The white smoke slowly rises
Din cămin.	From the chimney.

Several stanzas later, George Coşbuc includes rhythmic valences in his lyrics, expressed by the rhythm of the waves; the figure of speech is preceded by references to one of the metaphysical musical instruments: the bell.

Ca un glas domol de clopot	Like a gentle bell song
Sună codrii mari de brad;	The fir trees ring;
Ritmic valurile cad,	The waves fall rhythmically,
Cum se zbate-n dulce ropot	As water slowly bursting
Apa-n vad.	In the riverbed.

In the same poem, Coşbuc exploits poetic notions related to sounds and noises (musical or natural), as well as those related to silence, peace (different concepts in his poetry, but also in music semantics):

Dintr-un timp şi vântul tace;	After a while even the wind is silent;
Satul doarme ca-n mormânt-	The village is quiet like a grave-
Totu-i plin de Duhul Sfânt:	Everything is full of the Holy Spirit:
Liniste-n văzduh şi pace	Silence in the sky and peace
Pe pământ.	On earth.
(...)	(...)
Dar din ce în ce s-alină	Slowly the noises in the village
Toate zgomotele-n sat,	Die down,
Muncitorii s-au culcat.	The workers have gone to bed.
Liniştea-i acum deplină	The silence is now complete
Şi-a-nnoptat.	And it has grown dark.

...Şi prin satul adormit	...And through the sleepy village
Doar vrun câine-n somn mai latră	Only some dog barks in his sleep
Răguşit.	Hoarsely.

Other such poetic references can be encountered in the poem CRĂIASA ZÂNELOR (The Queen of the Fairies), in which silence protects certain secrets of very pure angelic and childish universes:

(...zânele) uşoare, ca de neguri, fug	light fairies ran, like from a mist,
Prin liniştea adâncă.	Through the deep silence.

In the poem MÂNIOASĂ (Angry Woman), Coşbuc brings forth the metaphor of the lover's voice, which seems to resonate with the nightingale's elaborate song:

În privighetori să-mi pară	The nightingale's song resembles
Glasul Linei că-l ascult.	Lina's voice.

George Coşbuc's creation includes many poetic metaphors which hide the elements of the auditory sonorous universe; the poet is very sensitive to incentives of this kind, which shows once again the depth of his poetic thinking and expression. For example, his poem NU TE-AI PRICEPUT (You did not understand) talks about the metaphoric cry of grief as poetic image of loneliness, of lack of resonance of his message to his lover.

Şi plângea durerea-n mine	And grief cried in me
Că tu nu te-ai priceput.	Because you did not understand.

The same poetic phenomenon can be observed in the poem CÂNTECUL FUSULUI (The Spindle's Song), in which the song is a metaphor for the loneliness of the girl who spins the spindle:

Eu mi-am făcut un cântec	I wrote a song
Stând singură-n iatac-	Sitting alone in my room -
Eu mi-am făcut un cântec,	I wrote myself a song,
Şi n-aş fi vrut să-l fac.	Although I would not have wanted.
Dar fusul e de vină	But the spindle is to blame
Că se-nvârtea mereu,	Because it keeps on spinning,
Şi ce-mi cânta nainte	And what it sang to me
Cântam pe urmă eu.	I then sang to myself.

The spindle takes over – in an imaginary song – the pain of the girl who spins alone, thinking about her loved one; music plays, in this case, the same role as the myth of Margareta at the reel (subject who is the source of many cult literary works):

Şi-ngrop în palme capul	To bury my head in my palms
Şi-mi cânt amarul tot.	And to sing all my grief.

Am stat la roata morii,	I stood at the mill wheel,
Şi roata umblă des,	And the wheel kept on turning,
Şi roata morii cântă	And the mill wheel kept on singing
Cuvinte cu-nţeles.	Words full of wisdom.
...	...
Şi-am mers pe lunci, dar jalnic,	And I walked through plains, but sad,
d-a lungul peste lunci,	across the plains,
Cum plâng şi cântă toate!	How everything was crying and singing!

Another representative creation from this point of view is also FATA MORARULUI (The Miller's Daughter), a poem in which the poetic lyrics convey the tension of the hero's longing under the form of a metaphor concerning the art of sounds:

Sub plopii rari apele sună	The waters sound under the poplars
Şi plopii rari vâjâie-n vânt,	And the rare poplars swing in the wind,
Iar roata se-nvârte nebună!	And the wheel turns like mad!
Eu stau la covată şi cânt,	I sit by the kneading trough and sing,
Dar singură nu ştiu ce cânt,	But I do not know what I sing,
Şi-n ochii mei lacrimi s-adună.	And my eyes fill with tears.

The auditory elements which contribute to the story, the narrative context, are also constant elements of George Coşbuc's poetry: in the poem NUNTA ZAMFIREI (Zamfira's wedding) we find numerous sonorous characterizations of the wedding guests arriving to the event:

De cum a dat în fapt de zori	As soon as it was daybreak
Veneau cu fete şi feciori	Girls and boys came
Trăsnind rădvanele de crai,	In noble carriages,
Pe netede poteci de plai.	On smooth roads.
Prin vulturi vântul viu vuia,	The wind blew lively through the eagles,
Vrun prinţ mai tânăr când trecea.	When a young prince passed by.

There are rare direct references to proper musical manifestations, but they are especially eloquent when they occur, betraying the poet's particular attachment to the musical dominant; the poem NUNTA ZAMFIREI (Zamfira's wedding) reminds us of wedding music, but also of folkloric authentic music:

Şi ca la mândre nunţi de crai	Like those from proud noble weddings
Ieşit-aşn cale-ales alai	Elegant entourages crossed our path,
De sfetnici mulţi şi mult popor	Made up of many advisers and people
Cu muzici multe-n fruntea lor;	With music at the fore;

Şi-n vremea cât s-au cununat	And when they married
S-a-întins poporul adunat	The people gathered there
Să joace-n drum după tilinci:	To dance to the whistle song:
Feciori, la zece fete, cinci,	Ten girls for five boys,
Cu zdrăngăneii la opinci	With bells at their feet
Ca-n port de sat.	As if in national costume.
Trei paşi la stânga binişor	Three steps to the left
Şi alţi trei paşi la dreapta lor;	Three steps to the right;
Se prind de mâini şi se desprind,	They hold hands and then they let go,
S-adună cerc şi iar se-ntind,	Form a circle and then separate,
Şi bat pământul tropotind	And pound the ground
În tact uşor.	On an easy rhythm.

4. Conclusions

"The main purpose of art is to introduce auditors into a world of feelings; some of them escape by the control of rationality" (Mos, 2008, 55): in terms of current research (part of a broader research, that concerns us for a long time), we try to highlight certain sonorous aspects not direct related to Cosbuc's poetry, establishing bridges with musical art.

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Choosing the right music – an important step in music therapy

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Abstract: *Whenever it comes to finding the right music for a music therapy session, music therapists find themselves overwhelmed by the numerous possible choises, though asking themselves which one is the most appropriate and with the best results. The aim of this paper is to investigate the influence of music on people, and to find ways of facing the challenge of choosing the right music for each individual. Starting with the fact that listening to music is predicting the personality, is increasing the creativity and is improving our motor and reasoning skills, being the centre of the therapeutic process, we find challenging the method of choosing the music although, nowadays, the new technology is of great help in making the choice.*

Keywords: *choice of music, music therapy, sound*

1. Introduction

Music therapy is a therapeutic program using music to accomplish relaxation, pain and stress release and even healing. The recognition of the therapeutic value of music is based on scientific research made on two directions: on neurological, physiological and psychological research, and on the knowledge and analysis of the characteristics of music and sounds used in music therapy treatment.

Music is used as inherent element in a system that includes music, client and therapist (or educator.) Both, the music therapy method and the choice of music are adapted to the levels of functioning and accepting of the client.

To design the perfect playlist for a music therapy session requires creative sensibility and knowledge of music, an empirical understanding of the role of music within therapeutic work and respect for the precise structure of scientific procedures of therapy and medicine. It is known that music could influence people's emotional response. It is also known that music increases communication between the parahippocampal cortex, which has been associated to memory and the visual cortex, responsible for complex visions and visual attention. For example, a deep

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and heartbreaking music lower the level of joy and happiness while a happy, joyful music favors it; a repetitive song or music that is too familiar could reduce the ability to have a new experience bringing out memories of an experience already there. But those memories could bring an experience of success or pure joy, so by just hearing a few notes, the memories and feelings wake up and change to the pleasant mood once had. Music, as well as lyrics, if there is the case, becomes a symbol associate with emotions and/or situations (Sloboda, 1999).

Moreover, the characteristics of music are of importance in choosing the right music and so is the endeavor of it. One of the first questions a therapist is asking himself when choosing the music is: "*Why do I need the music for? Is that just for relaxation, for meditation in the beginning of the session, or it has a precise therapeutic scope?*" No doubt, during a therapeutic session either one of these reasons could be right at different moments, so the list should include diverse music for each one of the clients.

2. Literature Review

Music is seen as energy diversified in multiple forms, an expression of spirit and thoughts, an amalgam of sounds arranged in harmony, a "voice of spheres" according to Pythagoras. The sounds of music are acoustic vibrations defined by three aspects: the *physical* aspect - the vibrations produced in nature and their propagation to the body through the auditory organ that acts independently of human consciousness, the *physiological* aspect meaning the reception and transmission of vibrations towards the central nervous system where is transformed in sensation, and the *psychological* aspect, the one found inside the human being, in his affective and emotional conscience.

Since the nineteenth century, scientists have measured the physiological effect of music on certain diseases noticing changes on the respiratory level, on the psychiatric and psychological affects, and on cardiac and arterial pulse. Certain music was calming, took away hard pain, was improving the health and changing the mood while other music was quite contrary (Iamandescu, 2004). *What is the basis of the health improvement?* It was shown that the health improvement going next to healing is due to resonance, the penetration of the sound waves into the body where they produce vibrations helping to restore and strengthen it. Music, as Caycè said in his readings, should be „leading to self-healing first, and, then, to heal others" (Koechlin of Bizemont, 2005).

Research studies of the twentieth century opened a new path that gives unlimited access to music inventiveness increasing the role of human individuality, his creative capacity and his openess to new ways of relaxation and healing (Sacks, 2009). There are examples of scholars and artists that lack senses like vision or hearing who develop themselves up to worldwide recognition.

Convinced of the help given by music, another question comes into account. „*How important is the way of producing the music, therefore the sounds? Should we choose the music looking up to it?"* We distinguish between music of nature, human voices, instrumental music, sounds of the planet and universe. All of these sounds could be heard/listened separately or in different combinations and they all have an effect on human body. We think that the answer implies more than a scientific research, it is a combination of science and personal affiliation to one music or another. Given the fact that everything that exists is vibration just listening to the great songs of nature, for example, to the noise of water - waves, waterfalls or rain that fall rhythmically, we feel at ease getting relaxed and in good mood. The scientific explanation of the relaxation given by the water sound is that it is a low-frequency sound, audible to human ears as soothing and extremely pleasant.

The musicality of human voices is bringing up emotional reactions (from pleasant to harsh and disturbing), and so it is instrumental music that, apart from a physical reaction, could realize a symbolic relationship between music and mind. Moreover, each note has a specific vibrational frequency that affects certain areas of the human body or determine certain reflexes in it. For example, A is used in disorders of balance and paralysis, B for glands and metabolism imbalance as well as in nerve disorders, C is used for disorders connected to blood, D related to breathing disease, E is used in liver and gastrointestinal diseases, F in colds and allergies, and G for throat inflammation, eye disorders, skin diseases. Also, the timbre of the instrument is of importance giving the fact that, for example, percussion is noisier and is producing music with an impact on vitality, bells and gongs give a solemn atmosphere and help in relaxation, harps are associated with piety and meditation, wind instruments "spread" energy, violin influences the capacity of thinking and organizing, so on.

3. How to choose the right music

In music therapy, the most important role belongs, of course, to the music therapist and, undoubtedly, to his education both in psychology and music. If there is truth in the fact that any kind of music that affects emotionally has therapeutic attributes (even if it is a placebo effect) then why we are not encouraging clients to listen to "ideational-affective" music, music to stimulate his imagination and creativity, to offer him emotionally confort and to restore suppleness of thinking? Although it will be ideal, same music doesn't work for all people, so therapists should have a list of music for each client.

In preparing the list music therapists study the client's responsiveness to music:

- Responsiveness to music in general - The music therapist is considering a wide range of answers that shows the state of relaxation, pleasure, stimulation of the imagination, but also anger, boredom or anxiety.
- Responsiveness to a particular genre of music.
- Increased customer confidence in the potential benefits provided by music therapy .
- Data about the client's responsiveness to music in various situations/ contexts of life: listening to music in family, personal history regarding contact with music.
- Data about the customer's musical culture: music education, the use of CDs or cassettes, ways of listening to music, favorite genres, composers, singers, bands, songs.

As we said before it is preferable that in the dissemination of music therapy to avoid pieces that the client knows very well, as it can occur saturation and the rejection is not desirable in the therapeutic process. Based on the given music test and on the medical and psychological records, the music therapist should evaluate the case, and with the objective in mind he should choose the music/ songs that will be used during the music therapy sessions. We note here the difference existing between a psychologist - licensed music therapist and a a music therapist whose job description counts less responsabilities.

Other questions are asked at this moment: *Does the client like/ accept the music or not? Is the music good for the client?* We are talking about music in the right tonality, for example, we cannot "match" a depressive person with a very sad music, or a music written in a minor tonality. It is also possible to look to the frequency spectrum of the music and at the music characteristics: sound, timbre, rhythm, harmony, and not the last, we could verify if the music works by monitoring and measuring the client's response with the new devices available (BioRadio, MindWave, so on.) If the client is a child, the therapist should be careful if the song is age appropiate, if it is repetitive, if the song/ music address the skill he wants to work on.

We recommend a decalog to be followed by the music therapist during sessions:

- Conduct the therapy professional, music is an instrument of work.
- Don't be intrusive, although never forget that the client comes to you because he needs you.
- The preferred music is not necessary the music the client needs – give the client what is best for him.
- Don't listen to extremely loud music, or only to sad, quiet music – music must inspire the joy of life.
- Be careful at the words, if the case, they have their own frequency.
- Have an empirical understanding of the role of music within the therapeutic work.

- Find out the degree of emotionality of the client - he gives emotional responses to the music (e.g. peacefulness, hapiness or tension.)
- If it is possible combine music therapy with other therapies such as dance therapy, aromatherapy, dramatherapy and chromotherapy
- Look for the right characteristics in music: optimism – major tonality, sadness - minor tonality, harmony, timbre, rhythm, so on.
- Test the music for frequency and effect – use the new available technology**.**

An important study for marketing and music industry was conducted by North, Desborough and Skarstein from Heriot-Watt University. The study involved 36,000 subjects from around the world being tested to identify the link between their own personality and the musical preferences. For three years, subjects of all ages from different countries around the world participated to this complex study.They were asked to respond to several personality tests, thus revealing their musical preferences. The study findings were following:

- Blues fans have high self-esteem, are creative, outgoing, gentle and at ease
- Jazz fans have high self-esteem, are creative, outgoing and at ease
- Classical music fans have high self-esteem, are creative, introvert and at ease
- Rap fans have high self-esteem and are outgoing
- Opera fans have high self-esteem, are creative and gentle
- Country and western fans are hardworking and outgoing
- Reggae fans have high self-esteem, are creative, not hardworking, outgoing, gentle and at ease
- Dance fans are creative and outgoing but not gentle
- Indie fans have low self-esteem, are creative, not hard working, and not gentle
- Bollywood fans are creative and outgoing
- Rock/heavy metal fans have low self-esteem, are creative, not hard-working, not outgoing, gentle, and at ease
- Chart pop fans have high self-esteem, are hardworking, outgoing and gentle, but are not creative and not at ease
- Soul fans have high self-esteem, are creative, outgoing, gentle, and at ease

4. Conclusion

Choosing the right music is challenging for a music therapist. Sometimes it is hard to make a list that works for the client right away, so it is important to don't give up on choosing the "right" music and try again. Could be several "wrongs" before the "rights." There is not a recipe for all clients, what works for one, not necessary works for the others. Though, as long as the music therapist is engaged in the

process and has the necessary abilities and education, choosing the right music for the client should be successful.

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Recovering a mythical time.
The Opera-fresco "Steps of History" by Mihai Moldovan

Luminiţa DUŢICĂ[1]

Abstract: *This study aims to approach the atypical lyrical genre - **opera fresco** - (**Steps of History**) in Mihai Moldovan's vision and to systematize certain original elements of language, through which the composer reveals to us a world of archetypes and, implicitly, of the history of the Romanian people. During the eleven frames, the composer makes use of a chromatic modal language, of neo-baroque architectures (fugue, canon, passacaglia) or free architectures, geometrical chord structures, textures based on the permutation principle at the cellular level, repetition with the filling of the voices along the way, dense dynamics and a diverse palette of tempos. The composer takes a full advantage of the timbrality of the voices and of the soloist instruments, of the mixed choir and of the entire apparatus of the orchestra, creating contrasting sections, where he sometimes reenacts the atmosphere of the national ancestral traditions. Having a real dramatic sense and being an eternal lover of the authentic folklore, Mihai Moldovan climbs the stairs of history, describing through his music the disturbing story of the Romanian people, faithful in the light of new horizons, which seem to be born from Brancusi's Endless Column.*

Key-words: *opera-fresco, archetypes, Mihai Moldovan, syntaxes, Romanian history*

1. "Steps of History" or "Persistence" in Mihai Moldovan's view

During the latter part of the 20th century, the Romanian compositional arena passed through one of its greatest periods of renewal as far as style and language are concerned, resonating with most of the experiments in the modern and postmodern European music world.

This period, also known as the "post-Enescian age", made ample use of neomodal means, making more and more visible the tendency of modal or modal-serial intonational systems to become generalized.

This historical context also stimulated the discovery and assimilation of the archetypal datum, identifying inexhaustible stylistic resources in the Romanian folk music tradition. Thus numerous composers, among whom Aurel Stroe, Ştefan

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Niculescu, Corneliu Dan Georgescu, Mihai Moldovan, Liviu Dănceanu, Liviu Glodeanu, Corneliu Cezar, etc. chose the path towards the simplification and the essentialization of musical language, making use, quite often, of rigorous mathematical structures or other compositional techniques meant to radically transform the ontological status of the musical work itself (Anghel 1998, 33).

Although he seemed to show a certain penchant for the serial technique, Mihai Moldovan did not take the road to dogmatic dodecaphony, as he tried to alleviate or to make flexible the idea of the rigid determinism promoted by the second Viennese school or, afterwards, by the promoters of integral serialism. Setting off, therefore, on the road leading to a synthesis between tradition and innovation, between the Eastern meditating-contemplating sense and the Western rationalizing one, Mihai Moldovan adopted an aesthetics and a language firmly rooted in archetype, joining in the series of highly appreciated names such as Liviu Glodeanu or Corneliu Dan Georgescu.

Starting from these premises and based on several in-depth analyses of Mihai Moldovan's works, musicologist Ileana Ursu (1996, 68-81) formulates four stylistic directions:

1. diffuse chromatization of the modal;
2. total chromatization;
3. "orthodox" dodecaphonic serialism;
4. neomodalism.

During the **first period** (1963-1967), there predominates a modal language with vague and temporary chromatic insertions. Some works representative of this period are:

- *Rituale* [*Rituals*] - Suite for soprano and orchestra on folk lyrics*;*
- *Şase stări de nuanţă (Omagiu lui Lucian Blaga)* [*Six nuance states (Homage to Lucian Blaga)*] - Suite for choir and orchestra on lyrics by Lucian Blaga*;*
- *Texturi* [*Textures*] - piece for orchestra*.*

The **second period** is marked by the use of the total chromatic, leading to important creations, such as:

- *Cântare omului* [*Praise to man*]- Cantata for mixed choir and orchestra on lyrics by Tudor Arghezi;
- *Poems for chamber orchestra* (1967).

The **third period** encompasses works in which the composer will make use of an "orthodox" dodecaphonic serial language (in the acceptation of musical criticism) such as:

- *Sonatina for violin and piano* (1967).

The **fourth** and final stylistic direction is the **neomodal** one, the language that the composer seemed to prefer, if we think of the multitude of works that he created:

- *String quartet no. 1* (1968)*;*
- *Incantations I and II for clarinet and piano* (1968);
- *Vitralii* [Stained glasses] – *Seven pieces for orchestra* (1968)*;*
- *Scoarţe* [Crusts] – *Piece for orchestra* (1969);
- *Proverbe şi ghicitori* [Proverbs and riddles] – *Suite for a children choir and orchestra* (1971);
- *Cântece străbune* [Ancient songs] (1972) – *Cantata for soprano and orchestra* (1972);
- *Trepte ale istoriei* [Steps of history] – opera-fresco (1972) and so on.

In brief, here are some of the distinctive features of Mihai Moldovan's work:

- predilection for **symmetry**, present, at the morphological level, in the way the variational-transformational processing of the basic theme material was conceived;
- use of a chromatic modal language, open to polymodalism;
- permutational technique based on **prime** or **odd numbers** unravelled circularly at the level of rhythmic durations (see the works *Stained Glasses*, *Origins*, *Ancient Songs*, the opera *Steps of History*, etc.);
- geometric chord structures (of fourths, fifths and fourths, interval combinations, pre-clusters and clusters);
- predominance of imitative and free counterpoint;
- use of temporal arrangements based on mathematical formulas (the **Fibonacci sequence**, for instance);
- keeping unaltered folk music structures and aesthetic-philosophical significations;
- use of textures (heterophonic, melodic, rhythmic, leit-timbral);
- spectral structures.

Mihai Moldovan composed the **opera-fresco** *Steps of History* in 1972, during a period when he was defining his own style, on a libretto for which he collaborated with Sanda Mihăescu. The composer conceived the work so as to be broadcast by radio or TV station without having to lose a part of its charm.

The first audition took place on April 22, 1973 under the supervision of conductor Ludovic Baci, with the Radio Studio Orchestra and the Romanian Radio-Television Choir.

The work does not possess an architectural structure typical for the lyrical genre, meaning that dramaturgical moments are not delimited by acts, arias, duets, trios, etc. Actually, the composer intended to create a **fresco** of the Romanian

people's history in 11 pictures, divided, in turn, into a variable number of sections, and everything develops in the chronological order of historical ages.

Throughout the opera, Mihai Moldovan institutes **two levels**: **one** in which the "steps" are built with the help of the large orchestra, the mixed choir, and the vocal soloists, and **another one**, a background one (of an *ostinato* type), with folk music elements, supported by a chamber choir (12 interpreters) and three instruments (flute/piccolo, violin and cimbalom), with the role of a *concertino*, as in a Baroque *concerto grosso*. It should be mentioned that the second level is recorded on **tape** and played on loudspeakers during the concert, and the two types of sonorities - acoustic and artificial - interact in a complementary manner.

Like in ancient Greek tragedy, Mihai Moldovan invests the large choir with the role of a commentator of events. Moreover, archetypal structures are revealed in a special manner, in which modal melodics, timbrality, orchestration, and the permutational technique at the micro-cellular level create a fascinating fairy-tale world.

Along the work, several events and collective or individual historical characters that marked the centennial existence of the Romanian people are recollected in a chronological order. They are supplemented by ancient Romanian genres: the ballad, the *doina*, the song itself or pieces from children folklore - all of them dressed in the most adequate and authentic techniques of heterophonic and harmonic-polyphonic writing.

Frequently used archetypes - such as the ladder, the "universal hill-valley undulation", the one-multiple relationship, etc. - are identifiable in polyphonic syntaxes polymodal in nature, increasing the expressive value of the work through unusual timbral and orchestral solutions.
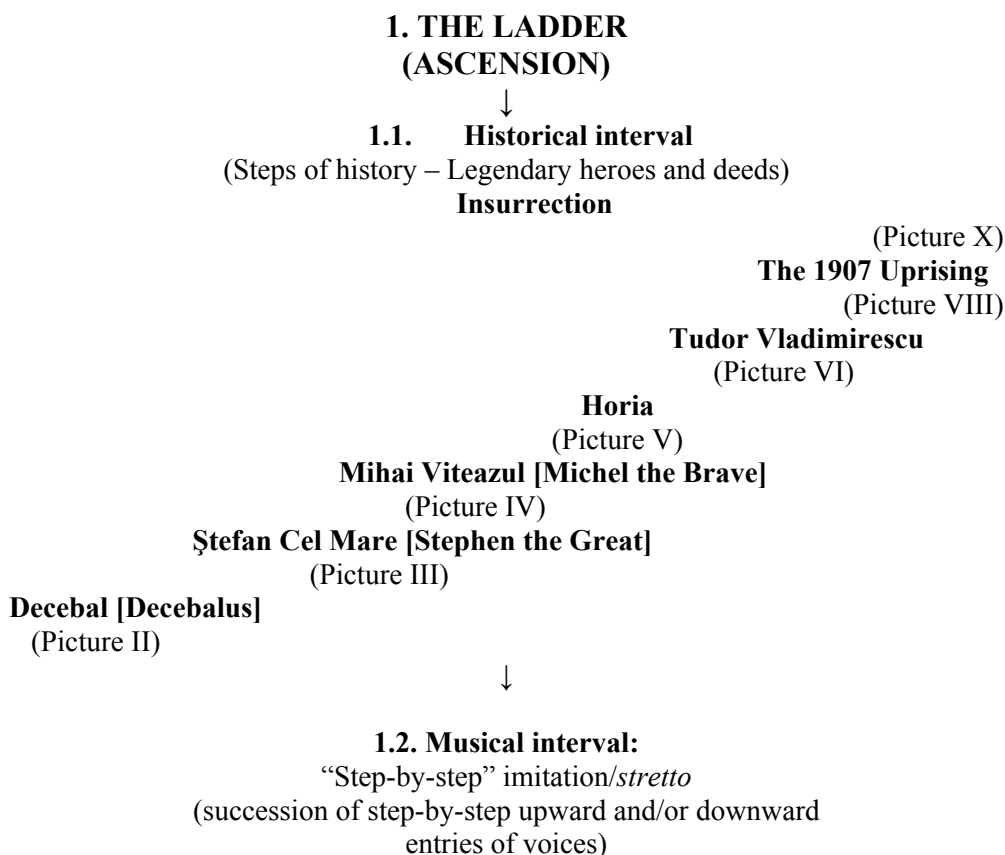
In this respect, Anatol Vieru's description of Mihai Moldovan's music is still emble-matic: his music, the distinguished composer confessed, „has something of traditional wood-carved sculptures; it is a rough, lacking any kind of pomp or folds, but full of energy and colour" (Vieru 1987, 18).

Starting from these compositional ideas and concepts, Mihai Moldovan will create, through a sometimes mathematical determinism, various instantiations of the sound dramaturgy.

2. At the Sources – Symbols, Archetypes, Generative Matrices

In what follows, we will focus on the relationship between archetypes and their corresponding language structures, underlining the semantic valences and rhetorical expressions of the various sound contexts.

2.1. The Ladder (Ascension)

1. THE LADDER
(ASCENSION)
↓
1.1.   Historical interval
(Steps of history – Legendary heroes and deeds)
Insurrection

(Picture X)
The 1907 Uprising
(Picture VIII)
Tudor Vladimirescu
(Picture VI)
Horia
(Picture V)
Mihai Viteazul [Michel the Brave]
(Picture IV)
Ştefan Cel Mare [Stephen the Great]
(Picture III)
Decebal [Decebalus]
(Picture II)

↓

1.2. Musical interval:
"Step-by-step" imitation/*stretto*
(succession of step-by-step upward and/or downward
entries of voices)

In the opera-fresco *Steps of History* by Mihai Moldovan, the **ladder**-archetype is present both at the conceptual level (as a musical-dramaturgical strategy) – see the succession of **historical intervals** marked by legendary heroes and deeds (Pictures I-XI)-, and at the phenomenological level, as an active principle in the morphogenesis of various sound contexts. As a result, the compositional perspective reveals numerous situations in which imitative polyphony applied to the plurivocal framework generates a succession of "step-by-step" entries of voices, a movement that may be deduced from the archetype of the "ladder" of intervals on which the imitation of the subject takes place.

In the next Ex. we come across a four-voice **canonical *stretto***, with symmetrical entries at the ascending M3, which describes a complementariness of the melodic slope of the *ascensio-descensio* type. The symbolism of the "ladder" also involves the sound density curve (*crescendo-decrescendo*), resulting here from

the interactive (complementary) action of the couples: **progression-regression** and, respectively, **agglomeration-rarefaction**. Furthermore, a graphic representation (even schematic) of the moment will reveal the **bilateral symmetry** that imposed a "mirrored" evolution of the two polyphonic blocks (see Figures 1a, 1b).

Fig. 1a. *Ladder-archetype. Four-voice canonical "stretto"*, p.18

Fig. 1b. *Ladder-archetype. Four-voice canonical "stretto"*, p.19

What is more, the ladder-archetype proves to be intrinsic to **attack polyphony**, i.e. it represents the *sine qua non* condition in the building of this form of vertical syntax. It is found, for instance, in an orchestral context, when the trombone section sustains a minimal-repetitive moment similar to a military signal/warning (see Figure 2).

Fig. 2. *Ladder-archetype. Attack polyphony*, pp. 13-14

The polysemic relevance and the generative capacity of the "archetypal ladder" correlated with attack polyphony increases with the figurative variation of the model, a phenomenon made possible due to its association with other archetypal symbols from the sphere of geometric/spatial imagery, as the motion of the voices within this panchromatic cluster lets us deduce.

As can be observed, each choral compartment (Soprano, Alto, Tenor, Bass) is divided into 8 distinct voices which open - by symmetrical attacks in a "**fan-like**" or "**zigzagged**" arrangement - a chromatic set made up of just as many sounds (8). Although we are dealing with a total chromatic density "set up in time" by a record number of voices (32), we are able to discern the constantly ascending line of the chromatic sets that make up a hymn in praise of the courageous Tudor Vladimirescu. It is very clear that, in this case, attack polyphony is associated with **group polyphony** (see Figures 3a, 3b).

Fig. 3a. *Ladder-archetype. Attack polyphony (+ group polyphony)
in a "fan-like" or "zigzagged" disposition, p. 43*

Fig. 3b. *Ladder-archetype. Attack polyphony and panchromatic cluster, p.44*

2.2. Hill - Valley (The Universal Undulation)

2. HILL - VALLEY
(THE UNIVERSAL UNDULATION)
↓
2.1. Substance (Modes)
Oscillation of modal steps/Polymodal chromatics
↓
2.2. Line (Monody)
Ascensio-descensio melodic slope complementariness,
Sway around an axis-sound

In Lucian Blaga's view, the Romanian space (geographic-existential, as well as spiritual) is shaped by the constant alternation of landforms between the **hill** and the **valley**. In a philosophical key, this form of alternation corresponds to an ontological model that defines the being and living of the Romanian people itself. Known under the name of **universal undulation**, the phenomenon belongs, without any doubt, to the symbolical sphere of archetypes. From this perspective, Romanian folk music - in the incontestable originality and diversity of its genres - provides two fundamental anchors that composer Mihai Moldovan will use as a support with an admirable consistency. They are, on the one hand, the sound **substance** or **matter** materializing in **modal** reference systems in which the most spectacular phenomenon is the organic variability/**oscillation** of steps (see polymodal chromatics), and, on the other hand – but as a consequence of the first phenomenon -, the **line** or **monody**, within which one may discern the complementariness of the *ascensio-descensio* melodic slope and, above all, the sounds' **swaying** around an **axis-sound**.

As mentioned above, both phenomena are very well represented in Mihai Moldovan's creation, and the opera-fresco *Steps of History* is no exception to this reality. The recitative-lamento of the mezzo-soprano from Picture VIII (*The 1907 Uprising*) is a *parlando-rubato* monodic line, bewailing, melismatic, reduced to the sounds' swaying around an axial pivot (**E**). This micro-cellular structure that resembles a dirge is similar to the descant-line of the madrigal *Peste vârfuri* [Over the peaks], composed by Mihai Moldovan on the lyrics of poet Mihai Eminescu (see Figure 4).

Fig. 4. *Hill-valley archetype („The universal undulation"),*
Oscillating monodic line; sound pivot-axis; free rhythm, p. 68

Another significant connection with the archetype of the "universal undulation" emerges from the opera's first sonorities, with the stylized monody of the *Miorița* ballad (see Figure 5).   Here, modal oscillation derives from the permanent concatenation of „inverted chromatic formulas", as the undulation of the melodic line follows, according to the "hill-valley" pattern, a determined temporal course (measurable, divisionary rhythm).

Fig. 5. *Hill-valley archetype („The universal undulation").*
Oscillating monodic line; *sound pivot-axis; measurable rhythm, p. 3*

2.3. One – Multiple

3. ONE – MULTIPLE

3.1. General categories of sound phenomena
↓
Detail phenomena – **Agglomeration** phenomena
(cluster, texture)

3.2. Fundamental syntaxes
↓
Monody
↓   ↓   ↓
Polyphony– Homophony – Heterophony

3.3. Characters-Vocal/instrumental structures
↓
Individual - Group/Mass
(Solo)   (Choir, orchestra)

In the latter part of the 20th century, for the Romanian compositional arena, the issue of the relationship between **one** and **multiple** acquired an importance much greater than a purely philosophical framework could provide. The actual change of paradigm - i.e. the passage from the general to the specific - emerged once the fundamental sound syntaxes had been integrated into a systematic order, a phenomenon that was decisively marked by the theoretical thinking of composer Ştefan Niculescu. From this perspective, **monody (**Duțică 2016, 144) represents the monad, the primary indivisible unit that represents one, and **polyphony**, **homophony**, and **heterophony** are instantiations of multiple, seen as a summing up or a stratification of the various stages of reduplication of one (monody).

For the author of the opera-fresco *Steps of History*, all these stages in the construction of the vertical musical syntax are solid anchors in the sound materialization of the relationship between the **individual** character (with a soloist expose) and the **collective** one (group, mass), represented by the choir and/or the orchestra.

A first edifying Ex. in this respect refers to the relationship between monody and heterophony. In Moldovan's opera, the *parlando-rubato* monody allotted to the solo instrument is the character that acts as a **binding agent** between the various sections and pictures. Thus, the two instruments – the flute and the violin - which may intervene separately or together, assume the discursive role of a **narrator** who

anticipates, comments or draws conclusions about the various moments in the dramatic development.

Here is, for instance, a first "reflection" of the solo violin which sets the poetic mood of the ballad *Soarele şi luna* [The sun and the moon]. Noteworthy here is the expressiveness of the changes of register and the multitude of emission/attack modes (see Figure 6).

Fig. 6. *One-Multiple Archetype.*
*Instrumental **monody** in the "parlando-rubato" style (solo violin), p. 18, staves 1-4*

The same dramaturgical function and the same expression in the comment of the solo flute (see Figure 7):
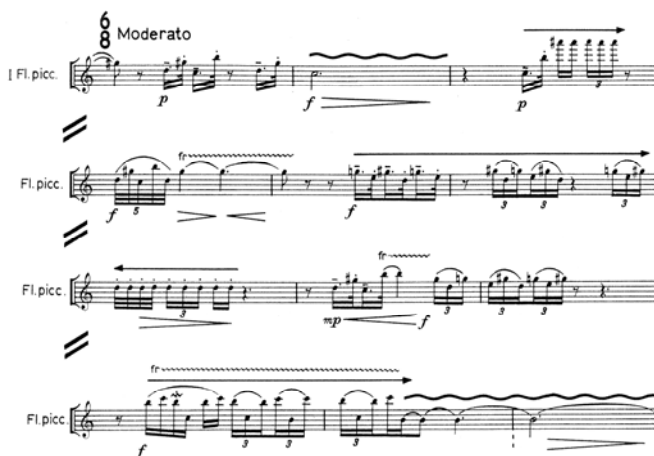
Fig. 7. *One-Multiple Archetype*
*Instrumental **monody** in the "parlando-rubato" style (solo flute), p. 11*

Staying in the same semantic register and keeping as reference - for added relevance - the same instruments, in what follows we are going to analyse the way in which a primary heterophony is built, a stage corresponding to the second term of the **one-multiple** binomial (see Figures 8a, 8b).

Fig. 8a. *One-Multiple Archetype.*
*Bivocal **primary heterophony**: violin+flute, p. 74, systems 4-6*

Fig. 8b. *One-Multiple Archetype.*
*Bivocal **primary heterophony**: violin+flute, p. 74, systems 6-7*

Without resorting to any artificial effect, Mihai Moldovan models his rhetorical gestures by invoking, with moderation and refinement, the ancestral sonority of the cimbalom, which, from time to time, becomes the partner of the solo violin within the same type of heterophonic writing (Duţică, L. 2013, 163). These moments of improvisational simulation, this immemorial intertwining of voices stemming out from the archaic Romanian doinas and ballads take us out of historical time so that re-entering it might seem to us more authentic and lively than ever (see Figure 9).

Fig. 9. *One-Multiple Archetype.*
Bivocal primary heterophony: violin+cimbalom, p. 57

In Mihai Moldovan's view, the intrinsic dramaturgical qualities of the opera genre can only be put to use and empowered through a permanent **fine-tuning** of the available means so as to make them fit expression, a desideratum possible only by laying a generic **semantic** and especially **contextual groundwork** of all compositional techniques, be they older or newer. In this respect, we noticed, first of all, the composer's openness to the **fusion** of various sound syntaxes and writing typologies, one of the most relevant exemples being that in which the traditional tech nique of the canon is associated with repetitive-permutational minimalism, every-thing on the background of a polymodalism with an authentic Romanian ethos.

We are talking about an oligochordal infra-octavating segment Lydian in nature with no second step, originating in the Romanian region of Bihor (**C-E-F#-G** = 4,2,1) which receives, in a "ladder", two other replies placed symmetrically at ascending perfect fifth intervals (**G-B-C#-D#** and **D natural-F#-G#-A#**). From a dramaturgical point of view, the moment precedes the entrance of Horia (see also the free strings of the violin „ţiitura" part, a folk dance), and the resulting syntax is not far from the sonorities of a heterophonized polyphony (see Figure 10).

Fig. 10. *One-Multiple Archetype. Imitative polyphony (polymodal canon) +*
repetitive-permutational minimalism, p. 27

On the other hand, the **rhetoric of the mass** – amorphous, neutral, impersonal, or undefinable individually or in detail – is grounded on the semantics of **agglomeration** phenomena of the **cluster** and **texture** type (Firca 1988, 404). At the semantic/dramaturgical/expressive level, group-mass sonorities are associated with the **collective** character, present both in the foreground – and the unmistakable *vox populi* -, and in the background - as a revolving base plate that supports and at the same time reflects the enterprises of the main actors. In order to massify the sonority at the level of the choir and/or the orchestral ensemble, the composers uses various modal group structures, which he dissipates in unusual volumes, registers and timbral alloys.

Here is a first example of a group-mass sonority that stands out by the fact that it integrates into the same structures two different archetypes: „the ladder” - canonical *stretto* (the Caloian song) and „one-multiple” - a hexatonal **cluster** (see Figure 11). In addition, the hybrid aspect of the massification passes to a new level of complexity when the **mobile** form of the cluster made up of „whole tones” (sopranos+altos) combines (in simultaneity) with the **fixed** form chromatic cluster from the divided double bass' score (7 voices=6 semitone intervals).

Fig. 11.   *One-Multiple Archetype. Combined group-mass structures:*
Hexatonal cluster, mobile+chromatic cluster, fixed, p. 38

Another Ex. of a fusion of group-mass syntaxes is the combination made up of the **chromatic cluster** and **attack polyphony**. Of course, the sonority is basically reducible to a form of mobile cluster, attack polyphony ensuring just its mobility. Allotted to the group of horns in F (the effect of a tulnic - Romanian alphorn) this very expressive *ostinato*, with a considerable extension, foreshadows the glorious entrance of the great Tudor Vladimirescu (see Figures 12a, 12b).

Fig. 12a. **One-Multiple Archetype**. *Combined **group-mass** structures*:
Chromatic cluster+mobility by attack polyphony, p. 39

Fig. 12b. ***One-Multiple Archetype***. *Combined **group-mass** structures:*
Chromatic cluster+mobility by attack polyphony, p. 39

In the late 20th century Romanian compositional landscape, Mihai Moldovan stands out as an unequalled maestro of **texture**. In what follows, we will focus on just two examples from the wealth of sound contexts of this type.

The first Ex. (see Figures 13a, 13b, 13c) from the category of these sound phenomena with a global effect belongs to the brass section and is associated, at the semantic/rhetorical level, with a signal proper to military ceremonies which announces the presence of the great king Decebalus. From a structural viewpoint, this texture is:

    1. isomorphic (monolith-structure, invariable);
    2. timbrally homogeneous;
    3. repetitive (extensive *ostinato*);
    4. permutational (vertical „mosaic");
    5. polyrhythmic.

Fig. 13a. *One-Multiple Archetype. Combined **group-mass** structures: **texture** in the brass section, p.5*

Fig. 13b. *One-Multiple Archetype. Combined **group-mass** structures: **texture** in the brass section, p.6*

Fig. 13c. *One-Multiple Archetype. Combined* **group-mass** *structures:*
texture *in the brass section, p. 7*

The second Ex. refers to a texture that involves a more complex orchestral apparatus (17 voices), which encompasses the woodwind and the string sections as well as the piano. From a structural viewpoint, we notice the isomorphic aspect of the sonority, „(con)figured" this time by accents that are permutationally imposed to the benchmark-formula of a triplet (woodwinds and strings), a procedure which has visible affinities with the incisive effect of the attack polyphony.

Like in other situations mentioned, the intonational basis of the texture is a modal one, a supra-octavating **modal palindrome** with identical extremes (2,1,3,1,2,1,3 where **A-A#** = augmented octave), resulting from the merging of two tetrachords symmetrical by translation (**A-B-C-D#** = 2,1,3 U **E-F#-G-A#** = 2,1,3, with an axis interval (**D#E** = 1, intersection zero), which emphasizes (in a vertical context) the harmonic complementariness of two types of chords: minor with a minor seventh (**A-C-E-G**) and major with a major seventh (**B-D#-F# A#**).

From a semantic/rhetorical viewpoint, the moment symbolizes the glorification of ruler Michael the Brave, who became a national hero by the singularity and fullness of his historical gesture (see Figure 14).

Fig. 14. *One-Multiple Archetype.* **Group-mass** *structure:*
Brass+strings+piano **texture**, *p. 25*

Of course, the effect is also linked with the dramatic moments of the opera, such as, for instance, the telluric, terrifying sonority that expresses the unstoppable force of

the unleashed mass during the *1907 Uprising* (Picture VIII). It is not by chance that this texture involves a **vocal-orchestral *tutti*** (see Figure 15).

Fig. 15. *One-Multiple Archetype. **Group-mass** structure:*
*Vocal-orchestral tutti **texture**, p. 65*

In the same semantic register we may also place the moment of **pointillist polyphony** that involves the entire percussion apparatus in an incisive, penetrating, almost menacing discourse. It is the historic moment of the uprising that changed in a decisive manner the historical course of the Romanian people. As we may see from this last Ex., dramatic tension is increased both by the expressive articulation of **sound** and **rest** according to an old spatial/pictural-sculptural principle, that of the relationship between **fullness** and **void**, and by the strategy of „flash" sound insertions of the horns and the string section (see Figures 16a, 16 b).

Fig. 16a. *One-Multiple Archetype.* ***Group-mass*** *structure:*
*Percussion **texture+pointillist polyphony**, p.75*

Fig. 16b. *One-Multiple Archetype.* **Group-mass** *structure:*
Percussion **texture+pointillist polyphony***, p.76*

4. Conclusions

Unlike many 20th century composers who – beyond their circumstantial and inevitably ephemeral popularity – did not manage to remain, not even with one work, in the recent history of music (and this category includes even very "resounding" names in their own time!) -, Mihai Moldovan is the incontestable owner of a **compositional style**. The fact that he died so young is an element in the equation of a tragic and unfair destiny that the Romanian culture has witnessed many a time, from Ștefan Luchian to Nicolae Labiș, from Filip Lazăr to Tudor

Dumitrescu, and the unfortunate series of ironies of faith could continue with many other exemples.

Nevertheless, Mihai Moldovan managed to reach creative maturity and to cut out a personal path for himself, at a time when the road of contemporary music itself was quite foggy and, to a great extent, not promising at all. His achievement was due to the fact that, beyond the synthesis that he promoted in his creation and that we have discussed in this study, Moldovan found the right measure of things, avoiding any experimental extremes - so spectacular but entirely deprived of meaning and substance! – in order to replace „fashion" with **modernity**.

And this because it is authentic modernity that comes up when we invoke the creation of this composer whose stylistic anchors were thrown deep into Romanian folk music cultural tradition, it is authentic modernity that comes up when we discover in his work the most advanced features of the Western avant-garde, and it is authentic modernity that comes up when Mihai Moldovan manages to raise **the archaic** - almost premeditatedly condemned to a provincial and hand-made status - to the state of a universally valuable expression.

With the risk of invoking some turns of phrase that are now slightly devalued, by people, not by the times, we are confident to declare that Mihai Moldovan's music (music, not his librettos!) have a true double identity: **Romanian** and **European**. And this with no trace of false patriotic mimicry or obedience to the West! From this perspective, we dare to see Mihai Moldovan as one of the most authentic post-Enescian composers.

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Quelques aspects de la couleur dans la musique et la peinture

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Résumé: *La recherche sur le thème « Quelques aspects de la couleur dans la musique et la peinture » commence par une investigation interdisciplinaire, fondée sur des arguments existants dans l'histoire des arts, la peinture, la création musicale, où l'idée de coloris est présente. Le coloris se révèle être la substance vitale de la création moderne qui surprit et exprime, dans une infinie diversité d`aspects, la vibration spirituelle des créateurs de différentes cultures, époques et styles. Dans le même contexte on a envisagé l'influence de la couleur et de la lumière dans l'espace musical, des aspects sympathétiques, mais tellement différents.*

Mots-clé: *audition colorée, coloris, colorosémantique, correspondance, équivalences, synesthésie, spectre de couleur*

Dans la critique d'art on parle beaucoup sur *le coloris* des tableaux, sur *la palette* de l'artiste (selon la composante chromatique de laquelle on établit les catégories), sur *la gamme chromatique*, propre à un sentiment ou à un autre, sur les correspondances émotives des tons et des nuances utilisés, sur leur chaleur et leur froideur, sur *l'harmonie* chromatique d'une toile, sur les dissonances des couleurs (désirées ou occasionnelles)- des notions utilisées dans le vocabulaire des arts spatiaux, mais aussi des arts temporaux (la peinture et la musique).

La *colorosémantique* est un terme que nous proposons comme relation générique au déchiffrement des symboles et des allégories, des messages secrets ou discrets, des codes représentatifs dont la clé de lecture se trouve dans la conscience visuelle de celui qui aime l'art. Ces codes font partie de la structure des œuvres plastiques, mais ils se reflètent aussi sur la poésie, la littérature et même sur l'architecture, d'autant plus sur la musique.

Par la couleur ou par ses attributions exprimées dans la quantité et la qualité des couleurs, on reconnaît *les messages* qui prennent de différents visages dans la conscience de l'auteur émetteur et du récepteur.

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Le créateur d'art imagine son œuvre comme *la seconde nature*, dont il offre des significations, quelques-unes allant jusqu'à l'idée cosmogénèse. Dans ces œuvres il y a toujours présente *l'harmonie du monde*, mais aussi la richesse infinie de *l'âme humaine*. L'œuvre d'art est, souvent, un traité ou un dictionnaire iconographique où sont répandus les plus importants symboles et leurs significations. Réalisant des images, les créateurs d'arts plastiques ont vécu la certitude de la saturation des couleurs avec des impulsions vers des sensations multilatérales. Parmi les créateurs de toiles, on identifie de nombreux visionnaires du rapport sou conscient, conscient et sur conscient, qui entretissent de liaisons entre les mondes parallèles et en même temps jumelés, qui en appellent aux principes esthétiques et créateurs ayant caractère scientifique et ésotériques.

L'élément spécifique de la colorosémantique est de définir la couleur plastique et musicale comme une qualité compositionnelle du spectre formée de radiations globales, que l'homme ne voit pas et n'entend que sous la forme de sensation. Cette détermination de la couleur comme une caractéristique de la composition du spectre se trouve à la base de la perception des surfaces colorées et à l'identification de leurs différentes qualités.

Le son, qui est un faisceau d'harmoniques, c'est une structure homonyme de la couleur, qu'on saisit aussi comme un faisceau. Le cerveau humain distingue ces structures et les transforme en informations et plus tard en *énergies*.

Par la couleur, sonore et plastique, on déclenche des sensations du simple vers le complique, qui traduisent globalement et sui generis les longueurs d'onde chromatiques et les harmonies des sons fondamentaux, en les transformant dans *des sources des messages artistique*. Dans la recherche scientifique, ces dimensions chromatiques (plastiques et musicales) ont des interprétations différentes, y compris celles géométriques, réalisées avec des appareils spécialisés. Suivant seulement les arguments des chercheurs, on a l'impression qu'en effet, la réalité est multiple, différenciée, dépourvue de connexion et d'interactivité. D'autre part, on a prouvé, du point de vue expérimentale et esthésiologique que, cette façon de recherche n'est pas évidente pour établir les repères sémantiques que la couleur a aussi dans la peinture que dans la musique et dans le parler expressif. Les peintres les compositeurs ou les poètes, tous nous font preuve de cette vérité, tous ceux qui ont su donner à la couleur des valences inconnues dans l'univers extérieur que certain esprits supérieurs ont pu identifier comme ce qu'ils ont nommé *la musique de l'univers*.

Dans une définition technique, *la couleur* est «l'impression qualitative, différentielle produite sur l'œil par une lumière grâce aux propriétés de l'œil de refléter des fractions du spectre de lumière réfractées par de différents objets. La couleur impressionne l'ensemble du système visuel. On considère que les êtres vivants ont la propriété de voir en couleur relativement tard sur l'échelle phylogénétique et qu'à sa naissance, le bébé ne voit pas en couleurs, cette capacité se développe relativement après les premiers mois de vie» (Şchiopu 2002, 19).

La *Couleur*, pour Camilian Demetrescu, peut signifier lumière, douleur, accord, teinte, ton local, rêve, mais, dans un seul mot la couleur c'est *l'expression* (Demetrescu 1966, 91), car elle peut être considérée la plus sensible forme de l'expression dans l'art, la puissance de transférer dans le visible les nuances secrètes de la vie affective intraduisibles par mots, par gestes et même par les signes conventionnels du dessin (Demetrescu 1966, 91).

Il y a des analogies entre l'ouïe et la vue, mais celles-ci sont imprécises en ce qui concerne l'élément qui détermine la sensation agréable ou le contraire de celle-ci, mais certaines, quant à la cause des excitants: des vibrations sonores et lumineuses. Ceux-ci sont exprimés du point de vue mathématique en longueurs d'onde ou en fréquences, de même qu'en relations qui s'établissent entre eux, selon les preuves de Max Planck et Leonhard Euler.

On retrouve aussi à *Beethoven* l'association des tonalités et de différents couleurs: *Si mineur* avec *le noir*, *Sol majeur* avec *l'orange*, pendant que *N. Rimski-Korsakov* utilise un autre modèle coloristique correspondant aux tonalités: *Do majeur- blanc, Sol majeur-gris foncé, Ré majeur- jaune, La majeur- rose claire, Mi majeur- bleu, Si majeur-bleu foncé, Fa dièse majeur-vert, Ré bémol majeur- une couleur chaude, La bémol majeur- violet, Mi bémol majeur-gris foncé bleuâtre, Fa majeur- vert*.

Pour mettre en évidence une étreinte liaison entre la couleur plastique et celle musicale, Eugène Delacroix collectionne des échantillons de tons à la recherche d'une loi musicale selon laquelle les *intervalles sont plus denses an fur et à mesure que le ton s'élève*. Beaucoup plus avant lui, Léonard de Vinci écrivait:

«Le peintre établit des marches pour les valeurs, des objets de la vue, comme le musicien pour les sons, qui sont unis et joints (assemblés, accouplés), mais ils ont reçu quand même de petits intervalles du son au son, nommés prime, seconde, tierce, quarte, quinte, ainsi de suite, de marche en marche, ayant des noms pour toutes les variations de la voix vers le registre haut et vers le registre bas» .

Marc Havel (dans l'ouvrage *La Technique du tableau*, 1988) souligne la valeur de la comparaison de la peinture avec la musique pour expliquer l'une par l'intermédiaire de l'autre et pour constater que les deux supposent la subordination aux mêmes lois numériques. Il cité P. V. Ganz (l'ouvrage *Musique et couleur*): «Les uns ont voulu comparer les couleurs du spectre visible soit avec les sept tons diatoniques, soit avec les douze marches chromatiques de l'octave. Mais, au-delà de notre division traditionnelle de l'octave, il y en a d'autres: la pentologie chinoise, basé sur des considérations cosmogoniques, conformément auxquelles l'octave se divise en cinq tons principaux, et les couleurs se réduisent à cinq principales.» M. Denis avec Marc Havel ont réfléchi sur *un accord parfait* – hypothèse de travail*: Do= un rouge, Mi= un jaune, Sol= un bleu ou un vert, Do= un rouge claire ou un rose*.

En ce qui concerne cette *hypothèse de travail*, Paul Sérusier ne la voit comme réalité, et Prosper Mérimée, grâce aux principes de la physique et de la physiologie concernant les sens humains, avant faire la comparaison de l'harmonie des couleurs du domaine de la musique et de la peinture, formule la conclusion: l'harmonie musicale s'appuie sur le respect rigoureux de certains intervalles établis par la nature entre les sons, dans une manière tellement immuable qu'à la moindre déviation, une oreille sensible est affectée. Dans la peinture, bien que la combinaison des couleurs soit soumise aux lois positives l'harmonie ne résulte pas des intervalles fixes entre les couleurs, et une nuance en plus et en moins entre eux ne fera pas le tableau discordant (Havel 1988, 340).

Dans le domaine des associations des sons-couleurs, *Isaac Newton* est celui qui a introduit le nombre sept. Dans ces premières recherches optiques, il semble qu'I. Newton ait utilisé les prismes qui décomposaient le rayon lumineux en cinq bandes de couleurs larges et en deux bandes de couleurs étroites. Bien qu'il ait constaté ensuite que les différents prismes produisent des spectres différents, sous l'influence de Kepler- qui suivant des lois importantes avec caractère général-il signale une apparente concordance. Au début, il ne parlait que sur cinq couleurs principales: rouge, jaune, vert, bleu, violet et il propose: *Do=rouge, Ré= orange, Mi= jaune, Fa= vert, Sol= bleu, La= indigo, Si= violet.*

Ulrich Ganz observe aussi que les relations des nombres proportionnels entre les ondes sonores et celles lumineuses ne peuvent pas être comparées. «Le rapport de l'octave 2/1 se répète dix fois dans l'échelle sonore accessible à l'homme (à partir de 20 000 cycles vibrateurs par seconde), pendant que cette proportion n'est ni atteinte entre le violet le plus foncé et le rouge le plus foncé» (Havel 1988, 346).

Dans les concerts de Rimski-Korsakov, une pièce composée dans la tonalité *Sol* majeur est orange ou marron-dorée, et, jouée en *La* majeur, elle serait associée à la couleur rose. La *sonate de la lune* de Beethoven est aussi écrite en do dièse mineur et associée à la couleur blanche-bleuâtre.

Le compositeur Herbert von Karajan sollicitait souvent à l'orchestre des sonorités vert-brillantes, jaune-lumineuses. Liszt s'adressait aussi à l'orchestre: «Plus bleu, messieurs, cette tonalité le demande! Celui-ci est un violet pénétrant, pas tellement rose». (Karajan apud Cristescu 2005, 29)

Carmen Cristescu cite le compositeur et la publiciste Jennifer Paul, qui avouait: «Ma vie entière a été motivée par un arc-en-ciel de couleurs, qui n'appartiennent à l'arc-en-ciel conventionnel limité, mais qui sont parfaitement réelles pour moi. Je ne peux pas exprimer en paroles. Il y a des arcs-en-ciel de textes, aussi des arcs-en –ciel de sentiments et de dispositions» (Paul apud Cristescu 2005, 29).

Pour Amy Beach-compositeur et pianiste américaine (1867-1944)- chaque tonalité avait comme correspondant une couleur[2].

Carmen Cristescu rappelle aussi les mots du guitariste de jazz Tony de Caprio: «Je peux voir tous les douze sons dans leurs couleurs correspondantes- les analogies[3]. *Do- blanc, Do dièse/Ré bémol- orange, Ré- jaune, Ré dièse/Mi bémol-gris, Mi-noir, Fa-marron, Fa dièse/ Sol bémol-vert-poireau, Sol-vert, Sol dièse/ La bémol-cyclamen foncé, La-bleu, La dièse/ Si bémol- cyclamen-marron, Si-rose»* (de Caprio apud Cristescu 2005, 30).

En ce qui concerne *le procès de synesthésie*, Paul Robertson considérait que *Fa dièse majeur* est une tonalité étrange, et, quant à ce phénomène, il disait qu' «il n'y a pas de doute que les sens puissent nous lier les uns les autres – c'est ce que nous faisons quand on parle de la musique. Le son peut produire des sensations très spécifiques, visuelles, propres à l'émotion etc. Les artistes sont tous des hypersensibles dans le monde de leurs sens et ont de fortes liaisons avec le son et la lumière qu'ils utilisent. La seule question est liée au degré d'objectivité (en quelle mesure nous pouvons être objectifs?)» (Robertson apud Cristescu 2005, 30)

Alexandre Skriabine- fortement influencé par la théosophie courant philosophique contemporain guidé par Helen Blavatsky, réalise la correspondance des émotions- des couleurs (exemple: le rouge= la furie, le jaune=l'intellect, le noir=la haine etc.).

Dans *Prométhée* (*Le Poème du feu*), Al. Skriabine réalise des analogies entre les sons rangés de quinte en quinte et les couleurs de l'arc-en-ciel et les sentiments: *Do=la volonté=le rouge, Sol= le chant créateur=l'orange, Ré=la joie=le jaune, La=la substance, le matière=le vert, Si= le rêves=le bleu etc.*

Schröder, dans le troisième numéro de la revue *Tehnium* (1972), exposait la corrélation suivante: *Do=rouge, Sol=bordeaux, RE=rouge clair, La=orange, Mi=jaune, Si=vert, Fa=bleu verdâtre, Ré=bleu, La=bleu indigo, Mi=violet clair, Si=violet, Fa=rouge foncé.*

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[2] Dans «Autre contes» concernant la personnalité musicale et les étonnantes habiletés d'Amy comme personne hors du commun, sont présentés presque tous les ouvrages biographiques antérieures. Une telle petite histoire fait référence à l'association de certaines couleurs et de certaines tonalités, réalisée par Amy. Par exemple, Amy demandait à sa mère de chanter de la musique pourprée ou de la musique verte. La même source nous dit que: «La mère d'Amy l'a encouragée de faire des corrélations entre les mélodies et les couleurs bleue, rose, ou pourpre, pour que, peu de temps après, Amy ait un domaine de couleurs plus large, qu'elle associe à certaines tonalités majeurs. C'est ainsi que Do majeur est blanc, Fa diez majeur- noir, Mi majeur jaune, Sol majeur-rouge, La majeur-vert, La bémole majeur-bleu, Re bémole majeur- violet ou pourpre, et Mi bémole majeur- rose. Jusqu'à la fin de sa vie, elle a associé ces couleurs et ces tonalités"»- Jeanell Wise Brown, Amy Beach and her chamber music: biography, documents, style, Metuchen, N.Y. Scarecrow Press, 1994, apud Carmen Cristescu- oeuvre citée, page 30.

Chez Al. Skriabine, *DO=rouge, Sol=orange, Ré=jaune, La=vert, Mi=bleu, Si=couleur d'azur, Fa=bleu criard, Ré=violet clair, La=cyclamen, Si=bleu d'acier, Fa=rouge foncé*.

Pour le professeur Alexandru Leahu (Leahu 1993, 139), en ce qui concerne la musique d'Alexandr Skriabin, en découvre l'idée suivante:

«L'interpénétration du son et de la lumière, voilà l'une des préoccupations qui approche Skriabin des musiciens contemporains. Prométhée, le Poème du feu et l'utopique Mystère qui se réalise dans l'imagination de l'artiste devaient effacer les frontières entre les sources différentes d'information sensorielle. Le Poème du feu, se basant sur des projections coloriées, obtenues avec un clavier de lumières, Le Mystère (une sorte de drame wagnérien sur amplifié)- par une coopération des symphonies de lumières et de parfums, auxquelles se serait ajouté l'eurythmie des mouvements scéniques près de la féerique ambiance, tout à fait irréalisable!... C'était le rêve d'un art total, que probablement le cinématographe, la stéréophonie et la technique électronique d'aujourd'hui l'auraient pu concrétiser d'une certaine manière. Il semble que pas l'avidité du spectacle, mais une hypersensibilité accompagné de la résonance simultanée des stimuli dans des zones différentes de la perception se trouvaient à la base de ces tentatives utopiques. Grâce à Messiaen-artiste avec lequel il avait des affinités à plusieurs égards-on apprend que certains complexes de sons et des sonorités sont liés aux groupes de couleurs, mais le privilège de les saisir appartient aux compositeurs».

Une sorte de volonté de magie transforme chaque œuvre d'Alexandr Skriabin dans un acte rituel, destiné à exorciser au moins un morceau de ses visions, dans laquelle- comme on dit les vers de Charles Baudelaire- *Le parfum et la couleur et le son se répondent dans une métamorphose mystique des sens fondus dans un seul sens*.

En ce qui concerne l'association couleur-musique dans la création d'Olivier Messiaen, le professeur Alexandru Leahu considère que celui-ci est parmi les quelques artistes qui ont une acuité inhabituelle dans la compréhension des correspondances synesthésiques. L'audition coloriée ne provient pas chez O. Messiaen des causes physiologiques qui provoquent d'habitude chez certaines personnes ce qu'on nomme *synopsie*. Il s'agit d'une projection intérieure spontanée qui relève les affinités profondes qui se trouve entre les accords et les affinités profondes qui se trouvent entre les accords et les couleurs. «Certains complexes de sons et de sonorités sont lié pour moi aux complexes de couleurs et c'est ainsi que je les utilise dans ma musique, jointes, en les mettant en valeur les unes par le biais des autres, de même qu'un peintre qui souligne la couleur par sa complémentaire.» (Messiaen, apud Leahu 1993, 134) Le compositeur même se définit *synesthète* beaucoup de ses compositions – *Oiseaux exotiques, Ascension, Les Couleurs de la*

Cité Céleste – sont centrées sur l'obtention des peintures par l'intermédiaire des sons, utilisant certaines notes pour produire des séquences et des mélanges de certaines couleurs.

O. Messiaen identifie la correspondance modules-couleurs; le deuxième module est équivalent aux nuances de violet, de bleu, de pourpre violacée; le troisième module est équivalent à la couleur orange ayant des pigments rouges et verts, avec des taches dorées, avec du blanc laiteux ayant des réflexes irisés comme des opales!

Quant aux *Couleurs de la Cité Céleste*, celles-ci sont notées même dans la partition d'orchestre; c'est ainsi; le chef d'orchestre connaît quand il devra obtenir des cuivres une sonorité rouge, des bois-une sonorité bleue; ainsi de suite.
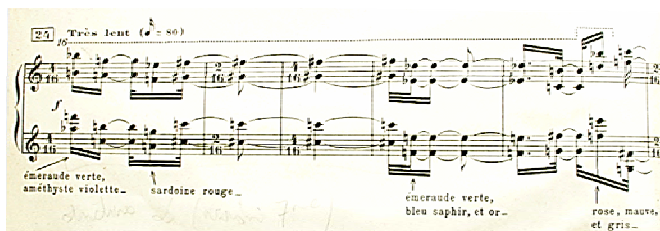
Ex. 1: *Olivier Messiaen* – **Couleurs de la Cité Céleste**

L'une des cinq *Haikai* est considérée par le compositeur une œuvre verte, rouge, dorée et bleue, auxquelles on a ajouté des couleurs comme: violet lyla, pourpre violacée, utilisant des combinaisons différentes et des timbres instrumentaux.

En ce qui concerne l'ouvrage *Vingt Regards sur l'Enfant Jésus*, Messiaen croit que le thème de l'homophonie est *d'un gris bleu d'acier traverse par le rouge et l'orange intense, d'un violet- muove taché de marron rouge brique et entouré de pourpre*, les accords de la voix supérieure dans le sixième module, la troisième transposition (le tableau cinq- *Regard du Fils sur le Fils*)- ont un *coloris jaune transparent*, ayant des *réflexes mauve*, avec *des coins bleus de Prusse et brun violacé*, et la couleur du quatrième module, la quatrième transposition- la voix moyenne- correspondent au *violet* du pétunia.

Quant à la vision harmonique de l'ouvrage, les compositeurs affirme: «Mon secret désir de somptuosité féerique dans l'harmonie m'a dirigé vers des épées de feu, des étoiles filantes, la chaleur du bleu- orange, l'entière palette de turquoise, violet et toutes les couleurs de l'arc-en-ciel. C'est aussi l'instinct de l'harmonie naturelle et véritable qui peut être tout seul chargé.» (Messiaen, apud Cristescu

2005, 33) Conformément à Alexandr Skriabin, entre les sons et les couleurs s'établissent des rapports d'une manière mystérieuse.[4]

Carmen Cristescu, dans l'œuvre *Sons-Couleurs* (2005) aborde le problème de la corrélation des sons musicaux et des couleurs du spectre pour la première fois en Roumanie, quoi que dans les recherches internationales on avait beaucoup écrit sur ce thème, mais se référant exclusivement à la façon dans laquelle les associations de sons et de couleurs se manifeste dans la création musicale, dans le phénomène artistique, comme produit syncrétique ou dans le phénomène de la synesthésie, qui a constitué un thème intensément étudié par les psychologues pendant les deux dernières décennies. *La musique coloriée est un symptôme mineur d'un mal plus général, une hystérie de la fin du millénaire* (Cristescu 2005, 4).

La relation sons/tonalités –couleurs a supposé plusieurs recherches dans le temps, qui varient d'une étape à l'autre de l'histoire de la culture, mais aussi d'un chercheur à l'autre.

En 1888, Vincent van Gogh écrivait à sa sœur, Wil:

«À présent la palette est coloriée d'une façon distincte- bleu comme le ciel, orange, rose, vermillon, jaune lumineux, vert lumineux, rouge comme le vin violet. Mais en intensifiant les couleurs on arrivé à la tranquillité et à l'harmonie. Quelque chose de similaire avec ce qui se passe dans la musique de Wagner qui, même si elle est chantée par un grand orchestre, n'est pas moins intime, apparaît dans la nature». (De brieven van Vincent van Gogh, 1888, apud Cristescu 2005, 13)

Quant au *Cercle des sons et des couleurs* de Newton, en 1997, Niels Hutchinson précisée le fait que Newton, au début, a noté dans le spectre 11 couleurs, que, plus tard a réduits à cinq nuances fondamentales. Dans le cadre de l'*Optique* (1704), ont été ajoutés l'orange et l'indigo, pour créer l'arc-en-ciel sept échelles musicales médiévales. C'ainsi que l'accord de la tonique de base a été réalisé par les couleurs primaires- le rouge, le jaune, le bleu. Les autre couleurs ne s'harmonisaient pas, pendant que l'intervalle de quinte (comme rouge et bleu) était conçu comme harmonieux comme dans la musique, C'est de là que résulté *le premier code musique- couleur*.

En1919, les tableaux de «musique coloriée» de Roy de Maistre ont apparu, pendant que à Sidney a eu lieu une exposition controversée- «La couleur dans l'art». L'un des participants, le musicien et le peintre Roy de Maistre présentait *L'étude nature morte dans le bleu-violet mineur*- dans laquelle utilisait un sujet réaliste, mais les couleurs étaient choisies comme équivalents des notes qui s'harmonisaient: bleu-

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[4] On croit que c'est endroit que l'idée a été prise par l'Ordre des Rose cruciens et d'autre; par exemple, Charles H. Lucy croyant que les unes des relations synesthésiques établies entre couleurs et tonalités; accords ou pièces sont déterminées par les associations des auréole des auréoles ou des idées subjectives conformément à Carmen Cristescu, oeuvre citée, page 34.

violet était l'équivalents de *Fa dièse*, donc au tableau correspondait la tonalité *Fa dièse mineur*.

Ex.2. *Roy de Maistre – **Etude sur nature morte en vert-violet mineur** (1952)*

Dans la musicologie et la critique musicale apparaissent suivent des expressions comme *une mélodie colorée*, *une couleur orchestrale*, *la palette des couleurs d'un instrumentiste*, *l'harmonie*. Le terme de *couleur* est associé à presque tous les composantes de la composition: mélodie, harmonie, instrumentation etc., mais il est utilisé aussi pour caractériser une interprétation. Des quatre qualités du son (la hauteur, la durée, l'intensité et le timbre), *le timbre* est celui qui constitué un élément identifiant pour la première fois dans la conscience des gens, en faisant l'association avec la source sonore du fragment musical écouté. Conformément aux mesures des laboratoires acoustique, le timbre dépend de: *la hauteur du son ; son intensité et l'intensité des harmonies* partielles, des *sons partiels non-harmoniques* de *la durée-* facteur qu'a une influence sur les autres.

Le timbre est aussi le produit complexe des composants de la hauteur, l'intensité et leur évolution dans le temps (Niculescu 1980, 256).

Dans le domaine musical, la notion de *couleur* est utilisée parallèlement avec *le timbre*. Conformément aux conclusions de certains chercheurs, on peut établir des correspondances entre la perception des couleurs (de la lumière) par le biais de *la vue* et la perception des sons (du timbre) par l'intermédiaire de *l'ouïe*. Il y a une équivalence entre le rôle joué par la couleur dans le cadre des objets et le rôle joué par le timbre dans *la couverture* des sons.

Les couleurs tout aussi comme les sons sont dues à certaines vibrations (optique et acoustique) situées aux niveaux différents sur l'échelle *des ondulations de l'univers* (Ştefan Niculescu, 1980) qui *présente la même continuité absolue et arithmétique*.

Dans l'étape actuelle des chercheurs ne peut pas s'expliquer la sensation entre la sensation optique et celle sonore (réaction psychique) mis on constate certaines analogies entre le timbre spécifique d'un instrument et d'une couleur: *la trompette*=rouge, *le hautbois*= gris, *le clarinette*=jaune. Il y a une analogie entre les sens, en fonction des traits psychiques individuels et de *la conversion* des voyelles en couleurs.[5]

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[5] Arthur Rimbaud – l'auteur du poème *Voyelles*: *a*=brun, *e*=blanc, *i*=rouge, *u*=vert, *o*=bleu.

Wassily Kandinsky réalise les correspondances couleur-la hauteur du son musical, aussi comme les analogies couleur-timbre musical, conformément à sa conception, le son de la flûte est bleu, mais les sons du violoncelle, de la contrebasse, de l'orge étaient bleu de plus en plus foncé.[6]

Dans la conception de Ştefan Niculescu, les associations entre les sensations lumineuses et celles sonores sont subjectifs, arbitraires, sans justification scientifique.

L'imagination musicale conduit à l'apparition de certains états et processus qui en réalité ont un statut spécial. Elle même vers l'apparition de certains canaux de communication, de même que l'apparition de certaines analogies (par exemple la vue-l'ouïe). Le point commun de départ pour les sensations auditives et visuelles est **la vibration**. Grâce à celle-ci l'existence de **la visualisation** est possible, cela comprend non seulement «l'entière variété du monde visible, mais aussi ce milieu qui fais possible la compréhension du monde environnant et à l'aide de l'organe de sens spécifique (l'œil). Ce milieu est composé de *lumière, d'obscurité et de formes* qu'on perçoit d'abord comme appartenant au monde visuel, pour qu'ensuite on découvre aussi les caractéristiques propres» (Dediu 2000, 16), qui sont visibles grâce à la présence de la lumière et aux conséquences de l'existence de celle-ci ou auditif, par l'apparition de *la correspondance métaphorique* (Dediu 2000, 16) de ces deux mondes-visuel et sonore; dont l'intermédiaire- la métaphore- tient du domaine de l'impossible.

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[6] La relation de Kandinsky avec la musique suppose une réponse synesthésique à l'oeuvre *Lohengrin* de Wagner: «J'ai vu toutes mes couleurs dans ma mémoire; elles se trouvaient devant mes yeux. Des lignes sauvages; presque folles, étaient ébauchées devant moi» - W. Kandinsky – apud Carmen Cristescu – œuvre citée, page 19.

Meanings of the *Postromanticism* concept in the context of the Universal and National creation of the first decades of the 20th century

Loredana IAȚEȘEN[1]

Abstract: *The perception of the style characterizing the last decades of the 19th century as late romanticism and its different reception in the context of the parallel existence of the other styles specific to the first decades of the 20th century, provide us with various interpretations of Postromanticism. Based on these considerations, the phenomenon discussed here may be tackled from several perspectives: Late Romanticism, Typical Postromanticism, Postromanticism – synthetic style. We will attempt, in the research hereunder, to underline the three ways of highlighting the style in connection with representative composers and especially with opuses in different genres of the world and Romanian repertoire signed by Anton Bruckner, Richard Strauss, Gustav Mahler, Arnold Schönberg, George Enescu.*

Key-words: *postromantic style, Austrian-German musical culture, programmatic symphony, postromantic musical language, style fanning out in other cultures.*

1. Introduction to the cultural and musical ambiance of the beginning of the 20th century

A transformation of mentality and concepts occurs in all the cultural-artistic fields in the Austrian-German world and beyond, against a historical-social background suffused with then dynamism of the esthetical-philosophical ideas specific to the last decades of the 19th century and to the beginning of the 20th century. Moreover, in our attempt to draw nearer to the tackled topic, we will comment on a few aspects related to the cultural ambiance specific to Austria and Germania at the end of the 19th century.

The tensed controversy-prone image of the Viennese culture is due to the psychological distractive features which contributed to "the shaping of an Austrian consciousness and identity, distinct from the German culture. This background favored a type of reflexive literature, which dealt mainly with the socio-psychological and philosophical aspects and was preoccupied with the personality

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of the artist perceived against the backdrop of his socio-human, cultural and artistic relations" (Imola, 2009,1).

"The Viennese cultural elite" (Schorske, 1988, 4), the social stratification of which determined that "amalgamation of provincialism and cosmopolitism, of traditionalism and modernism" (Imola, 2009, 1), was greatly different from the manner in which intellectuals would tackle the relationship issue in the other European capitals. In other prestigious cultural centers, the artists and personalities in different fields would get together in private professional communities, which would trigger socialization and communication difficulties. The much debated on salons and cafes, nonconventional locations, which proved the ideal environment for the free flow of ideas, remain emblematic when studying the bohemian Viennese life. A special contribution may be assigned to "the *Jung-Wien* group, established approximately in 1890, the member of which (Hermann Bahr, Arthur Schnitzler, Theodor Herzl, Hugo von Hofmannstahl, Karl Kraus, etc.) compel, at the end of the 19th century and beginning of the 20th century" (Le Rider, 2000, 12), by the writings, the configuration of a particular high-end esthetic movement, which supports "cultural rebirth in all the fields" (Schorske,1988, 26), with special emphasis on the ideational universe of young artists. It is the period when the famous neuropsychiatrist Siegmund Freud applied his psychoanalysis theories. Moreover, around that time, i.e. in 1900, he completed his *Dream Psychology*, which his disciple, Carl Gustav Jung, used as a starting point for many of his researches. Also in the cultural field, the theater became again a privileged space of the Viennese artistic world, as it hosted many Austrian-German plays by significant playwrights of that time, like for instance Georg Büchner's tragedy *Woyzeck*. The composer and conductor Gustav Mahler, as manager of the State Opera House of Vienna between 1897 and 1907, imposed a rejuvenation of the shows hosted by this institution.

As far as plastic arts were concerned, Gustav Klimt, one of the unconventional expressionist artists, set up the *Secesión* 1900 association, „an artistic movement generated by the innovative esthetic ideas spread across Europe at the end of the 19th and beginning of the 20th centuries, with the following trends which supported art integration into social life: *Art nouveau* in France, *Jugendstil* or *Secession* in Germany and Austria" (Schorske, 1988, 27).

In their turn, the Germans, "the most educated and cultivated of all the peoples" (Iațeșen, 2015, p. 35), were influenced by the tensed political and intellectual environment, which was exacerbated in Wilhelm the 2nd's empire, where leading figures of the cultural and scientific fields would object against the negation of life trends, against the clashes between moral instability and the "robust master's morals" (Tuchman, 1977, 380). The Bayreuth festivals and admiration for Richard Wagner were the main focus of attention.

2. Postromanticism approach in the general stylistic context of the first decades of the 20th century

The cultural-artistic life in Vienna and Germany at the end of the 19th century will generate two directions in the first decades of the 20th century: one continuing the tradition through *Postromanticism*, *Neoclassicism*, *Verismo* and an avant-garde movement represented by *Impressionism*, *Expressionism*.

If we focus our attention on two trends (*Postromanticism* and *Expressionism*) in the concomitant evolution of the styles that marked the heterogeneous beginning of the 20th century, we notice, on the one hand, musicians who follow "the Romantic tradition, by creating in style or amplifying its reverberations, in a tensed stage of esthetics – we refer to the consequences on the extrovert expression and language, by highlighting the concept of enlarged tonality - (Iațeșen, 2015, 10)"; on the other hand, "expressionists would promote a new system of sound organization, namely the twelve-note serialism, a result of introvert, abstract and non-emotional expression, based on harmonic innovations suggested by the chromatic density evolution and provided by leading composers like Franz Liszt and Richard Wagner"(Iațeșen 2015, 10). Here are the main characteristics of the general esthetic-musical world, in which postromantic creators will embrace a particular style, which still stimulates the artists' imagination.

3. Postromanticism perception perspectives

From the point of view of the sound, the first assumption that we will tackle refers to the distinction between the style perception specific to the end of the 19th century, more precisely to late Romanticism, and its different reception given the parallel existence of the other styles which manifest themselves in the first decades of the 20th century. Based on these considerations, *Postromanticism* may be tackled from several perspectives:

3.1. Late Romanticism

It is a continuation of romantic music, in the Austrian-German world at the end of the 19th and beginning of the 20th centuries, more precisely of the musical structures and solutions of that time. We refer for instance to programmatism and syncretism, two basic concepts of the 19th century, to music accompanying other arts in a show or to the relation between the sound sequence and the poetical-philosophical content of a specific literary source/various sources of inspiration, which constitute esthetical-stylistic characteristics that influenced the thinking of late romantic creators. We refer here to descriptive programmatic creations, which rely on Wagnerian-like harmonies and orchestration, and on symphonic discourse rhetoric

supported by the presence of several climaxes in the manner of Anton Bruckner's or Richard Strauss' opuses or on Hugo Wolf's declamation lieder.

3.2. Typical Postromanticism

Another perspective concerns the reassessment of the conception on genres, which rely on the use of programmatism and syncretism in various creations of the first two decades of the 20th century, which belong to the musical reference area and also to other national cultures of the 20th century: Russian, Czech, Polish, Italian, Romanian, etc. We refer to opera and symphonic poem, which, due to several common stage drama and poematic elements (Francklin, 2006, 1371), will lead to the gradual coalescence of different architectures (*opera – poem*, *symphony - poem*, *symphony–suite*), to the amplification or concentration of a number of movements in relation to a suggested symbolic programmatism, and, especially, to the adaptation of all language systems and writing techniques to postromantic drama (for instance, several of Gustav Mahler's creations, *2nd Symphony*, Arnold Schönberg's *Gurrelieder* cantata; George Enescu's *2nd Symphony*).

3.3. Postromanticism – Synthetic style

Another meaning of the style covering the first half of the 20th century, with reverberations in the second half of the same century, refers to the integration in this synthetic postromantic style of neoclassical and folkloric components, either by resorting to quotations or to their processing from different sources – academic music, folklore of different national schools or entertaining – in order to achieve deliberately contrasting sound expressions; or by making use of particular intonations, languages and synthetic writings (sarcastic *scherzos* of Gustav Mahler's *1st Symphony* and *2nd Symphony*, Karol Szymanowski's symphonic creations, Leoš Janáček, Dmitri Shostakovich); or of impressionistic elements (Ottorino Respighi's or George Enescu's symphonic poems).

We will attempt hereunder to underline the three ways to emphasize style in relation with relevant creators and especially to their creations, which confirm and support the abovementioned assumptions.

4. Specific manifestations of the Late Romantic Style in relation with significant opuses

Anton Bruckner, Johannes Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss are all creators belonging to Austrian-German Postromanticism, whose creations were marked by the style and esthetics of romantic music, which correspond to specific genres: symphonic poem, symphony, declamation or orchestral lied, opera.

The symphonic poem and symphony distinguish themselves as far as style is concerned, by their relation with the musical tradition of the 19th century, from the viewpoint of the particular approach of programmatism, on the one hand, and, on the other hand, by the reassessment of this phenomenon in the 20th century, "thus determining new perceptions of the style-genre-language relation from general to particular aspects, more precisely from modalities characteristic to a particular musical culture or to a creator, to the relevance of an opus" (Iațeșen 2015, 11).

4.1. Concise references to Anton Bruckner's *Symphony No. 4 "Romantic"*

When analyzing the style specificity of Bruckner's symphonic composition, one may notice aspects which disclose the surprising connection of the creator Anton Bruckner with late Romanticism, manifested in the synthesis between his admiration for the compositions of his contemporaries and his strict education and musical training. We refer to: his fondness of vast and dynamically contrasting themes (pp to fff), in a manner similar to that of creations belonging to the same genre and signed by Richard Strauss or Gustav Mahler, to the use of several theme groups, some of them elaborated in double or triple polyphonic writing (a consequence of his penchant for religious music discovered while playing Haendel's or Bach's opuses on the organ, or in his capacity of creator of the *Missa Solemnis*, *Te Deum*). We should also mention the relevant thematic role assigned to brass winds (use of Wagner's tuba in the *7th Symphony*, which is undeniable proof of his unconditional admiration of the Bayreuth master), the preference for choir sonorities (a reminiscence of the shaping of an artistic mentality based on catholic liturgical song acquisition), the resorting in trio design to rhythmical formulae specific to Austrian *ländler* (which is only natural for a creator familiar since childhood with the intonations and rhythms of the German folk songs or dances), the use of the cyclic principle, a method prefigured as early as the *Mass no 3* in F minor for vocal soloists, chorus and orchestra (1868) and materialized in his symphonic creation by the revisiting of certain sound finds in the previous sections, a method applied beginning with the *3rd Symphony*.

Symphony No. 4 in E-flat major (1874), also called "Romantic" according to the composer's directions on the music score, has a classical structure resembling the Beethovenian model *Allegro molto moderato*, *Andante quasi Allegretto*, *Scherzo, Vivace non troppo* and *Finale, Allegro maestoso*. The mark of the Wagnerian orchestral thinking is obvious since the very beginning of the *Allegro* movement, with the tremolo intoned on the E-flat center by the strings, over which the horns play a signal motif of pastoral expressiveness by means of the downward fifth interval, on a rhythmic structure assimilated by Bruckner from the Austrian-German symphonism tradition, with a generating role, of anticipation of the main theme. The next sound expression is formed in the tone contrast, by the motivic developments by the flutes and violins, while its metamorphosis occurs in a

Brahms-like manner. The second theme is rendered by the violins and violas, the playability and danceability of which resemble Schubert's expressiveness. The development is surprising due to sound sequence alternation in choral and polyphonic writings, the orchestral tutti effects obtained being spectacular, given the extreme dynamic mobility from pp to fff. One may note the cyclic nature of the initial motif in the sound sequence of the whole section. Here is an example of generating motif rendered by four horns and its sequencing (figure 1a, m. 1-11) together with the main theme (figure 1b *Langsamer*, 6 m.), taken from the beginning of the *Romantic* symphony.

a. m. 1-11   b. *Langsamer*, 6 m

Fig. 1

4.2. Richard Strauss. General remarks on his *Alpine Symphony*

In a manner different from that of Anton Bruckner, which adheres to implicit symphonic programmatism, "Richard Strauss, the German creator of symphonic poems and descriptive symphonies (*Sinfonia Domestica* and *Alpine Symphony*), prefers a programmatic approach consisting of the gradual description of the text-music correspondences, which integrates the amplification of all language parameters, according to the extrovert postromantic drama" (Iaţeşen, 2015, 12).

Eine Alpensinfonie (the Alpine Symphony), for the large orchestra and organ (1915), includes 25 moments entitled according to the programmatic suggestions,

tackled variationally, interlinked successively and continuously. The dynamic orchestration, postromantic chromatic harmony and extra-musical scenario are only some of the arguments supporting the *Alpine Symphony* reception as a symbiosis of symphony and suite. It distinguishes itself by its monopartite general form, sound fragmentation being the consequence of literary segmentation.

4.3. Hugo Wolf – Declamation Lied. *Der Feuerreiter*

Keen on romantic Austrian-German works (Franz Schubert, Robert Schumann, Anton Bruckner, Richard Wagner) and on the philosophical writings of several important authors of that time, Nikolaus Lenau, Johann Wolfgang von Goethe, E.T.A. Hoffmann, Eduard Möricke, the literate musician Hugo Wolf proves by his declamation lieder cycles - *Möricke Lieder* (1888), *Goethe-Lieder* (1889) *Spanisches Liederbuch* (Spanish Songbook, 1889) *Italienisches Liederbuch* (Italian Songbook, 1890-1891) *Three Lieder* of the *Michelangelo Lieder* cycle (1897) - that the traditional vocal miniature genre has undergone a metamorphosis process of the text-sonority relation, thus becoming a true poem. The connection with the Wagnerian tradition triggers interpretation approach difficulties due to the tension originating in the chromatic excesses at the melodic and harmonic levels. These traits require the use of a special vocal technique, which prefigures Schönberg's *sprechgesang*. Moreover, given the complexity of the meanings of poetical-musical drama, one may notice the resemblance with one of the traditional stage genres (opera), which, given the transformations occurring during the 20th century, also evolves towards *mini opera.* An example of this genre is the highly dramatic lied called *Der Feuerreiter-The Fire Rider* (the *Möricke Lieder* cycle), a true ballad of ample dimensions, which valorizes a highly chromatic harmony, tempo oscillations, register oscillations, a brutal swinging between lyrical and dramatic moments (see figure 2).

Fig. 2. *„Der Feuerreuter" lied by Hugo Wolf, m.1-6 (fragment*)

5. Specific manifestations of Gustav Mahler's typical and synthetic Postromantic style

Gustav Mahler is another composer whose creations combine or emphasize separately elements of the typical postromantic style and synthetic Postromanticism. The musician was both composer and conductor, and he was keen on discovering not only the novelty of the sound phenomenon, but also on enriching his culture – in addition to the Academy of Music, he also attended history and philosophy courses at the University of Vienna. He conducted the most prestigious orchestras in Vienna, Paris, Rome, Liège, Amsterdam, New-York and suffered greatly because of his unhappy marriage with Alma Mahler (an artist of noble origin with composer ambitions). Gustav Mahler was a Czech Jew converted to Catholicism, who would often argue with artists, conductors and players to honestly support his artistic credo, to promote his real composition- or performance-related values. These details led to an extreme sensitization of a fragile nature and to increase of the nervousness of an artist who unfortunately lived at the turn of the century and who experienced the fear, violence and tragedy caused by a capitalist society, in which the sensitivity of such a character and the verticality of such a musician were difficultly tolerated qualities (Bartoli 2006, 1040).

5.1. Gustav Mahler - *Wenn dein Mütterlein* (*Kindertotenlieder*).**Aan application of the Synthetic Postromantic style**

The connection between biography and music is undisputable in Gustav Mahler. We refer here to the five orchestral lieder of *Kindertotenlieder* (*Songs on the Death of Children*, 1901-1904) for voice and orchestra, composed on the lyrics of the late romantic Friedrich Rückert, on miniatures related, on the one hand, to the death of the poet's daughter, and, on the other hand, anticipating at the psychological-human level a similar unhappy event, which was about to scar the composer's existence. If we refer solely to the poetic motif specific to the third lied, *Wenn dein Mütterlein*

(*When Your Dear Mother*), it may be summarized as follows: *It is difficult to accept the idea of permanent loss. No, the children will return; as usual, they are out playing or on a walk*[2]. From the musical point of view, one may notice that voice remains in the background, while the writing reveals the blending of the harmonic and polyphonic concepts, and the orchestration discloses the synthesis between the postromantic and neoclassical tone (see figure 3).

Fig. 3. „*Wenn dein Mütterlein" lied by G. Mahler, m. 1-8*

He innovated in the orchestral lied and especially symphony genres, where his creations were ample from the standpoint of both their dimension and sonority, and distinguished themselves by the special importance given to the tone factor and sonata architecture metamorphosis in the spirit of postromantic drama. Also, in orchestral lieder, he designs the symphonic sound background as a poem illustration, thus greatly exceeding the role of a mere accompaniment. One of Mahler's characteristics is the permanent connection between his creations. Thus, he either uses lied themes or fragments in symphonies, or quotes full lieder. These are

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[2] *Wenn dein Mütterlein, tritt zu Tűr herein, und den Kopf ich drehe, ihr entgegen sehe, fällt auf ihr Gesicht erst der Bŭck mir nicht, sondern auf die Stelle, näher, , nähernach der Schwelle,dort, dort, wo wŭrde dein lieb Gesichtchen sein, wenn du freuden helle trätest mit herein, wie sonnst mein Tòchterlein!*

genres in which Mahler surprises us by the diversity of his melodic lines, which may be traced back to different sources: academic music, entertainment music, waltz, march or *ländler*, since resorting to different musical genres was only normal in Vienna at the end of the 19th century. Their combination and tackling create contrasting sonorities by associations/superimpositions of ideas in an ironic, tragic, grotesque or even paradoxical key. Such an example is the 3rd movement, *Feierlich und gemessen ohne zu schleppen* of the *Symphony No. 1 in D major* (1896), which tackles, both in the section referred to and in the other three parts, the themes of the voice cycle entitled *Songs of a Wayfarer*, being related to the lied genre by the melodic themes themselves.

5.2. Gustav Mahler – *Symphony No. 1,* 3rd **part (*Feierlich und gemessen ohne zu schleppen*). An application of Synthetic Postromanticism**

In order to achieve this contradictory movement, Mahler resorts to the famous French canon *Frère Jacques*, a children's song, which he turns into a grotesque funeral march, with obvious parody intentions, with tragic and grotesque inflexions and contrasting expressions accomplished in several stages. First, the *Bruder Martin* theme (as it is known in the German student repertory) is transposed in the minor mode. The tone matches the expression, so that the topic is introduced by the double bass, followed by bassoon, tuba and finally the whole orchestra. A counter-melody is intonated in canon by the oboe. The sound atmosphere changes and one of the most distinctive sections of the movement follows. Mahler uses cymbals, the big tuba, oboe and clarinet players and a solo trumpet to produce a specific sound characteristic of the *Klezmer music[3],* probably due to his Jewish origin. After the concise repetition of the introductory sound themes, a third more contemplative section follows, which includes material from the *Songs of a Wayfarer* lieder collection, more precisely from the *Die zwei blauen Augen* lied. Finally, the sonority achieved is paradoxical, as it includes superimposed contrasting thematic elements, and the whole construction seems to dissolve progressively, as the 3rd movement ends by reiterating the introvert introductory musical ambience, while using the tone of the lower strings (see figure 4).

We note that parody becomes a stylistic characteristic of Gustav Mahler's scherzos, which will deepen in his symphonic works. The alternating parody moments and themes of folkloric, Jewish or lyrical origin (quotation of the 4th lied of the *Songs of a Wayfarer*), are only some of the elements which account for the diversity of the inspiration sources of an extremely surprising artist. This is a particular aspect which partly reveals Gustav Mahler's fascinating personality,

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[3] *Klezmer* is a musical tradition of the Jewish nomadic musicians who travelled across Eastern Europe during the 19th and 20th centuries.

whose training and creative potential are dominated by the well-known antinomies: playful-serious; simplicity-complexity, etc.

Fig. 4. *a piece of Gustav Mahler's „Symphony No. 1", 3rd part, „Bruder Martin" canon, m. 1-16*

5.3. Gustav Mahler – *Symphony No. 2*, 4th part, *Urlicht.* A typical Postromanticism application

The influence of the postromantic style on Gustav Mahler's symphony genre is obvious in his *Symphony No. 2 Resurrection* (1888-1894) for orchestra, chorus, soloists (soprano and contralto), organ, brass and percussion outside the stage, by the following characteristics: implicit programmatism; extensive genre tackling (five movements developed in the postromantic drama spirit), innovative structure of the sound structure (instruments, soloists and chorus). One may note that voices are introduced in the last two sections: in the 4th part *Urlicht* (*Primal Light*) on lyrics from Arnim's and Brentano's *The Boy's Magic Horn* collection and in the 5th part, *Resurrection* choir on Friedrich Klopstock's lyrics, rearranged for chorus and amplified orchestra.

The 4th part, *Urlicht* (*Primal Light*), uses the music of this fully quoted lied in a text rendered by the alto, which refers to absolute purity, which humanity should aspire to. The orchestral accompaniment is scarce, in a synthetic writing of homophone and imitative expositions. At the beginning of the movement, the composer uses a faint dynamics (pp), thus creating metaphorically the image of a sacred micro universe, of a *wonders corolla of the world*, where we enter with the

exposition of the solemn choir of the first beats in D-flat major, the harmonic consistency of which results into an upward sound expression, which is repeated triumphantly at the end, as the *Resurrection theme* (see figure 5).

Fig. 5. *Symphony no. 2*, 4th part *Urlicht*, m. 12-22

6. Arnold Schönberg's specific style approach. A coalescence between Late Romanticism and Typical Postromanticism

The synthetic postromantic trend is also noticeable in Arnold Schönberg, in his string sextet *Verklärte Nacht* op. 4 (*Transfigured Night*),1899, in the symphonic poem *Pelléas und Melisande* op. 5 (1902-1903) and in *String Quartet op. 1 no.7*, creations which rely both on the Wagnerian chromaticism and on the structural model specific to Brahms. The Viennese composer continues, on the one hand, along the lines of traditional writing, by continuously varying the themes resulting from the sequence or superposition of certain melodic lines made up of ample intervallic leaps, in his late romantic capacity, and, on the other hand, he approaches the typical postromantic style in a composition designed for an enormous vocal-instrumental structure, the *Gurrelieder* cantata..

7. Postromantic trends in other cultures

7.1. Ottorino Respighi/ Béla Bartók. Different Synthetic Postromanticism applications

Unlike Italian musical culture, where vocality is a characteristic of any sound speech, an aspect which is also to be found in the playability of the instrumental themes, the penchant for the use of certain romantic tone combinations and subtle impressionistic effects is to be seen in the unprecedented orchestration of Ottorino Respighi's symphonic poems (*Pines of Rome*, *Roman Festivals, Fountains of Rome*). As far as the Hungarian composer Béla Bartók is concerned, his relation to Postromanticism consists of the synthesis between Western traditional Romanticism and folklore intonations (*Three Works for Piano,*1894; *String Quartet*, 1899; *Kossuth* symphonic poem,1903).

7.2. Dmitri Shostakovich. Echoes in the Russian music of Mahler's Synthetic Postromanticism

Most of the Russian composers of the 20th century adhered to the postromantic music esthetics and style, as a natural continuation of the ideatic and sound universe of the musicians included in the *Group of Five.* For instance, Dmitri Shostakovich remains the most important representative of synthetic Postromanticism due to his use of the classical/neoclassical grounds of creation. In his symphonic works, he often employs expression and musical language patterns in contrasting superposition occurrences or associations, thus shaping truly paradoxical sound ambiances, just like Mahler. We think of the "tone surprises" (full-scarce sonority, emphasis on extreme registers), of powerful rhythms alternating with temporal pulsations of undeniable simplicity. As far as composition traits are concerned, we would also like to dwell on the symphonic gradation of the polyphonic density, according to the particular drama of the section, of the movement or of the opus, on the achievement of paradoxical sound effects by associations and superpositions of themes, motifs or rhythmic formulae from different expressive sources. (*Symphony No. 7 Leningrad, Symphony No. 13, Symphony No. 14,* the *Nose* and *Katerina Izmailova* operas)" (Iațeșen 2015, 14).

7.3. Attributes of Synthetic Postromanticism in Enescu's creations

Enescu's music, more precisely *Symphony No. 2 in A major* (1913) and *Symphony No. 3 in Do major op. 21*, also denotes the obvious application of this current's characteristics, by the use of the cyclic principle and the consistency of the orchestral/vocal-orchestral organization.

One of the role model scores, included not without reserves in the synthetic postromantic style category, which combines romantic and impressionistic elements, is the programmatic symphonic poem for large orchestra, mixed chorus, tenor and soprano soloist, *Vox Maris op. 31*, 1954. The complex handling of the genre, the symbolic programmatism with philosophical connotations, the diversity of the writing methods (unison, polyphony, heterophony) and the multitude of dynamic and agogical indications are only some of the characteristics which trigger a certain ambiguity in the stylistic reception of the opus. "A musical discourse built in a typically romantic gradation of the literary program. We find impressive the use of a tone adequate to the contents of the program ideas and also the role of orchestration in shaping the different sound ambiances by the voice-instrument relation. The soloist parts are not designed to stand out as a traditional score, but to be included in the whole and become participating voices of the symphonic compartment" (Iațeşen 2015, 53). The moment when the sailor's voice joins the extremely refined orchestral discourse, developed in *ppp*, with free polyphonic insertions (fragment of George Enescu's *Vox Maris* poem, p. 14 of the score, 11m) enjoys great expressivity of sound.

Fig. 6. *George Enescu's „Vox Maris" poem, p. 14 of the score, 11m*

8. Conclusions

Approaching the postromantic style as late Romanticism in relevant opuses – *Symphony No. 4* (Anton Bruckner), *Alpine Symphony* (Richard Strauss), *Der Feuerreuter* declamation lied (Hugo Wolf), requires the amplification of the sound language and expression concepts specific to the second half of the 19th century. The chord structures with added elements, the use of diatonic and chromatic harmony, of the concept of enlarged tonality, the creation of instrumental melodic lines, the achievement of culminating sound points with the help of the brass winds (the tone factor playing a decisive role) and the use of explicit or implicit programmatism are characteristics traceable in symphonic poems and in symphonies. One of the characteristics of Hugo Wolf's declamation lied is the emphasis on the complementary relation between the voice and the piano score, in order to underline the deep poetic message embedded in the philosophical lyrics.

A constant trait of the scores adhering to any of the meanings of the postromantic style refers to the emphasis laid on the rhythmic and metric parameters when developing the structure and drama of the creations: Richard Strauss' *Alpine Symphony,* Gustav Mahler's *Symphony No. 1, Symphony No. 2 Resurrection* and the *Kindertotenlieder* cycle.

The revealing of the typical postromantic style requires genre innovations, for instance the variable number of parts, the resizing of the voice-instrument organization in relation to philosophical-symbolic programmatism, as is the case with Gustav Mahler's *Symphony No. 2.*

The manifestation of the synthetic postromantic style is still problematic, as it materializes in several directions: association of different sound expressions and styles (refined combination of romantic and impressionistic characteristics in George Enescu's symphonic poem *Vox Maris*), combination of different music language and style characteristics (use of certain neoclassical elements as a synthesis of folkloric intonations, march rhythms, laendler, lyrical song, Jewish music, academic music – 3rd part if Mahler's *Symphony No. 1*; Dmitri Shostakovich's *Symphony No. 7, Symphony No. 14* -), different perception of the form-genre relation (use of the cyclic principle in macroform creation in Enescu's *Symphony No. 2* and *Symphony No. 3*), synthetic application of particular musical language and stylistic aspects to specific Postromanticism genres (lieder with orchestral accompaniment in Gustav Mahler's *Kindertotenlieder* cycle, alternating harmonic and polyphonic writing and joining together specific postromantic orchestration elements and neoclassical elements.

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The typology of modal systems in the vocal genres of the Romanian folklore Diachronic and synchronic approaches (Researcher's plan)

Ioan Liviu IOSIF[1]

Abstract: *In an era of globalization, where barriers of all kinds (ethnical, social, economic, but also cultural and even linguistic) have been overcome, it is important to rediscover folklore, which has become almost extinct from its "natural habitat", surviving only in books, folklore collections, cultural histories, in television and radio programmes, or in the concert hall, which is not its environment.*

Key-words: *folklore, Romanian, vocal.*

In an era of globalization, where barriers of all kinds (ethnical, social, economic, but also cultural and even linguistic) have been overcome, it is important to rediscover folklore, which has become almost extinct from its "natural habitat", surviving only in books, folklore collections, cultural histories, in television and radio programmes, or in the concert hall, which is not its environment.

The modal system (specific for the Romanian folklore and for the psalmic music of Byzantine origin) allows us to tap into a valuable tradition "*on the basis of which the voice of Romanian culture can be heard in a world concert which could easily dim or neutralize this unique voice, drowning it in a sonorous mass, often amorphous*" (Buciu 2013, 10).

The theoretical background for the modal system of the Romanian folklore has been sketched starting from the end of the 19th c. and the beginning of the 20th c., following the model and theoretical synthesis of the modes of the Western church culture. Thus, as also noticed by the musicologist C-tin Rîpă about the Romanian music, "…the dominant modal background is made up of small oligochordic and pentatonic structures" and "…the essence of the system is represented by small units, limited scales of bi-, tri-, tetra- and penta-chords or tones". On the other hand,

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it has been agreed that our traditional music is built on six diatonic eight-interval modes: Ionic (DO-DO), Doric (RE-RE), Phrygian (MI-MI), Lydian (FA-FA), Mixolydian (SOL-SOL), Aeolian (LA-LA), and later on the Locrian (SI-SI).

This modal theory is not in accordance with the social and cultural reality of our country because for centuries there have been church schools teaching the theory of the Byzantine mode (Octoih), different (and more diverse) than the Gregorian one of Western origin. The likely explanation is that very many Romanian musicians, who trained at Western schools at the half of the 19th c., adopted Glareanus' theory and, after their return to the country, they applied it to traditional Romanian music.

Thus, we have both a quantitative and a qualitative inventory of musical scales (or sonorous structures, as they were called by the musicologist Gheorghe Oprea) of Romanian folklore starting with the oligochordic and up to the ones that exceed the eight chord music. From this point of view, the musicologist Traian Mîrza stated the following: "…in the Romanian folklore we can find … seven chord structures of pentatonic origin (by filling in the empty intervals), or pre-modal structures (by gradually amplifying or superposing tetrachords), or acoustic structures, modes with mixed features, others chromatic, clear structures next to some which are more difficult to define."(Buciu, 2013, 17)

These limited scales are not present today only in their archaic forms, but they acquire new forms, as a result of the evolution of music by adding new diatonic or chromatic scales. The most important gain seems to be the semitone, interval which did not exist in the above mentioned structures. Consequently, hemitonic bi-, tri-, tetra-, and pentachords emerged, by adding a new sound (polar attraction):

Fig. 1. *Polar attraction*

by filling in the empty intervals in bi-, tri-, and tetratones:
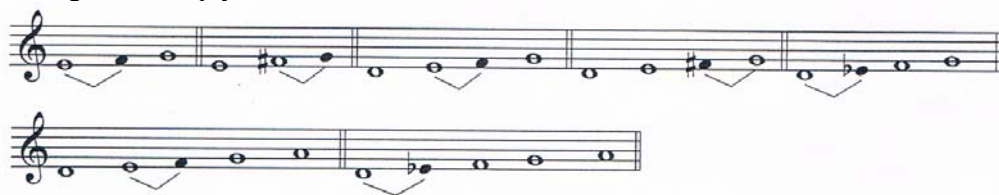
Fig. 2. *Filling in the empty intervals*

This is the way chromatic tetra- and pentachords emerged:

Fig.3. *Chromatic*

Or hemitonic three and five sounds systems:
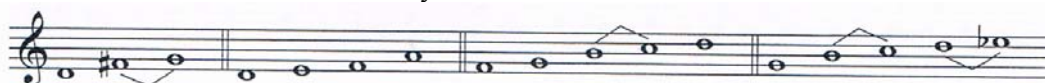
Fig.4. *Sound systems*

We will notice how eight tones and pentatones represent the nucleus of larger scales, hexachords, hexatones or heptatones by oligochordic transpositions or superposition or by occurring against an oligochordic or pentatonic background. There are also stand-alone heptachordic scales, without deriving from the above mentioned sources, but they are either less frequent or have suffered the influence of the 19th-20th c. cult music (for example, the Ionic with a rhythm on the first or the sixth interval – Aeolian rhythm). (Comişel, 1986)

Designed from the point of view of an instrumentalist, interpreter, teacher and conductor of a traditional music orchestra, the present paper aims to provide very useful material for all those who wish to study Romanian traditional music. Folkloric sonorous systems represent a very complex, but difficult, topic which entails going through a large number of previous contributions in this field. The research in the field of Romanian ethnomusicology revealed the existence of modes in different categories or areas, without offering a unitary vision or specifying the proportion of certain sonorous structures in the Romanian material.

My intention is to provide a synthesis of the topic and to perform a typological classification of the sonorous structures identified in the Romanian folklore. The notion of sonorous system was explained by Prof. Gheorghe Oprea, who conducted the first study on this topic. (Oprea, 1983)

My doctoral research is entitled: "The typology of modal systems in the vocal genres of the Romanian folklore" – systems approached from both a diachronic and a synchronic perspective will be structured as follows:

I. Introduction.

II. Diachronic presentation of modal systems. This chapter will include several subchapters which will deal with the modal systems in Romanian traditional music, which will be briefly overviewed in this project as well.

II.1. Oligochordic systems which are: monochord, bichord and bi-tone, trichord and tri-tone, tetrachord and tetra-tone. As their names suggest, modal

systems can be divided into the ones containing the element "tone" (formed of adjoining intervals and intervallic leaps) and the ones containing the element "chord" (formed only of adjoining intervals). This last observation is also valid for the modal systems presented in the following chapters. The oligochordic systems are most frequent in children's folklore.

II.2. Pentatonic and pentachordic systems, next to hexaphones, represent the basic mode of carols, which we find in ceremonial songs, lamentations, lullabies, lyrical songs. The diatonic scale types of the pentachord are: a) Ionic-Mixolydian, b) Doric Aeolian, c) Phrygian, d) Lydian, and e) Locrian. By turning a tone in an augmented second, the chromatic pentachords were created, richly represented in our folklore and then extended to chromatic hexa and heptachords: a-chromatic pentachord 1; b-chromatic 2, c-chromatic 3, d-chromatic 4, after the chromatic heptachords in question. The pentatone is of two types: anhemitonic (sonorous structure including five sounds-augmented seconds and a small tierce structure), and hemitonic (tones, semitones and big tierces). (Comişel, 1967

II.3. Hexaphonic systems (hexachords, hexatones). They can be subdivided into two main categories: 1. Hexachordic modes. 2. Hexatonic modes, also called defective heptachords. The material under investigation showed, beyond any doubt, that hexaphonic modes are the richest and most diverse in our folklore. The hexachordic modes namely the six consecutive seconds scale (so without the seventh interval); can be divided into three major categories: 1. Hexachords which by comparison with natural heptachordic modes have an ambiguous nature (the lack of the specific interval). 2. Hexachords which do not have an ambiguous nature as compared to natural heptachords. 3. Hexachords which are not ambiguous in comparison with natural heptachords, but they are ambiguous compared to acoustic modes. In addition to hexachords, hexatones or defective heptachordic modes are also very frequent and much more varied in our folklore.

II.4. Heptachordic systems (natural, acoustic and chromatic modes). They represent the natural evolution and development of the modal categories under investigation in this paper. I would like to emphasize again the oligochordic, pre-pentatonic or pentatonic substrate of many pieces of traditional music. There are also melodies on a standalone heptachordic scale, which are part of the newer layer of folklore. We could state that at present the pentatonic and even the oligochordic or pre-pentatonic systems co-exist with the heptachordic modal system in the Romanian traditional music. I would also like to add the fact that the diatonic eight tone scales suggested in the traditional theory are purely conventional, the modal ambitus being that proposed by the melody in question.

The diatonic modes traditional in the Romanian folklore are the following: Ionic, Lydian, Mixolydian – major modes, and Doric, Phrygian, Aeolian, Locrian – minor modes. Each of them has its own characteristic interval. The acoustic modes are: acoustic 1 (Lydian-Mixolydian), acoustic 2 (major melodic), acoustic 3 (istric), acustic 4 (Phrygian with a descended 6th interval), acoustic 5 (minor melodic),

acoustic 6 (Doric with a descended 2nd interval) and acoustic 7 (acoustic1 with an elevated 5th interval). The chromatic modes are the following: chromatic1 with an augmented second between intervals 3-4, chromatic 2 with an augmented second between intervals 2-3, chromatic 3 with an augmented second between intervals 1-2, chromatic 4 with an augmented second between intervals 5-6 and a flat five interval 1-5, chromatic 5 with an augmented second between intervals 6-5 with two small consecutive seconds (2-3 and 3-4), chromatic6 with an augmented second between intervals 6-5.

In what follows, I will present several examples of analysis of certain folkloric compositions (this short presentation will only include a random selection of some of them).

The hemitonic mode I – also called the Bihor scale FA-SOL-SI-DO-RE:

Fig.5. *Hemitonic mode I*

Hexachordie Ionic-Mixolydian:

Fig.6. *Hexachordie Ionic-Mixolydian*

The Ionic mode:
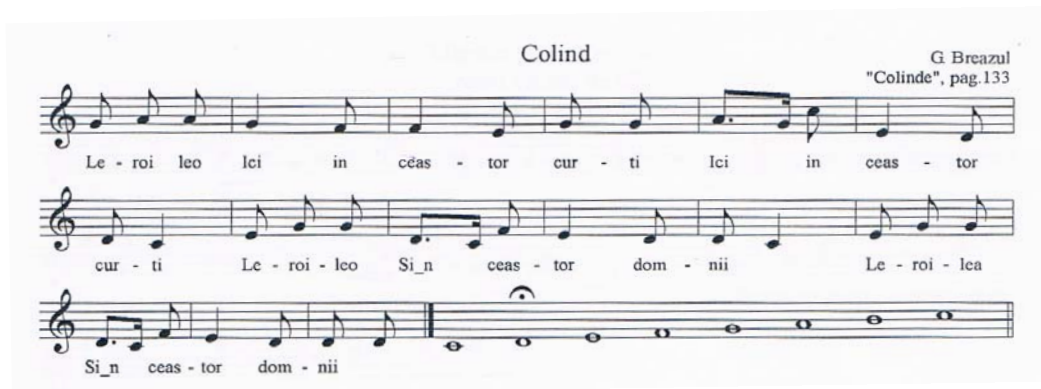
Fig.7. *Colind*

III. The model systems encountered in vocal folkloric genres. **III.1**. Repertoire for children **III.2.** Wedding repertoire **III.3.** Funeral repertoire **III.4.** The repertoire of winter traditions **III.5.** The repertoire of spring-summer traditions **III.6.** Ballads **III.7**. Lyrical songs **III.8.** The song itself. In this chapter (and the ones previously enumerated), I will present the modal systems encountered in each subchapter using examples from already existing folklore collections and from my personal material. **IV**. Principles of modal harmonization in traditional music. **IV.1**. Modal rhythms **IV.2.** From accompaniment to heterophony in traditional music **IV.3.** Formal elements specific of modal music (Drăgoi, 1931).

In the last chapter, "V. Harmonization in the modal style", I intent to discuss the main techniques of modal composition I usually employ in harmonizing the pieces I interpret with a small folk music ensemble, and to present a few examples of such harmonization, analysed from the point of view of the sonorous systems.

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Historic landmarks in Beethoven's Sonata for Piano and Violin

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Abstract: *Ludwig van Beethoven's sonatas for piano and violin have enriched the published literature with ten musical works, which are in line with the collaboration and unity with the musical discourse of partner instruments. Chronologically organized on opuses and common particularities, the works reflect the path taken by the composer in terms of composition, between tradition and innovation. The genre begins with the op. 12 three sonatas that have a flavour of Mozart's style; in the 23rd and 24th op. the melodic charge is expressed with elegance, while the 30th op. gives evidence of Beethoven's maturity; the 47th op. is representative for the concert instrumental virtuosity and the 96th op. reflects a true creative synthesis. Through his entire creation, in the area of the sonata, Beethoven has entrusted his spiritual experiences to his music, as well as the stylistic searches for an original language that influenced the next generation of musicians and composers.*

Key-words: *Beethoven, classical music, piano and violin, sonata.*

1. Introduction

Ludwig van Beethoven is the "creator" that transformed the instrumental art of the era in a product of complex artistic thinking; he marked the turn of the eighteen and nineteenth centuries, which had a great significance in the music history and evolution, and during which the classicism's conservatism began to be replaced gradually with romanticism's freedom of expression. Thanks to his genius and composing originality, he is the titan who made the musical discourse monumental, profound, and defined by personality and lyricism at the same time. All these stylistic dominants are reflected through his entire opera, which still impresses the audience after more than 200 years, each time, with the same intensity as for the first performance.

Beethoven's creative universe, even if revolved mainly around the piano, the composer excelled also as a pianist and his virtuosity had no equal in the period, has enriched the published literature with a palette of diverse musical works which

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resulted in different symphonic creations, concertante, vocal and chamber creations.From the long line of musical pieces, the composer was interested in the sonata since his early creative years, and the sonata is the framework that offers unity to Beethoven's entire work. Quoting George Balan, critic and musicologist "it can be said that in the artist's life this musical genre was a kind of workshop or laboratory, where he would close himself daily to deepen problems and experience means related to his entire creative activity" (Bălan 1970, 35). Beethoven started from the balanced classical structure, underlain by Haydn and Mozart, and then he customized the sonata, emphasizing the contrast in theme, amplifying the sections, addressing more daring modulations in development, intensifying it in a dynamic and agonic manner; in other words, as Valentina Sandu-Dediu, musicologist, mentioned in the book Ludwig van Beethoven, he will change the form of the sonata gradually, reaching the new configuration from romanticism.It will be Beethoven's confidante, he will entrust the sonata with his "state of mind and his searches for stylistic means by which to communicate more directly and more convincing the torments of his thoughts" (Ştefănescu 1996, 314).

2. Piano and violin sonatas

Starting with sonatinas in G and F major and finishing with the monumental op. 110, 111 Beethoven created for this musical type over fifty instrumental pieces, for both piano and different chamber music ensembles, among which the sonatas for the piano-violin, piano- violin and piano- horn duet. The sonatas dedicated to the piano-violin duo provide unique experiences and challenges to the instrumentalists throughout the ten musical works. Their typical technical and interpretative difficulty transforms them into true "piece de resistance", challenging even for the most skilled instrumentalists.

The sonatas debuted in the traditional principles of the classics, as all of Beethoven's works of the type, and not only, and they gradually evolved with the composer's artistic maturation. The musicologist Harold Schonberg, in his book "The lives of the great composers", says that "He begun as a composer faithful to the classical tradition and concluded as a composer beyond time and space, using a self-created language: compressed, encrypted and explosive […]. Under his pen the sonata undergoes a metamorphosis" (Schonberg 2008, 113).

The instrumental sonata for violin and piano became very spread in Germany towards the end of the eighteen century, mainly because of Mozart's compositions but also thanks to two respectable cultural figures of the century, from Bonn, the capelmaestro Andrea Lucchesini and the musical director

Christian Gottlob Neefe. Certainly, Beethoven was familiar with this genre as a child, especially because of Gottlob Chistian Neefe, whose name appears in all of the composer's bibliographies, who was one of Beethoven's leading teachers in

Bonn. Knowing this type of works from an early age is an opportunity, and the composer exploited it later when he begun to write his own sonatas. We must mention Franz Rovantini, a violinist in the Bonn orchestra, and Franz Ries, the concertmaster of the same orchestra, as each of them contributed to the musical education of the composer with regards to playing the violin, an indispensable instrument in achieving a complete musical discourse specific for the piano and violin sonata. Parenthetically, we mention that Franz Rieswas the teacher who thought Beethoven his true violinist art. As a sign of gratitude and respect, the composer will become a true supporter and dedicated teacher to his former maestro's son in the second part of his life. However, moving to Vienna was a decisive step for the creation dedicated to the piano-violin duet. Vienna was a magnet for the instrumentalists and musicians of the time, as it was a city where art was studied and performed at the highest levels.In Vienna Beethoven met Ignaz Schuppanzig and based on a shared love of music they became close friends and collaborated in both piano-violin duets and string quartets. Bibliographical studies attest that not only Schuppanzigh, but also three French violinists from Giovanni Battista Viotti's school influenced the composer's piano and violin creation. They are Pierre Rode, Pierre Baillot and Rodolphe Kreutzer, whom Beethoven met in Vienna between 1798 and 1810. Certainly the presence of these violinists in the composer's life and entourage, as well as the instrumental technique they mastered, are the reasons that led to the conception of the ten sonatas for piano and violin. The violin method enlarged the possibilities of string instruments in terms of expressiveness and was a turning point in the history of the genre and music in general. Influenced by this method, Beethoven attempted to create a pianistic style as close as possible to the partner instrument's possibilities, in terms of interpretation and touch, according to musicologists Lewis Lockwood and MarkKroll. Around the 1840s the famous educator and composer Karl Czerny talks about his legendary ability to play legato in the same way as he was playing the violin.

> "During the first lessons […] while he were exercising, my attention was particularly drawn to his ability to play legato in a way that could not be broken, and which all pianists of the time thought to be impossible to perform at the piano; the *non-legato* playing, with small and short strokes, was still fashionable after Mozart's passing". (Prod'Homme 2007, 17)

2.1. Piano and violin sonatas op.12

The op. 12 sonatas belong to Beethoven's first stylistic stage, as defined by analyst Wilhelm von Lenz, and they complete the multitude of representative works from this period, together with op. 2, op. 7, op. 10 piano sonatas, op. 5 cello sonata, op. 1 piano trio, the two cantatas "Cantata on the death of emperor Joseph II" and

"Cantata on the accession of Emperor Leopold II" as well as op. 15 the first concert for piano and orchestra. Douglas Johnson analysed the paper and writing on op. 12 no. 2, 3, and concluded that they were published in 1798. The works are composed on the classic template, with a three-movement structure, based on the dynamic triad fast-slow-fast, and written in major tonalities D, A and Eb. The year 1798 is also confirmed by the archives of the "Academy", where on March 29th, during Josepha Duschnek's concert, the name of violinist Ignaz Schuppanzigh appears as interpreter of some sonatas. In his book, "The Beethoven violin sonatas" musicologist Sieghard Brandenburg expresses his conviction that the works interpreted are Beethoven's sonatas for piano and violin op. 12, even if the instruments are not clearly specified**.**

The pieces show a strong influence of Mozart's style, whose structural balance and fluidity in the musical discourse are noted by musicologists such as Lewis Lockwood and Mark Kroll, who say that Beethoven's sonatas are unconceivable without Mozart's k.380, k.454, k.526. Angus Watson mentions in his book „Beethoven's chamber music in context" that Mozart's influence lies in the manner instruments are treated in terms of balance and timber; it also lies in the fact that attention should not be focused on one of the instruments but on the of cooperation between them. He also emphasizes the striking similarity of the main theme in op. 12, no. 3 and k.304, and the elegiac character of the median parts.However, they admit that the composer's striking personality marks this influence, and transforms it in a creative transition between "Mozart's charming touch and Beethoven's novelty", as noticed by musical historian Ioana Ştefănescu in her book "A history of universal music" vol. II.

Even if they are anchored in classicism's traditional rules, the sonatas' first auditions provoked strong reactions from audience and critics. The famous pages of a nineteenth century publication „Allgemeine Musikalische Zeitung" present the critics of a columnist who, while hearing the sonatas, felt like a man "lost in a forest, caught up by hostile entanglements at every turn and finally emerging weary, exhausted and without joy" (Lockwood 2004, 26). The originality of Beethoven's language was obviously not understood by his contemporaries, who had a rigid and conservative mentality and who minimized the importance and influence this work had over the following generation of musicians.

Researchers argue that the sonatas op. 12 were not inspired by Antonio Salieri's figure, and that Beethoven composed them at Prince Lobkowitz's request; a private concert was held at his residence on April 5ᵗʰ 1798, with the duo Beethoven- Kreutzer as protagonist. It seems that the violinist visited Vienna in the spring of 1798 and this was the true cause, which led to the genesis of the op. 12.

2.2. Piano and violin sonatas op.23, op. 24

The year 1801 marks the publication of the following sonatas for violin and piano, op. 23 and op. 24, written in a fertile creative period, the period of the first

symphony, a total of eight sonatas for piano, among which Pathetique and the Pastoral sonata, op.29 quintet, op.9 trio, septet in E flat major, the concert for piano and orchestra op. 19, op. 17 sonata for horn, string quartet op. 18, the ballet "Prometheus". Beethoven's language began to crystallize, and the composer is paving more and more his own way.

Composed in 1800, as shown in the manuscript from the Berlin State library, this was the first work of this kind written in a minor tonality. A minor, with its grey nuances, makes us think about the composer's ferment on the grievous disability that will mark him until his last moments. It is the time when he becomes aware of the fact that his hearing loss is irreversible, as it was made clear in the letters he addressed to his good friend Franz Wegeler " […] there is a whooshing day and night in my ears […] I am unable to tell people: I am deaf". (Beethoven 1972, 22) The minor tonality turns this sonata, dedicated to count Moritz von Fries, into an exception, due to the anxiety nuance that envelops the main theme. As opposed to sonata op. 12, this sonata does not have stylistic ornamental means; it heads more towards a fugat language with variation tendencies and counterpoint imitations underlying the thematic fund.

Composed around 1801, the year Beethoven fell in love with the beautiful GiuliettaGuiciardi and was hoping to have a family, the op. 24 sonata leaves the sphere of the tragic feeling, of the op. 23 pathos, and brings a fresh and serene air into the music. It is the first sonata of the ten works to develop its discourse on four parts, the novelty consist of a scherzo in the penultimate part which reflects the principle of presenting the thematic material, integral to both instruments, a principle that governs Mozart's sonatas as well. Dedicated to count Moritz von Fries, as well as op. 23, an "important collector of art, music-lover and patron […] partner in the Viennese banking house Fries & Co (Rostal 1985, 77), the sonata is also known as the "Spring Sonata". The piece, an incontestable proof of Beethoven's "melodic elegance and musical qualities" (Lockwood 2004, 24), receives this name only in 1860, certainly because of the composer's attitude towards nature. "It was his only confidante" says Therese von Brunswick, and Charles Neate adds that "he never met a man with such a love for flowers, clouds, nature; it was as tough he lived through them" (Rolland 2015, 53).

2.3. Piano and violin sonatas op.30

The three sonatas op. 30, no. 1 in A major, no. 2 in C minor and no. 3 in G major are published in 1802, a year of great political unrest as the revolution was penetrating Vienna, as well as great inner turmoil, which culminated with the Heiligenstadt Testament. Amid these important events that radically changed the composer's life view, the sonatas op. 30 are published, reflecting suffering, discouragement, inner tragedies combined with pride and willpower, also found in other dramatic works such as: op. 26 funeral march sonata, sonata Quasi una Fantezia and the op. 27

Moonlight sonata. It is the peak season of the transition period, which puts every sonata to the test, no. 2 is the one most subjected to most changes. The four parts structure, "the dramatic recitatives resembling a grandiose and sad monologue" (Rolland 2015, 30), the insistent presence of marching and fighting rhythms, "the tragic, gloomy and energetic spirit, and a spirit of strength, decision and audacity" (Sandu-Dediu 2008, 29), very close to the second symphony composed at the same time, lay the foundations of Beethoven's heroic musical style.

Inspired by the tomb scene of Shakespeare's Romeo and Juliet, the op. 30 no. 1 sonata returns to the tripartite architectural form with the centre of gravity on the second part, where the harmonies reach mortuary intensities making us think about the composer's burden of an unjust destiny. Composed after the Heiligenstadt Testament, op.30, no.3 reflects the spiritual balance reached by the composer, after the hearing loss threat and the love disillusion after Giuliette Guiciardi refused to marry him.

Dedicated to Emperor Alexander I of Russia, the works were paid only in 1815; in this year, at the urge of his doctor, Andreas Bertolini, Beethoven also composed the op. 89 polonaise for the Empress of Russia, who was visiting Vienna. Beethoven takes advantage of this opportunity and recovers the money he was expecting for over ten years now.

2.4. Piano and violin sonata op.47

In the year 1803 Beethoven confides to his close friend Krumpholz "I am not at all satisfied with what I have written so far: from now on I want to take on a new path" (Prod'Homme 2007, 20). Moreover, the kept his word, composing *Eroica*, the opera *Fidelio*, *Auror*a and *Appasionata*, the *Kreutzer sonata* that rises like a grand mountain chain above everything the composer had created in the previous period. In terms of style, the work opened a new stage in Beethoven's creativity, his second to be more precise, characterized by monumentally on different "planes of thought-under construction, in expressivity, in sonority". (Ştefănescu 1996, 320) Written in a "concert style- as it was a concert", the op. 47 sonata was first performed in public, according to Beethoven's pupil Ferdinand Ries, on May 24th 1803, however, with George Bridgetower, a mulatto violinist, musician of the English court and not with the one it was dedicated to. The newspaper "Freimuthige" wrote about Bridgetower after the presentation, "he is a very vigorous violinist, who overcomes hardship with courage and ease. The personal way of playing is overly bright, the trend towards originality, for the unusual, reaches in him extreme limits" (Alşvang 1961, 138). Too bad that Bridgetower did not excel in manners; Ries told that after the concert he insulted a lady from Beethoven's company, which revolted greatly the composer. We do not know exactly what happened after that, what is certain is that the op.27 sonata "Quasi un Concerto" was no longer dedicated to George Bridgetower, as the composer initially intended. Unfortunately, Kreutzer, the violinist after which the

masterpiece was named, considered it "outrageously unintelligible" (Sandu-Dediu 2008, 36), due to the alert and lifted notes that were unusual for his violin style, which is why he never played it.

2.5. Piano and violin sonata op.96

Composed almost ten yearsafter the other nine works, the op. 96 sonata concluded the 1812 series with a serenity and tranquillity characteristic to the cultural personalities who come to materialize their whole experience in artistic creation. It was dedicated to Archduke Rudlph and violinist Pierre Rodes, who were visiting Vienna during that time, and it premiered on December 29th at the residence of Prince Lobkovitz; the second performance was a public concert on January 7th next year, and those for whom it was dedicated interpreted it. The critics soon followed; there was an article in the newspaper Gloggls Zeitung showing appreciation for the instrumentalists' interpretation, a bit more for the Archduke's interpretation for obvious reasons.

> "The great violinist Rode recently played a new duet for pianoforte and violin with His Imperial Highness Archduke Rudolph […]. It was as a whole well performed, but we must remark that the piano part was performed far more excellently, more suited to the spirit of the piece, and with more soul, than that of the violin." (Rostal 1985, 165).

The sonata belongs to the creator's last creative period, together with the last piano concertos and symphonies, fantasies for piano and orchestra, the great sonatas for piano Waldstein, Appasionata, Hammerklavier, the string quartets, Misseisolemnis, all of them priceless for the published literature. In this last creative period, Beethoven has outdone himself in terms of diversifying the expression methods and customizing the musical language. They are novelties that give personality to Beethoven's work, and they create a special style based on monumentality, structural diversity and depth in expression. The sonata is a true creative synthesis „ a pastoral mirror of an unlimited universe that brings a wide range of sounds that reflect this universe. [...] it is the image of complacency and a silent prayer". (Lockwood 2004, 111)

3. Conclusions

Thanks to their uniqueness, Beethoven's sonatas for piano and violin develop a new musical language, whose expressive power combined with the instrumental force and virtuosity turn them into promoters of all romantic pieces of this kind. The manner in which Beethoven treats the two instruments, a dialogue based on

collaboration and partnership, will inspire the sonatas of Robert Scumann, Johannes Brahms and the French composers Cezar Franck, Gabriel Faure, Claude Debussy and Sainy-Saens. In order to understand the musical message and increase the quality of the artistic performances it is important to know the historical frame in which they were created and published, the influence of the socio-political events, the composer's frame of mind, the people with whom he interacted and collaborated during the time. From the beginning Ludwig van Beethoven was a "creator, one of those natural talents, full of ideas and originality" (Schonberg 2008, 104), and he opened new horizons in the universe of the classical music.

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The Csíki collection of Imets Dénes

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Abstract: *This study presents the works of Imets Dénes (1929-2011), music teacher, folk music collector and playwright. His folk-music collecting activity took place between 1962 and 1972 in Csík. In his 1972 study he talks about his collecting activity of the previous decade. He recorded his collections. These contain more than 100 hours of music material. Except for one volume his entire collection is still unpublished, because under the communist system they were not allowed to be published. He called upon me in 2010 with the intention of publishing his collected material. He entrusted his manuscript to my care. This contains 278 tunes (One little bird, Csíki folk-song collection) (Egy kicsi madárka. Csíki népdalgyűjtés) , and unfortunately at the present time remains unpublished.*

Key-words: *Folk music, customs, Csík, old folk songs, change*

Imets Dénes (1929-2011), music teacher, folk music collector and playwright, completed his schooling in Miercurea Ciuc. He obtained his teaching qualification in Reghin in 1954, and later qualified as a music teacher at the Gheorghe Dima Music Conservatory (now Academy) in Cluj Napoca, 1964.

From 1949 onwards he taught in village schools in the Csík basin: in Újtusnád (Tuşnad), Csíkszentmárton (Sânmartin) and Csíkszentimre (Sântimbru). Later he became Head Librarian in Csíkszereda (Miercurea Ciuc), and finally music teacher at the Mathematics and Physics Lyceum (now Márton Áron) and the 12th General School (Now the Nagy Imre school) in Csíkszereda (Miercurea Ciuc).

Imets Dénes' folk-music collecting activity mostly took place in the late 1960's/early 70's, reaching a peak between 1968 and 1970. In later years he still made some additions to the material. His folk music collection was published in instalments in the Hargita daily paper (Imets 1968, 1969b, 1970b) and the Művelődés (Arts Review magazine, Imets 1969a). The collection was used in music folios, dramatic writing and musical/poetic stage productions (Imets 1972b, 1973, 1978).

His collecting work was carried out in a deliberate and systematic manner: „My work is structured according to Bartók and Kodály's collection entitled *Erdélyi Magyar Népdalok* (*Transylvanian Hungarian Folksongs),* published in 1923, and then formulates the following question for posterity: What is the result of a century of stormy decades, rapid societal change, wars, the consequences of national

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dismemberment, and generations prematurely cut off from the original nourishing basis of their folk culture and way of life?", he writes in *Egy kicsi madárka. Csíki népdalgyűjtés (A Little Bird. Collection of folk songs from Csik, manuscript, 4.),* and he adds: „What remains from the rich fabric of folk music illuminated in *Erdélyi Magyar Népdalok?* (At the end of the seventies a respected young student wrote down the songs he knew and their titles. Of the two hundred songs he wrote down, including their first lines, the only songs belonging to the layer of old Hungarian folksong treasures, were the ones he had been taught at school. This speaks for itself.)"

He was well acquainted with his illustrious predecessors' collections of Csik folk-songs, and the published examples of these. „In Csik, they found all that they had hoped for: they came upon an endless source of musical traditions, and they were primarily interested in the deeper strata of this material." – he wrote in a study entitled *Bartók és Kodály nyomában Csíkban (In the footsteps of Bartók and Kodály in Csik,* Imets 1972a, 105.). He began his paper with 25 folk songs. Of these, he writes: „These are some of the most beautiful folk songs in our collection. Each one is worthy of careful protection and even today would be of great interest to any collector who had the opportunity to work in the field." (Imets 1972a, 106.) He compares his own folk-music knowledge with the collections from the beginning of the century. „If you took Bartók and Kodály's catalogue around with you today, you wouldn't be very successful. In many places they would just about remember the songs, but they wouldn't be able to sing them to you." (Imets 1972a, 107.) In the study quoted above, Imets shows through detailed analysis how the tradition had become eroded and corrupted.

He questioned his respondents thoroughly. He took seriously Kodály's recommendation to collect not only the music, but also information about the tunes, instruments, folk-music life and customs, and details relating to the musicians themselves. „Bartók and Kodály searched for, and found, the ancient traditional musical mother-language. Considering the perspectives and possibilities available to them at that time they achieved the maximum, because through them we have been introduced to this musical mother-language's grammar and thesaurus. Our experience shows that even here there are more things to complete. For example, they didn't have the chance to pay attention to instrumental music. There is still much work to do on the culture of songs. Kodály said: 'we need to examine the role and the meaning of some songs and types of song in people's everyday lives. In other words, it's not enough just to know the songs. We also need to know how, when and for what they were used. We have insufficient information about this. In future, folk-song research should make this a priority.' Today we are not only looking for this musical mother-tongue, but for the people in the music; for everything that is related to musical life, i.e. the way in which folk-music is built into people's lives." (Imets 1972a, 115.)

In the sessions everything was recorded on tape. The original recordings and their digitalised versions are now held in the Hagyományok Háza (Tradition House)

in Budapest, and in total there are more than 100 hours of material. „If we carry on using the language metaphor, then we can say that language is not just composed of grammar and vocabulary, but that sound-formation, accent, modulation and rhythm are also important features. We need to explore these aspects with the technology we have available today. (The tape/cassette-recorder, camera and video-camera represent a great improvement on the phonograph)." (Imets 1972a, 115.)

He deliberately conducted his research in those areas where Bartók and Kodály and their students had collected at the beginning of the last century – in the territory of the old Csik County, with the exception of the Gyergyó [Gheorgheni] basin. „… it was no accident that after Kodály's first big collecting trip to Felvidék [Hungarian area now in Slovakia], Bartók's first main collecting expedition took him amongst the Szekler people of Csik (in 1907). The success of Bartok's collection was proven by the fact that in 1910 and 1912 Kodály came to this area as well (though from the beginning they divided the collecting areas between each other. Kodály collected in the North and Bartók in the East)." (Imets 1972a, 105.) Imets Dénes' collecting area began in the Kászon (Casin) basin, around Lower Csik, the Úz valley, through Middle Csik to Upper Csik and the Gyimes (Ghimeş) valleys. He was born in Újtusnád (Tuşnad), so it is understandable that he recorded the most material in the Lower Csik area. One of his favourite places was Ménaság (Armăşeni). From the material that he collected there he published the collection entitled *Repülj madár, repülj… Menasági népdalok és népballadák (Fly Bird, Fly… Folk Songs and Ballads from Menaság),* which contains 95 folk-songs and ballads. (Imets 1970a) The *1st example* is sang by 66-year old respondent Ferencz István from Ménaság (we do not know the exact date of this recording, but it was probably made in 1968). (At the conference I had illustrated Imets`s collection with a few musical tracks.)

There is a lot of material from the Kászon Basin in the legacy of Imets Dénes. Firstly he chose this area because of the antiquated conditions that still persisted thereabouts at that time. Secondly, Kodaly's 1912 collection from Kászon prompted him to prioritise this area. The *2nd example* comes from Nagy Kászon (Big Kászon), though there is currently no village with this name. It is sung by 36-year old Bara Mária in 1969.

From the further reaches of Imets' collecting area I have chosen two more tunes, one from Upper Csik and the other from Gyimes. The *3rd example* is a spinster's lament from Csikjenőfalva (Ineu), sang by the widow of Gabor Áron, who was 60 years old in 1968. The *4th example* is an instrumental from Kostelek (Coşnea). Almási Demeter, 48 year-old violist and Vaszi István, 47 year-old gardon player, performed this in 1970. According to (Imets' collecting companion) Sárosi Bálint's voice on the recording, „This is a leaving-song that is played when leaving the bride's house for the groom's." So it's an instrumental that was played at weddings.

In Imets Dénes' collection we can find every folk-music genre – childrens' songs, songs for specific occasions (feast-days, rites of passage), folk songs and instrumental pieces. From the songs sung on fest-days I have chosen the Jewish evening-song from Ménaság. This used to be sung on Shrove Tuesday after midnight, as 65-year old respondent Szenyes István explains on the *5th example*. The recording was made in 1968. The rite-of passage example is the above-mentioned Wedding Tune from Kostelek. (see the *4th example*).

In the collection – as one might expect – there are more songs that are not related to any specific occasion. According to their words, they can be divided into two categories: epic ballads and lyrical songs (the latter group includes the above mentioned *example 1* and *2*). *Example 6* is a ballad sang by Nyisztor Ferenc, a 67-year old respondent from Bánkfalva (Bancu) in 1971.

From the genre of instrumental pieces I have chosen the example of 58 year-old Duduj Lajos and his band from Csikszentdomokos (Sândominic Ciuc) with their 1970 recording of'Cepres' music *(example 7)*. The following examples of instrumental music that I have selected (three of these also feature singing) clearly demonstrate that Imets Dénes didn't just record musicians playing at traditional musical events, but he exploited every opportunity that arose, if someone could play any kind of instrument. On the *8th example* we can hear a performance by the 66 year-old dulcimer player Gábor Antal from Csatószeg (Cetăţuia) in 1970. *Example 9* features zither-player Ferenc Gyula, 56 years old and from Ménaság. This was probably recorded in 1968. On the *10th example* there is a voice and whistle performance by 80 year-old Vitális Ignác from Csikszentimre. Finally, on *example 11*, 41 year-old priest Farkas Márton plays in Csíkjenőfalva (Ineu) in 1970.

In addition to folk-music, other traditional genres are also represented in the collection. These include wedding rhymes, New Year blessing verses, name-day greetings, etc. From these I've chosen a name-day greeting recited by 35 year-old respondent Csiszér Ignác from Kászonaltiz in 1970. (*12th example*).

From the csik collections Imets Dénes drew the following conclusion in his 1972 paper and in the forward of his unpublished manuscript.

„In the first decades of the century many of the songs that were collected in this area got lost from the collective consciousness. Nobody knows them any more, The ones that exist and are still alive have become very simplified and their rich ornamentation has faded. … There are fewer songs related to special occasions such as the winter solstice and New Year blessings and these are only known and sang by a few gypsy women. Name-day greetings have been simplified to rhymes coupled to a familiar tune. The Christmas (winter solstice) greeting songs have given way to church Christmas carols spiced up with some rhymes. Laments have been lost; only at Antalok valley in Gyimesközéplok (Lunca de Jos) I have heard a husband being mourned in this way. Old wedding rituals have been lost – the preparation of the wedding guest cake and the ritual carrying of this only survives in Menaság and Csíkszentdomokos." (Imets manuscript, 4.).

„In terms of the birth, development and dissemination of folksongs, these things have changed in the last decades because spinning parties, work-gatherings ending with communal suppers followed by singing, feather-trimming parties and garden-play afternoons have all finished. But there are still weddings, friend-honourings and soldiers' leaving ceremonies. These events are occurring less and less frequently. … We only know from memory the bridal dances, and the bridal mother's dances. The songs we can listen today are very varied; they include new style songs and urban songs and dance tunes. The situation varies according to the location; for example at a wedding in Menaság and Karcfalva (Cârța) three-quarters of the songs would be folk songs, but in 1969 in Tusnád the weddings guests only sang urban and new style songs. Yet In Csikszereda, cultured people only wanted their musicians to sing folk songs.

The damage is less in the Gyimes valleys, in the Eastern part of Csík. From how the songs were sang, from the function of these songs, and from the laments and the instrumental accompaniments, we can imagine how it used to be 100-150 years ago in all of Csík." (Imets 1972a, 114., 115.)

„What happened to our folk-songs in the last decades of the last century and the years after the millenium? The generation who sang the old songs in the 1960s and 70s and were recorded on tape have now passed away. Now we only have the recorded versions. Modern life has sped up and all kinds of musical influences are coming here: different fashions are coming and putting their imprint on the music. It is a fact that many of the songs in this collection are not known and are not sung any more." (Imets manuscript, 5.)

I could add a little more with respect to this last comment owing to the fact that I collected songs in Upper Csik after the year 2000. It is true that the 50-60 year olds at that time (now 65-75) only know many songs as a passive repertoire, but even today some of them can be refreshed and brought out, especially if there are a group of people together who can help each other to remember. This particularly applies to the old style of songs. From the 1st 100 songs of Imets Dénes' manuscript, the old- style songs, I selected those that I could not find myself in Upper Csik. There are 46 of these. This means that the majority of the songs from the collection are still known and sang, especially if there are groups of tradition-keepers who are deliberately trying to bring these back. In many villages in Upper Csik in recent decades there have been such groups. The situation with the new style songs is much better. It is true that the old traditions, the events when people would sing the proper folk songs have gone, and the way that the songs were traditionally used has all changed, but in many villages the communities are very consciously trying to resuscitate the songs and their value for the benefit of future generations.

Imets Dénes' collection could help a lot with this endeavour. It is a folk-song and ethnographical map, which gives a very good view of the Szekler village people's traditional world, celebrations and everyday life. I see it as a folk-music

monograph of the Szekler people from Csik. It's intellectual and spiritual value is priceless.

In conclusion, I would like to say a few words about the story of his mentioned collection. In the early 2000's I was studying another manuscript of Imets Denes' *(Szivárvány havasán. Népdalok.)* I discovered that for many decades it had been lying in a desk drawer, because under the communist system it could not be published. I encouraged him to try again for publication but he did not respond. After many years, in 2010, he changed his mind. He came to me and said that he would like to publish it. Following this encounter he entrusted the manuscript to my care. (Imets, manuscript)

The collection contains the backbone of our folk music – the main folk songs that not related to specific occasions. There are 278 tunes, of which 100 are from the old style, and the rest are in the new style. In 2011 the Gutenberg publishing house from Csikszereda applied for a grant to publish this manuscript but the application was not successful. The manuscript is back in the drawer again, still unpublished.

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Parting Songs of the Dobruja Aromanians and Tatars

Mirela KOZLOVSKY[1]

Abstract: *Dobruja, a consequence of numerous overlapping cultures and civilisations, is an actual example of cohabitation and each ancestry keeping its identity. Adapted and accepted in the compact mass of the majority, minority ethnics from Dobruja's culture and lifestyle is asserted both as part of the community, and outside of it. In geographical areas characterised by multiculturality, such as Dobruja, traditions are performed in diverse forms, thus contributing to the assertion of identity of the group who practices them.*
This paper aims at introducing the songs accompanying a major moment in the Dobruja Aromanians' and Tatars' nuptial ritual. The bride parting with her family environment is distinct in the case of both communities. Parting Songs are both vocal, and instrumental. In the Aromanians' case, they are played when the bride is taken by the groom from her parents' house, to go to the religious ceremony. In the case of Tatars, the actual wedding starts with this song, in the moment when the bride and the groom leave the parents' house and join the guests. These community practices prove the existence of a homogenous ritually background in the Dobruja area, currently deemed to be the native land by all referenced community members.

Key-words: *wedding, ritual, Aromanians, Tatars, ethno-musicology, traditions, folklore*

1. Introduction

This paper aims at introducing the nuptial scene of the bride parting with her family, and the related music repertoire of this occasion. Reference will be made to Aromanians and Tatars, two ethnic groups from Dobruja, with different mentalities and cultures. *Parting songs* performed at the bride's home are a lyrical amplification of the ceremonial sequence which points to the young woman's parting with her old self.

As part of the field research carried out in the case of the two ethnic groups, I found that the performance in the nuptial ritual of the moments which are considered important was preserved both in villages and in the urban areas, and new ones became permanent. Translation and adjustment of the nuptial ritual to the evolution of society favoured taking over and integration of foreign elements in its performance. The influences occurring through contamination also took place as a result of the proximity of ethnic groups with similar or different traditions.

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Dobruja may be deemed a model of cohabitation and assertion of the identity of all ethnic groups it contains, irrespective of the demographic factor or the place of origin. For hundreds of years, the multitudes of cultures and civilisations settled in this geographical area have preserved their national characteristic. In time, these peoples have made mutual borrowings which are currently deemed identity cultural assets. A close look reveals the similitudes of community practices.

Ethnic groups have adapted to the geographical and social conditions of the Dobruja land, thus expressing their culture and lifestyle both inside, and outside the group. In time, as society evolved and lifestyle became urbanised, traditional manifestations of peoples in the Dobruja land have lost some of the magic and ritualistic characteristic, the exoticism of primal cultures. This loss was mitigated by way of amplifying ceremonial and performance aspects.

Specific life cycle customs in Dobruja ethnics – birth, marriage, death, reveal ancient practices preserved by these remote and relatively closed groups, such as those established by gatherer communities. "From primal customs they moved to complex systems, integrated in the ethnic traditions of each ancestry, thus acquiring social, ceremonial and performance significations. The level of organisation in sustainable patterns has gradually impregnated customs in traditional environments with an institutional characteristic" (Oprea 2002, 298).

Weddings are social acts meant to provide continuity of the species and social progress, "they are the celebration conferring the unification of two individuals social and general importance" (Oprea 2002, 299). To all ethnic groups from Dobruja, irrespective of their characteristic, whether majority or minorities, this ceremonial represents the sum of all ritualistic and performance acts taking place to ensure that destiny favours the new couple. Marriage triggers a change of social status and domicile. The passing rites are still included in weddings nowadays, preserved according to community tradition. We are currently witnesses of an intertwining of traditional elements, which are deemed compulsory, with modern elements of foreign origin. The re-enactment of the nuptial spectacle in ethnic groups subject to research is made within the limitations allowed by modernity and the uniformization trends of the current Dobruja society.

Transition from virgin implies passing rituals and adaptation to a new social category as a wife. The brutal form of renunciation to the lifestyle prior to marriage is improved by the compulsory fulfilment of rituals facilitating the young woman's inclusion in the adult, married people's world, hence from responsible for the perpetuation of the species.

Aromanians and Tatars are confined societies numerically speaking, extremely conservative who, by living in a different-language-speaking environment, have carefully preserved everything pertaining to their ethnic identity, by adapting the coexisting ethnics' borrowings to their own cultural characteristics.

2. Aromanians from Dobruja – historical and ethnographical references

The Southern branch of the Romanian ancestry is the first known in history as structured in state organisations. In Pind, Thessalia, Acarnania and Aetolia "the first Romania of Macedo-Romanians – known by the Greeks as Vlachia." is established (Capidan 2000, 12).

Many theories emerged about the origin of Aromanians. Based on documents, researchers allow that the Romanian spirit occurred in the entire Balkan Peninsula and was extended from the Danube to Continental Greece, the Aegean Sea, the Adriatic and Istria. These Romanians were the result and, at the same time, the promoters of an ample evolution process of Oriental Romanity (Zbuchea 1999, 14).

In patriarchal communities, such as the Aromanians', the family is the only form of social organisation. Life cycle-related customs reveal ancient practices in the case of Aromanians, with such practices being preserved by remote and relatively closed groups, such as the ones of shepherds' communities.

The founding of a new family is very important in the Aromanians' case, which is why the family, relatives and community members alike attend this event.

A re-enactment of the nuptial scenario in the case of Dobruja Aromanians starts with a re-enacted pattern including the sequential structure of the ceremonial poetic sequence, as perpetuated in the Dobruja adoption land:

  a) Matchmaking and its two comprising moments: small and big betrothal;
  b) The exchange of gifts;
  c) The "hlambura" – the flag prepared at the groom's home;
  d) The dressing of the bride and groom – singing at the groom's shaving and the bride's song (parting songs);
  e) Leaving for the religious wedding – the graces;
  f) The big dinner – the calling out of gifts.

As aforementioned, the wedding proper is preceded by the engagement. Nowadays, when the young couple like each other and decide to get married, the young man goes to the girl's home with his parents, to ask for her hand in marriage. Usually, the two sets of parents meet and get to know each other, and there are no objections as to the performance of the reunion. Then follows the matchmaking (small engagement) and next the big engagement (engagement proper).

Matchmaking or little engagement is made in the presence of both young people's families, and it is the stage when the details of the big engagement are decided. The big betrothal (engagement proper) takes place at the young woman's house as well and reunites the young man's (suitor's) family and the future godparent. The matchmaker helps move to the exchange of gifts. The young woman receives a jewel or items of clothing from the young man. Through the agent also, the young woman gives the young man a present consisting in items of clothing or a jewel. The young woman also endows the other guests with gifts of various types.

The long expected, central event is the wedding, currently organized on Sundays. On the morning of the wedding, the groom's entourage comprised of family and friends, go to the godparent's house. Afterwards, they all go to the bride's house, in front of which they are welcomed by a young woman, a friend or relative of the bride. At this point, in the bride's home takes place the *toll* ritual, this needs to be paid by the groom so that he can take the bride with him. Her lady friends contend in presenting the qualities of the future wife, and request a sum of money (*the toll*) from the groom, to allow him to enter the room where the bride awaits. Negotiations are merry, and the groom and his entourage attempt to get a smaller price to pay, and thus visibly lessen the presented qualities. Following the negotiations' success, he can finally take his wife and they can all join wedding attendants.

3. *V'a las cu ghini // Bid you farewell* – a formal and structural analysis

An emotional picture of the nuptial performance is the bride's leaving her parents' house, when they play the song "*V'a las cu ghini*" – "*Bid You Farewell*". It is a particularly lyrical song of separation, expressing the bride's hope that she would soon have the chance to see her family again. The poetic text expresses the fear of the unknown, as well as the hope that she will be able to welcome the loved ones in her new home, as the wife of that whom she chose as her husband. Below is an analysis of this song, which I collected in May 2015 from Mrs. Anagnosti Ana Maria, an Aromanian from Constanța.

V'a las cu ghini // I Bid You Farewell

V'alas cu ghini, vruți părinți,	I bid farewell, my parents, dear,
Soia, ș'tuți oaminii'a mei.	All family members, all those near,
V'a v'așteptu ziniț oaspiți	Hope that you will be my guests
Acasă la noi.	In our house, our future nest.
Câlcai praglu, s'ies nafoară,	Now I step over the lintel,
Ah, ți bună'i dada mea.	My mother's so good and little
Cuscârii grescu nafoară,	Oh, my in-laws' cry for me out
Viniră s'mi ia.	They're outside and for me shout.
Ni'arcai ochii nghios, tu'avlii,	Looking down at our old yard
Anvârliga di ubor.	All around it, looking behind
Cum s'ni' alas nâ vâsâlie,	How can I leave my whole world
Iu criscui cu dor?	Where with love I was brought up?
Vini oara, t'as'ni fug	Oh, now is the time to leave
Di la casa iu criscui.	From my childhood home, and grieve
Va'ni mi duc tu altă avlii,	I'll go to another home
La gionli ți'l vrui.	To the boy I'll call my own.

The parting song has 4 stanzas and is played in tempo Moderato, the eighth note at 108 M.M.. The configuration of the song dictates the character of its performance. Through the frequent fermatas which the performer must sing, the ornaments of the musical discourse, the pedal on the perfect quinte and perfect octave – predominant intervals played out by the bagpipe, the lyrical atmosphere characteristic of this musical genre is created.

Upon speaking of the intimate interval of performing this song, account must be taken of two aspects. The first one refers to its performance in the private, small

group of the young woman's family, who is directly affected by the separation. The second aspect refers to the manner of performance, almost by improvisation of the melodic line. The improvisation-like aspect reveals the inclusion of the song in the *doina* category, an improvisatory lyrical genre of the pastoral repertoire. It is well-known that in time, many of the old songs were provided with new lyrics, thus moving the songs from one genre to another, as is this case. The evolution in time of the *parting song* triggered its sliding to the song proper area. This process provided a new appearance to the melodic line and triggered the transformation of the initial parlando-rubato rhythm into a giusto-syllabic one. This metamorphosis allowed the verse to become isometric, on an octo-syllabic pattern, and the rhythm to agree with the measure.

Each stanza is made of four verses, grouped two by two. The poetic-musical stanza is created by repetition of the last two verses. The rhyme of verses results from the symmetric combinations of the last peduncles connecting the verses according to the following pattern: 1+3 and 2+4. The verse-musical row relation determines the coincidence of the melodic row size and the octo-syllabic verse.

The melody is structured in identical and varied rhythmic-melodic cells. The rhythm is giusto-syllabic, and the stanza form is fixed, AB binary.

The sound system is a diatonic heptachord of the minor sub-tone manner (si♭): C1-D1-E♭1-F1-G1♭-A-B♭1. From the very beginning, the sounds of minor diatonic pentathony which were at the origin of the song's sound system stand out: C1-D1-E♭1-F1-G1.

Placed at the beginning and the middle of the melodic rows, the sounds F1, G1, and B♭1 are dominant in the song by perfect tetrachord, major third and perfect quinte leaps. They provide the song with stability and become pillar sounds. The sounds A♭1 and B♭1 only appear in the song once, which make us consider them to have originated and emancipated from tone-lowering. The B♭ note at the end of melodic rows, either as a note in grace-notes, or as a constituent sound of the heptachord, is in fact the sub-tone of the sound system. The richness of ornamental notes, simple, double and multiple posterior grace-notes, reveal the improvisational characteristic of the melodic line originally, highlighting again the origin of the song as a *doina*.

The ambitus, the perfect octave b♭-B♭1, defines the song structure. The melodic structures composing the phrases are included in perfect tetrachord and quinte big third, just like those intervals agreed by the Romanian language.

The profile of all melodic rows is crenulated. The sounds F1 and G1, at the beginning of the two phrases, playing the role of reciting chord, were once in the structure of the doina's recto-tono recitative.

The inner beat is made on the third level of the sound system, through the big second relation. The final beat on the first system's level, is made also through the big second relation with the sub-tone.

4. Tatars from Dobruja – historical and ethnographical references

The second ethnic group subject to research is the Tatars' from Dobruja. The first members of the future Turk-Tatar community were mentioned in the historical sources starting with the 7th century, as traders in the Balkan Peninsula. With the settlement in the Dobruja land of nomad Turks – yzouruk, in Babadag, Teckirghiol, and Hârşova, the Romanian population feels compelled to withdraw from the "limitary areas of the province" (Stancu, 2008, 356).

In the 13th century, the Golden Hoard Tatars incursions takes place in Dobruja, as part of expeditions. In the case of the Romanian territories, and, therefore, in the case of Dobruja, the Mongol-Tatar supremacy triggered progress as a result of the "direct and fast contact between Europe and the Pacific Ocean." (Glodarenco 2008, 35).

Later on, as of 1853-1854, the Tatars from Crimea undergo mass migrations, and settle in Southern and Northern Dobruja. "As a result of their numbers and the fact that they were better organised in their native area, the Crimean Tatars introduce to Dobruja their forms of organisation. In each village, they built a mosque, and in towns such as: Măcin, Sulina, Mangalia, Isaccea, Medgidia, and Constanța, they established the Mohammedan (religious) Tribunals" (Stancu, 2008, 357).

Equally, in the Dobruja Tatars' community, the wedding is also the celebration by which the act of union of two individuals is conferred social and general importance. Tatars, who are better represented numerically in Dobruja, have practiced endogamy. My sources told me that, 50-60 years ago, young Tatars were getting married without having met first. Parents would determine who would be best fit for their children. Information was requested about the potential spouses from relatives, neighbours, and the spirit of these young people, whether good or bad, was of importance to their selection a future partners. Most definitely, there were young people who were not happy with their parents' choices, particularly when they were already in love with someone else. They would decide to just *kidnap* the girl or decided to *elope.*

In time, the parents' choice became less important so that young people currently choose their partners themselves. If the youth's choice is in agreement with their parents' expectations, then the young man's family goes to the girl's house and ask her hand in their son's marriage, and decide marriage details.

The first step in preparing the event is deciding on the date of the religious wedding. After the engagement is decided, both families get involved in the good performance of the event, and start sending out invitations, organising parties at the future bride and groom's houses, and hire the fiddlers. On a Sunday morning, the bride, dressed by women (friends and family), waits for the groom and his entourage to arrive. In the meantime, guests are served with sweets, coffee, and compote.

After his arrival, the groom is made to pay a *toll* to the bride's entourage young ladies. When the groom knocks on the door and announces that he wishes to take his bride and join the wedding attendants, her friends keep the door locked and
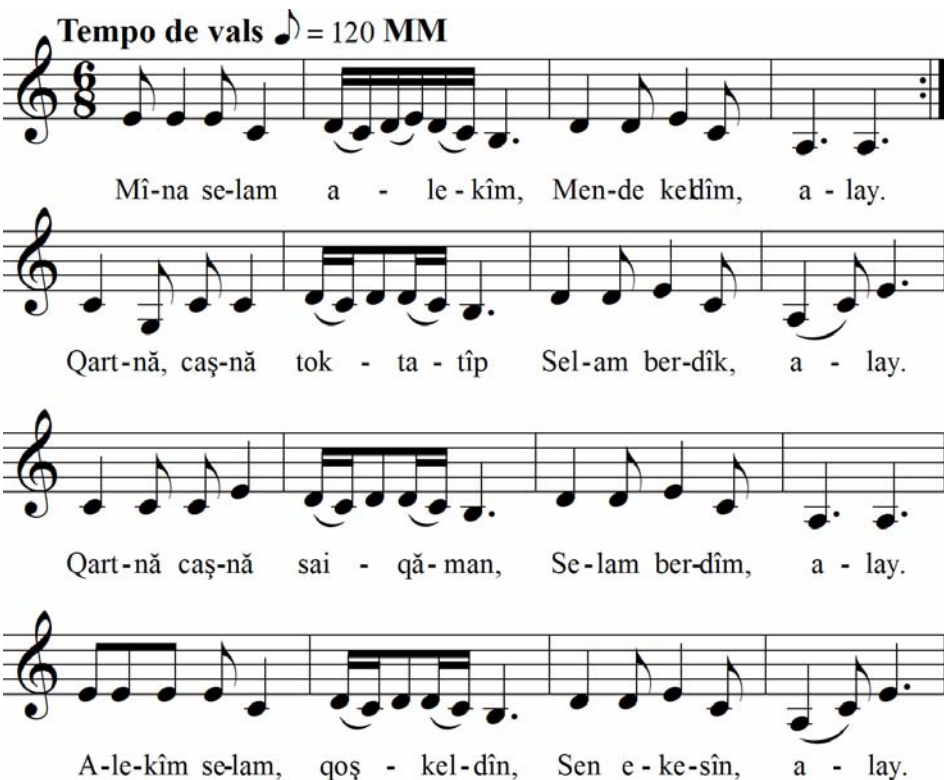
ask for money (the *toll*) in exchange for allowing him access to the room. Various jokes are made and finally, in this generally merry atmosphere by the wedding attendants, the groom, after paying a symbolic sum, enters the house. All wedding attendants and the bride alike are invited to have something to eat. Upon the groom's arrival, the song proper "*Mîna selam alekîm*" is played. With this song, the wedding proper begins. We can consider it to be a *parting song*, since it is included in the repertoire of songs played during the transition period of the bride from a bachelorette to a married woman. It is a song proper which has acquired new values by being included in the nuptial repertoire. The time and purpose of its performance have put it in the *parting songs* class.

5. *Mîna selam alekîm* – a formal and structural analysis

This song was sung to me by Mrs. Filis Emin, in 2015, when I collected traditional music from the Dobruja Tatars.

Mîna selam alekîm // Farewell,

A-le-kîm se-lam,   qoş - kel-dîn,   Sen e-ke-sîn,   a - lay.

Baq-şa-lar-da   a - şîl-gan,   gul e-ke-sîn,   a - lay.

Baq-şa-lar-da   a - şîl-gan,   gul e-ke-sîn,   a - lay.

Mîna selam alekîm,	I now must bid you farewell,
Mende keldîm, alay.	Here I am, alay.
Qartnăm, caşnă toktatîp	With youth and old,
Selam berdîk, alay.	I must say goodbye to you all, alay.
Qartnăm caşnă saiqăman,	May peace be with you,
Selam berdîm, alay.	Be welcome, alay.
Alekîm selam, qoşkeldîn,	It was you, alay.
Sen ekesîn, alay.	The rose, alay.
Baqşalarda aşîlgan, gul ekesîn, alay.	Blossom of the gardens, alay.

The original verses include the salutation formulas characteristic of the Muslim tradition, and the listener is taken to the bright spirits of such an important event. The respect due to the bride's guests is shown to all participants, irrespective of their age.

The poetic text resorts to various compositional and expression procedures (the metaphor, the epithet) aiming at evoking the atmosphere and the purpose of the performance as best as possible. The song was played to me both vocally and instrumentally.

The "*Mîna selam alekîm*" *parting song* is in ternary rhythm. It is played in waltz tempo, with the eighth at 120 M.M.

The verses' pattern is hexasyllabic, which is proof of the poetic text archaism. The second and the fourth verse of each stanza are tetra syllabic. By adding the disyllabic *alay* ornament chorus, tetra syllabic verses are amplified and become

isometric on a hexasyllabic pattern. The verse – musical row relation triggers the coincidence between the melodic row and that of the hexasyllabic verse.

Grouping of the pseudo-stanza is eight-verse, obtained by repeating two by two verses of the melodic stanza. In the traditional creation, repetition ensures the fixation of the told text in the listeners' memory and, therefore, the transmission of the repertoire to future generations.

Rhythm is giusto-syllabic, and the melodic stanza form is fixed, of the ABAvBv binary type.

The sound system is a diatonic hexachord (G-A-B-C1-D1-E1) which was developed from a sub-tone diatonic pentachord (A-B-C1-D1-E1) in the tone-lowering position (only heard in the B and B-varied phrases). This pentachord originates from a pre-pentachord scale which we can identify with the help of the dominant sounds in the song. The C1-D1-E1 notes which can be heard from the very onset form the pyknon of a diatonic B-C1-D1-E1 tetrachord (a Phrygian tetrachord). The pillar sounds C1-D1-E1 provide the song with stability, and the presence of the lower-tone **B** consolidates the **A** note, playing the role of the final note. By emancipation, the **B** lower-tone contributed to the evolution of the sound system to a hexachord. The musical line profile is crenulated.

The big sixth ambitus defines the song's structure. The placing of the song notes at the end of odd verses (each time, at the beginning of the second hemistich) is carried out by amplification of the melodic line. The melodic formulas are included in (big or small) third intervals, perfect tetrachord and perfect quinte.

Inner beats are made in the first level of the sound system, through second and third relations. After the leap of the third, the final sound is repeated in recto–tono. The final beat is achieved in the first level also, the relation of the third of the beat, thus proving the pre-pentachord substrate from which the system evolved.

6. Conclusions

This paper is a presentation of *parting songs* characteristic of the nuptial rituals of two of the best numerically represented communities in Dobruja: the Aromanians and the Tatars. Their existence in the nuptial repertoire of Aromanians and Tatars demonstrate a homogenous ritualistic background.

The analysis of *parting songs* highlighted the following characteristic features:
- the presence of the isometric octo-syllabic verse;
- the presence of the isometric hexasyllabic verse by addition of the *alay* disyllabic chorus at the end of melodic lines;
- the existence of the heterometric verses such as the Penta syllabic and heptasyllabic isometric verses in an octosyllabic pattern;
- the existence of diatonic sound systems;

- the presence of lower-tones determining the expansion of the style toward diatonic heptachord, and a diatonic hexachord, respectively;
- the importance of sub-tone in a song;
- expanded Ambitus of the songs (perfect octave and big sixth, respectively);
- the predominantly crenulated melodic profile;
- inner beats on the 3rd and 1st levels.
- the final first level beats;
- the fixed form of the two vocal songs;
- the giusto-syllabic rhythm system;
- the architectonic form of melodic stanzas in a binary pattern.

Note has been taken that transformations took place in what the rhythm is concerned as well. Aiming at measure and symmetry, the preference in the current performance style is giusto-syllabic. This was the case of the "*V'a las cu ghini*" – *I Bid You Farewell parting song*, which has he characterics of the "doina" which, however, as a result of its development in time, is now in the song proper category, at constant bar.

The "*Mîna selam alekîm*" song proper has become a *parting song* in time, thus filling the vacant spot of the Dobruja Tatar nuptial repertoire with a ritualistic song. The enhancement of the song proper with ritualistic nuances comes as a necessity in the performance of compulsory ritualistic sequences.

One may say that the Dobruja Aromanians' and Tatars' traditional music is like a living body, which can adapt to everything which the evolution of society implies. In the case of both communities, the present is characterised by profound changes in terms of mindsets and lifestyles. To all interviewees, the Dobruja land is their land of origin. Manifested in the plane of creation and performance alike, all these transformations prove that tradition is not lost, rather it is adjusting to the progressing society.

The prevailing oral characteristic of traditional music in the practice of the two communities from Dobruja, the decline of the patriarchal society, the unsettlement nationality-wise, and the decline of the archaic rural civilisation are the main factors putting the preservation of the Dobruja Aromanians' and Tatars' identity.

Persistence of such unique popular creations greatly depends on the attention of all factors and organisms able to provide the necessary conditions for the ethnic and cultural assertion of Aromanians and Tatars in the country and of the world.

List of Aromanian sources:

Beca Agora, 61 years old, retired, born in Ceamurlia de Sus village, Tulcea county
Beca Constantin, 64 years old, retired, born in Beidaud village, Tulcea county
Anagnosti Ana Maria, 38 years old, a student, born in Babadag, Tulcea county

List of Tatar sources:

Abdula Culusi, 74 years old, retired, born in the town of Murfatlar
Abdula Ervanie, 71 years old, retired, born in the village of Conacu (Beşoglu) –
        Cobadin commune
Emin Filis, 45 years old, a student, born in the town of Murfatlar
Emin Onur, 23 years old, a student, born in the city of Constanța

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Music – one of the best ambassadors of Cultural diplomacy

Oana LIANU[1]

Abstract: *The music helps and advertise in the meantime a nation to integrate to the world's culture. The cultural activities themselves, generally speaking, and the musical ones, in particular, have the great opportunity to prove what a nation has got for the best: the indoor and outdoor music festivals, the music competitions, the musical exchanges, the academic music collaborations, the educational music programs, the music exhibitions, the music fairs, the music concerts, the music conferences and the music symposiums, all of these, at national or international level. All these are managed by the cultural diplomacy which shows them to the whole world. The goal of the music as a cultural diplomacy is to use her influence on a foreign audience in order to support the policies themselves. The music is a sure way to generate the most important aspect of of the humanity since thousands of years: the peace.*

Key-words: *music, diplomacy, cultural, politics, artists*

Any nation, any society have their own musical heritage. You don't have to be a composer, a musician or a music teacher in order to understand, to feel or to like this special art of sounds, the music, or to appreciate and love the world's great composers. Wherever you are, from any corner of this beautiful planet, you are able to vibrate to the sound of music, you are able to empathize with another person, and any kind of boarders (of language, religion, etc.) are overpassed. Also, you can't talk about a real culture perspective without making some direct links to the traditional music, one of the most fundamental aspects of any culture.

The cultural values of a nation are strongly represented, among others, by music, which has a huge diplomatic potential, who's applicability has not unfortunately brought to the maximum level yet. The relationship between politics and music is more tied that anyone could imagine. When we are putting together music and politics we could refer more to a special segment, the intellectual sphere. The political and cultural aspects are brought together by music, which is a real bridge, special built for a United Global Community.

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Since the end of the Second World War, there are many successful acts of music as Cultural Diplomacy. In order to promote peace, equality, human rights, these acts have throughout the years served and helped as a real tide connection for cooperation between diffrent cultures, countries, religions.

I would like to give some examples:

– 1947, Langollen International Eisteddfood music festival, First International Music Festival Held in Wales, Held in Bangor, Wales

– 1950s and 1960s, The US' Jazz Ambassadors, The soul of a nation expressed through music

– 1956, Eurovision song contest, Contest for the most popular song in Europe, held in Lugano, Switzerland

– 1958, International Tchaikovski Piano competition, Van Cliburn wins The First International Tchaikovski Piano competition, held in Moscow

– 1963, The Philippine Madrigal singers, Promoting cultural diversity, intercultural dialogue and the culture of peace, held in Philippines

– 1969, Woodstock Festival, Woodstock Festival Epitomized the 1960's Principles of Peace and Love, held in Bethel, New York, USA

– 1969, John Lennon and Yoko Ono's "Bed-in for peace", Hotel Room Peace Campaign in the Midst of the Vietnam War, held in Amsterdam, Netherlands

– 1971, Rodriguez's 'Cold Fact', Rodriguez's music during the Anti-apartheid Movement in South Africa

– 1976, Rock against racism, Superstars sing together to stop extremism

– 1981, Seattle Peace Concerts, "No speeches, No Preaches"

– 1982, 'Ein bisschen frieden', wins Eurovision Song Contest, Song promoting world peace wins Eurovision song contest

– 1985, 'We are the world', Benefit Single for African Famine Relief

– 1985, Life aid, 'Global Jukebox' raises funds for relief of Ethiopian Famine

- 1986, The Human rights Concerts, Human Rights Movement Bringing People Together

- 1987, China disabled people's Performing Art Troupe

- 1989, Human rights now, Moscow Music Peace Festival, Promoting global peace and fighting drug war in Russia through hard rock music

- 1992, Vedran Smailovic Concert during Balkan War, Cellist from Sarajevo playing in War Ruins

- 1969, Nobel Peace Price Concert, Melting pot of music , held in Oslo, Norway

- 1995, The World Orchestra for peace, An expression of harmony on all levels

- 1999, Peace and Love Festival, Diversity, Solidarity and Understanding

- 1999, West Eastern Divan Orchestra, Equal in Music

- 1999, Musician without borders, Using the Power of Music

- 2000, Music for peace, Music Foundation set up to spread Peace

- 2004, Playing for change, Inspire, connect, and bring peace to the world through music

- 2005, The Rhythm Road: American music abroad, US Jazz Diplomacy in the Post-Cold War Era

- 2009, I love Hip Hop, First Hip-Hop Festival in Morocco

- 2006, Dancing to connect, Connecting the world through dance

- 2006, Requiem Concert in Tshinvaly, South Osetia, To you – alive and dead! To You, South Osetia!

- 2007, Beating you Orchestra, Music Collective of Refugee and Migrant Members

- 2007, Peace Industry music group: The Boyd & friends, Modern Von Trapp Family singing for peace

  – 2009, Musicians for Human rights, An Organization Open to All Musicians

  – 2012, Chimes of Freedom Honoring 50 Years of Amnesty International

  – 2013, Peace One Day Celebration Concert, Uniting People for Peace, Peace
        Palace in The Hague, Netherlands

  – 2013, DMZ World Peace Concert, Facilitating dialogue between North and
        South Korea

  – 2013, Atizilut Concert for Peace, Bringing Jewish and Arab Musicians Together

There are also enough composers whose music expressed their political ideas, among I would remember Richard Wagner, Franz Liszt, Dmitri Shostakovich, Frederic Chopin, Ludwig van Beethoven. The unifying motive of the "Ode to Joy" tune of Ludwig van Beethoven is now the anthem of the European Union, as a result of composer's universalistic policy.

       Music and social changes are a vital creative catalyst for today's composers. Alan Bush, one of Britain's most politically committed composers in the 20th century composed a Piano Concerto that concludes with a choral setting of part of the communist manifesto. *Fantasia on Soviet Themes* was composed in 1943 as a tribute to Russian revolutionary heroism. Cornelius Cardew's revolutionary songs from the last years of his life are promoting the socialist society he dreamed of realize. With his Hymnen, Karlheinz Stockhausen creates an oversize political, nationalist and ideological utopia from its mixing of electronic music and 40 of the world's national anthems, a "Hymunion in Harmondie Inter Pluramon", as he expresses himself. Jean Sibelius' *Finlandia* is the symbol of the emergent Finnish people's identity. British patriotism is expressed today by Thomas Arne's tune from his opera *Alfred*, famous in the middle 18th-century, when the Jacobites transformed it into one of their songs of protest against the Hanoverians.

       Written with Bertolt Brecht in the early 1930s, Eisler came up with one of the most memorable tunes in political-music history, an anthem of Weimar-republic militancy that hymns the unity of the workers of the world. Coming a little bit closer, to the contemporary international relations, music and politics continue to live together, creating a very interesting complementary view. Let's thing not further but to the every state's National Hymn. Here is the name of the state expressed by sounds instead of letters, and in this way we are capable to recognize the country.   On the other hand, music is nothing else but a very good method for increasing the efficiency of the cultural politics. I personally believe that the bilateral relationship in the contemporary international policy between two

countries, two continents, could be more positive, trying to engage more and more the music as a common goal. The music purpose is to enrich, as much as possible the cultural diplomacy, helping to create a better conception of the meaning of the two terms: cultural and diplomacy.

I would like to underline the diplomatic function of the traditional music. The folklore music concerts, the workshops, the conferences, the traditional fairs, etc. offer a great opportunity and very efficient opening to the popular music diplomacy. The societies and culture institutions are strongly encouraged to be involved in the projects related to the folklore music, knowing the fact that traditional music was always a bridge between the cultural heritage of humanity.

The value of the traditional music – as an important component of the culture – is its own ability throughout the foreigners are attracted to a nation. The music helps and advertise in the meantime a nation to integrate To the world's culture. The cultural activities themselves are, generally speaking, and the musical ones, in particular speaking – that have the great opportunity to prove what a nation has got for the best: the indoor and outdoor music festivals, the music competitions, the musical exchanges, the academic music collaborations, the educational music programs, the music exhibitions, the music fairs, the concerts, the music conferences and the music symposiums, all of these, at national or international level. All these are managed by the cultural diplomacy which shows them to the whole world. The purpose of the music as a cultural diplomacy is to use her influence on a foreign audience in order to support the policies themselves.

The music is a sure way to generate the most important aspect of the humanity since thousands of years: the peace. Let me give you one singular example of how the music was useful in achieving the peace, in the most concrete way possible. There was a Romanian player, his name is Luta Iovita, who's instruments were the clarinet and the Romanian taragot – a very similar instruments to the clarinet, but a little bit bigger and with a specific timbre. He was in fact the first player to this instrument. During the First World War, on the Italian front, he succeeded the impossible: he stopped the battle, by playing to taragot the Italian song La Paloma and a few Romanian folklore songs. He received big applauses and many ovations from both the enemy parts.

All the diplomats, cultural managers, politicians, journalists, musicians, academic teachers, played a part in the cultural perspectives in diplomatic reunions, having a considerable role of showing the great impact of the foreign cultures, how did these redounded the public. The final results should be regarded from two points of view at least: cultural and aesthetic. I have the great honor to be called Cultural ambassador for Romania, and, for an artist this is, besides the dignity of receiving this title, o huge responsibility. I had to redraw my outlook on managing this task. I had to reconsider my hole mental attitude, because the potential of the transmission of my music, my musical message was much different perceived as if I was a simply artist. I redefined myself, having this time, another baseline from

aesthetic and cultural perspectives. From this point of view, the congresses, the conferences, the symposiums, the concerts where I was invited as a professor and as well as a performing artist, all of these international cultural exchange were an incomparably experience for me, which created a new spin at the highest artistic level. Being a cultural ambassador of your own country, you are in fact the most visible symbol of the culture of your nation.

I wanted to take part to this Conference having a double quality, academic and artistic, as a professor and as an artist as well as, trying to promote the two perspectives of the music, actually the cultural diplomacy. That is the reason for what I submitted songs belonging to the international repertory, and, on the other hand, traditional Romanian music, played at different blowing wind Romanian instruments: Shepherd's pipe, pipes, ocarina, Jew's harp and Panpipe, especially knowing the fact that the Romanians have one of the most various, interesting and beautiful folklore of the entire world.

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Methacomunication in Conductor's Art

Ruxandra MIREA[1]

Abstract: *This study aims to confirm the psychosocial function of art through one of its noblest displays, meaning, of a choral or instrumental conductor. It is an interdisciplinary study, as it involves multiple fields, such as: Humanities, Music, Psychology, Social Psychology, unveiling the conductor's modalities of expression, of the art of being in harmony with smaller or larger choirs. It is through art that man relates to Himself and Society; it is through culture that he improves his modalities of communication, by creating the aesthetic space which can define the behavioral models. The conductor is the sum of the abilities developed and refined in Music. Through his activity, the conductor uses a complex inter-human communication, thus, shaping interpersonal relationships. The non-verbal communication represents an inter-human relationship, molded by the conductor's psychological approach through the usage of language, the sender instrument. Expressivity creates gestural eloquence. It has the power to convince and impress through the force of imposition and the emotional charge diffused to the instrumentalists.*

Keywords: *conductor, music, psychology, communication, language, non-verbal communication.*

1. Introduction

This study aims to confirm the psychosocial function of art through one of its noblest displays, meaning, of a choral or instrumental conductor.

Music is the art and the science that shapes the human being psychologically, socially, culturally and spiritually. It is through art that man relates to Himself and Society. The purposes of art allow man to mould the psychic structure both of him and of the other individuals. As a social being, he enables the manifestation of the psycho-socio-cultural events and is involved in their apprehension. Man dedicates his time, attention and talent in the interaction with himself, with any other human being and with small and large groups: "… a person represents the only social cell

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that generates psychic life, the main reference framework of the psychic phenomena" (Borțun 2000, 6). This objective is the more important as the individual is oriented towards a socio-affective knowledge of his own behavior in order to generate a positive, balanced and harmonious interrelationship.

Psychology is the science that studies the creative potential of the Self. The social psychology is the science that studies the evolution of the individual's cognitive and affective potential in relationship with other individuals. The contentment of an individual has an impact upon everyone else's happiness. The social psychology of art analyses the psychological content of: the reality reported to the aesthetic attitude: the socio-historical factors' influence on the artistic creation and on the approach of artworks; shaping the taste for beauty; the process of transforming the aesthetic principles into social attitudes.

Ergo, this is an interdisciplinary study, as it involves multiple fields, such as: Humanities, Music, Psychology, Social Psychology, unveiling the conductor's modalities of expression, of the art of being in harmony with smaller or larger choirs, thus attaining inner happiness.

2. The art of communication in society

Man's relation with himself and with the others starts with communication. The Latin language comprises in its lexicon the term *communico*, *comunicare,* meaning, to talk, to get in contact with someone. Maslow's pyramid (Abraham Maslow, an American psychologist who stated that humans have needs that must be satisfied) emphasizes on the third floor of his *Hierarchy of Needs* the human necessity of being in contact with society, of belonging to a group. Man is dependent on society, as his social and cultural evolution is determined by his relation with the social system: "man can become a social being only by being involved in communication activities- which was demonstrated by various studies…" (Răşcanu 2015, 11)

Communication is possible only through the use of **language.** It is a combination of specific codes, for each psychosocial dimension, used in social interaction. The various languages, verbal, non-verbal or paraverbal, are "based on the capacity of symbolizing the human being: of replacing the meaning and of representing something through something else." (*Dictionary of Social Psychology* 1981, 132)

Fig. 1. *Maslow's pyramid*

Culture represents the stocktaking of the entire values involved in human spirituality. It is the social component that gathers a "combination of values embodied as human specific modalities of projective, attitudinal and preferential reaction towards society and the process of creation, and of placing a new subjectivity upon values." (*Encyclopedic Dicţionary* 1993, 490). By assimilating spiritual values that aim to perfect his evolution, man becomes creative and, also, the permanent creator of other values that maintain and shape other cultural behavioral models specific to a group. Through culture, man refines his modalities of communication, by creating the aesthetic space which can define the behavioral models. The perceptions upon the exterior world are, thus, assimilated, refined and sustained in creating the objectives that build a group's socio-cultural reality. By culture, one includes the knowledge and convictions acquired by the individuals of a society in what concerns art, moral and justice.

Being a modality through which culture manifests itself, communication reveals itself in various forms in what concerns art expansion. Mielu Zlate (1937-2006, PhD professor at the Faculty of Psychology and Educational Sciences, Bucharest) analytically exposes two forms of communication as being "more investigated by psychology" (Zlate 2004, 219): **non-verbal communication,** with its particular areas, communication through space and territory (territoriality) and communication through images, and **verbal communication,** through language.

Through their education and activity, artists represent a permanent source of revealing all the above-mentioned modalities of communication. The conductor, meaning, the social individual who has the possibility to walk on stage, experiments and reveals himself only through non-verbal communication, an attitude which will be approached in the following lines.

3. Language reading modalities

The number of the individuals in a society shapes its psychological structure. The variety of the psychological profiles and their resonance in and through each individual's vocational training activates the group's degree of immersion or elevation.

The conductor of a choral or instrumental ensemble represents the sum of the abilities developed and refined in Music. Through his activity, the conductor uses a complex inter-human communication, thus, shaping interpersonal relationships. The single-field dictionary defines the interpersonal relation as being a "Psychic, conscient and direct union, based on a complex feed-back and which involves at least two people." (*Dictionary of Social Psychology* 1981, 208)

He is a social individual, having an artistic modality of communication. This is the more difficult, as the usual type of communication, the verbal one, is rarely used in his activities, permanently during rehearsals, but never during concerts. He exposes his talent, knowledge, technique and endurance to public's pressure and expectance by communicating only through body language. The musician must be the sender of the stylistic used by the interpreted composer, only trough a certain type of communication. Science is not enough during concerts; a psychological approach is, also, needed in order to properly reproduce the interpreted scor. The conductor's non-verbal language is the only type of communication used during concerts, without any verbal intervention (indication, correction), that allows us to feel musical fluency.

It is only after a certain period from the beginning of the conducting act, that the conductor can convince the instrumentalists and the public of his professional abilities. The conductor psychologically influences the ensemble and the public not only in the beginning of the artistic moment, but during the entire performance. The emotional trait is vital in such type of communication. Expressivity creates gestural eloquence. It has the power to convince and impress through the force of imposition and the emotional charge diffused by the instrumentalists. Music is the image created as a result of interpretation, and this image is vibration ally built only through the powerful capacity of the non-verbal communication.

3.1. Brain Activity

The brain coordinates the entire body, the left hemisphere coordinating the right part of the body, and the right hemisphere, the left side of it. The left hemisphere is the one that elaborates rigorous, mathematical, conceptual contents, such as: speech, writing and reading. "The expressivity and the decoding of emotional meanings are part of the complex process of communication (alongside speech, writing and reading), which are an important method of diffusing the information, being realized

through human special neural mechanisms, placed in the right hemisphere." (*Dictionary of Social Psychology* 1981, 142). Both hemispheres' activation is emphasized in various rapports, distinct for each artist's personality, by identifying in a conductor's performance the multitude of the technical (decoding the score in its complexity, instrumentation and orchestration aspects), and the interpreting aspects (stylistic interpretation, artistic recreation).

There is another coordinate that justifies a conductor's interest, will and dynamic, and, also, the number of men, higher than the one of women, that perform this task. The psychological difference is determined by the level of some hormones, testosterone and cortisol. The first one, through its androgenic and anabolic functions, determines the dominance, force and impetuosity. The cortisol, the hormone released by the suprarenal glands as a result of stress in small quantity, also sustains a conductor's competitiveness. As a result, the proper amount if these hormones determine the confident, severe, volitional and demonstrative reaction of a musical group conductor. This aspect reveals the way the physiological structure generates psychological reactions.

3.2. Non-verbal communication

Non-verbal communication precedes the verbal one. It is first inborn, then refined through education. The non-verbal communication represents an inter-human relationship, molded by the conductor's psychological approach through the usage of language, the sender instrument. The non-verbal language implies a set of human gestures that send a message, once decoded by the interlocutor. In this case, the receiver's answer is not imminent. Communication is non-verbal and non-intentional, the other one's answer being determinant. The conductor, by communicating non-verbally with the group, indirectly, sends his message to the audience. The duplicity of the message reception (the professional group, but also the culturally inclined public) imposes a social education process in the social field of manifestation. The common conventional signs (the conductor's body language) allow an accurate score reception.

The human relationship that strengthens this communication is extremely important "as, without human social interaction, intentionality and an interlocutor, the purpose of the messages and the communication finality (n/a language) is inconceivable" (*Dictionary of Social Psychology* 1981, 132).

The conductor's non-verbal communication has three values: human body, space and time. Once the conductor masters these three elements, the musical group and the audience, as well, can heartily enjoy the performance by paying full interest in it and recognizing the composer's work and its harmonies.

3.2.1. Body language

Being a projection of thought structures and operations, the non-verbal language reflects itself, consciously or unconsciously, in the body language. In this case, the active maestro's effort sets operations, face and body mimic gestures, body positions, clothing and tactile communication.

3.2.1.1. Face expression

Face expression is the one that reveals most accurately a conductor's emotional states. His virtuosity when performing a score is, also, given by a suggestive mimic, that expresses emotion, happiness, surprise, sadness, disesteem, fear. The melodic, the nuances, terms of movement, rhythm and timbre are, almost, synchronic with the movement of eyebrows, of nose and lips. The obvious change of face color and sweat suggest the emotional component, implication and respect for the performed act. These attitudes are frequently accompanied by abundant modifications (breath, pulse, vasomotor reactions) that accentuate inner states (deduced from the rapid and extensive change of face expressions and sweat).

It is the smile that accompanies the gracious, the ludic or the serene passages. The romantic and post romantic works frequently set up a frowning, affected and reactive mimic.

Look also has a profound impact on the conducted group. <<In what concerns mimic, the look plays an important role, as it is, somehow, ''the key of face expression``>> (Răşcanu 2015, 45). It, instantly, sends the conductor's message. As he has a large gama of communication styles, due to the limited amount of time of a score's performance, the eyed send metaphors that the instrumentalists, must decipher in the same manner. The various genres and aesthetic trends impose on the conductor a firm and rapid visual expression, full of passion: insistent, serene, passionate, profound, surprised, detached, etc.

3.2.1.2. Body expression

Gestures represent the balance of the psychological traits through arm movement. "Their role is to reestablish the harmony with the environment or to realize the harmony with the outer or inner environment." (Răşcanu 2015, 39). **The arms** represent an important motivational factor in a conductor's performance. Their mobility, acquired in time through constant and conscious exercise, reveal a variety of meanings which are necessary in decoding the score's stylistic. The most important is the one of the music rhythm, the dimension that organizes the sonorous universe, which is expressed through the use of the right hand (which is connected to the left hemisphere, the one that is based on languages, concepts, analysis, and materiality). The left hand (which is connected to the roght hemisphere, the one that coordinated creativity, inspiration and profound knowledge) marks the intentions of expression, determined by the score and by the psychological traits. "the conductor's

gestures will be expressive enough only when they will be related, through association, to everyday gestures: invitation or finger pointing – in the beginning of a play; calling- when emphasizing a play; request- in augmentation or musical expressivity; rejection – in diminution; defense- for an intensive sonority, etc." (Gâscă 1982, 260) when thrown in the air, the arms illustrate sobriety, authority, intimacy, rhythmicity, enthusiasm, tempo vivace, etc.

Palms accentuate and sustain the conductor's intention, which is expressed through his arms. Closed and opened palms, handle rotation, finger-arc drawings, are unique and extremely plastic and expressive, completing the series of the previous movements.

Body posture is the first one noticed among the body expression, and, also, the one that determines from the beginning the conductor's involvement in the next non-verbal communication. Balance, confidence and naturalness, displayed in the beginning of the performance allow a future proper focusing for the performed act.

Clothing also has a psychological connotation through its unnoticeable sobriety that disciplines the receivers' minds and makes the group and the public focus on the musical audition, which is the reason for the gathering. The conductor's authority is emphasized by a simple, formal, but, nevertheless, distinguished clothing. Its message of power and prestige is sustained by the colors' sobriety. Color language has physiological and psychological meanings. Black, the permanent component in a conductor's clothing, is the non-color that allows the total absorption of light. Black sets the psychic into a state of inhibition, of mental moderation, necessary for reaching another universe.

The wand is the extension of a musician's arm. This stick made of wood, bone or ivory, and which is, usually, carried in the right hand (which is coordinated by the left hemisphere, the base of the logical thinking and mathematic rigor), has the gift to harmonize the work's fluidity, to print measure and rhythm. The detail precision and the magic of the performance are the result of the conducting act sustained by the wand.

3.2.1.3. Space language

"The American anthropologist Edward T. Hall was one of the first people to study the human need for space and was the one who invented the term 'proximity' (nearness, vicinity). His researches in this field lead to a new theory in what concerns the relation with our fellows." (Peace 1997, 25)

Intimate zone	Personal zone
15-46cm	46 cm -1, 22 m
Social zone	**Public zone**
1, 22-3, 60 m	over 3, 60 m

Fig. 2. *Zonal distances* (Peace 1997, 27)

As a result of the researches done by the American psychologist Alan Peace, the comfortable and decent distances one should keep in order to live in harmony within society are those in the figure above. One must mention that in the international context, there are slightly space differences in what concerns coexistence in other cultures, which, they too shape an individual's psychological profile.

The conductor's need of expressing himself is to be found in the public are, over 3,60m. The musician has a tempting visual perspective from the conducting place, having the possibility to psychologically and artistically dominate and lead the entire group. The audience, also, recognizes the conductor's attitude and poise, who is being delimited by the group's leader, and sometimes, by a balustrade fixed on the podium and by the scene.

3.2.2. Time language

Time is a fundamental concept in physics and philosophy. It cannot be seen, but it can be perceived. This type of perception is distinguished through the personality of the one who defines it (I. Newton- Principia; A. Einstein – The theory of relativity-space-time concept, $E= mc^2$; the theory of quantum physics – The universe comprises an infinity of different kind of universes). Time can be visualized through the proposed actions and neural programming. The nervous central system integrates what could be perceived at the levels of hearing (acceleration km/h/time unit) and sight (km/h). The difference between those two defines time. We are the one that feel and define the concept of time. Chronocentrism is the new term proposed by scientists, following geocentrism and heliocentrism.

It is on this notion, the chronocentrism, that the conductor creates his own time. The refined musician, having a genuine knowledge of music, gives value and authenticity to the work he performs, by carefully selecting his repertoire and by interpreting works belonging to various music genres. He has the power to dilate or to comprise time. Time represents the compression of the trinity past-present-future, the conductor recreating, through it, the musical creation and history.

4. Conclusions

The conductor of a choir or of an orchestra walks on a permanent educational path during his life, undergoing a systematic study of the always-renewed repertoires. The shows, the concerts and the contests are opportunities for an in-depth incursion in the life of an artist who worked hard to build himself a career and set the record in the music space.

"The conductor has a complex personality that has shaped and has formed only during a long musical practice." (Popescu 2008, 220). In order to master the art

of communication, one needs to have musical culture, tenacity, to be professional and profound intelligent. The conductor also perseveres in finding emotional balance and professional awareness in order to be in communion with instrumentalists he conducts, to make them feel comfortable and enjoy the artistic performance.

Music is the image derived from a performance, and this image is vibratile built only on the conductor's strong capacity of communication. The non-verbal communication is harder than verbal one "is a complex process that includes the human being, his message, his inner state and his body movements." (Peace 1997, 5)

The conductor's psychological structure determines his preferences for a certain type of repertoire and conditions his music communication. The conductor can lead, transmit and impress only through arms and body movements, through face mimic and attitude. Phrase, meaning, the emotional content of the melodic line and the content of ideas are aspects manifested on stage by the conductor's expressivity through the non-verbal language.

The progression of the universal music is also the merit of the conductors who have elevated the non-verbal language through their virtuosity, intelligence and the passion of diffusing the sound.

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Articulation in Mozart's piano and violin Sonatas

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Abstract: *The first approach of Mozart's chamber music genre is the duo for piano and violin, especially the sonatas for piano and violin, as these also are his first publications.Mozart, although only 6 years old, has been attracted by the chamber music duo genre ever since the time when he stayed in Paris, being influenced by the sonata creation of his contemporaries J. Schobert, L. Honauer, J.G. Eckard and Raupach. In researching the performing skills within the chamber duo, we will follow the practical methods through which the two instruments unfold their phrasing, articulation, and legato elements, which must coincide and be perfectly assimilated in the so different performing techniques of the two instruments.*

Key-words: *sonatas, articulation, phonetic, consonans, vowels*

1. Introduction

This Mozart's composing style was influenced by the various stages in his private life, and the 26 sonatas for piano and violin show the evolution of his style during his youth, his intermediate years and his maturity period.

For understanding Mozart's style and reaching high performing skills, the study of one aspect, namely *articulation*, is extremely important. „The art of articulation embraces myriad aspects of vocal/instrumental technique that determine how notes succed one another, notably fingering for most instruments, tonguing patterns for winds, categories of touch for keyboards, breathing and enunciation for the voice and bow-management for the violin family" (Stowel 1996, 374).

Articulation can be indicated by the composer in the form of pauses or by means of signs, or it is left at the music teachers' or instrument players' decision, based on their experience and musicality. „Articulation in performance is the delineation of motives or musical ideas by the gruping, separating and related accenting of notes" (Rosenblum 1989, 144).

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It is responsible for the internal outline of the musical phrases, setting their length and drawing the various internal motifs, all these granting the music work its own shape and clarity while performing it. Both accent setting and articulation have almost the same functions, especially in defining the musical structure.

By noticing the manner of articulation with maximum attention, how certain musical notes are grouped, the instrument player can obtain that fineness in performing, without which the authentic Mozart style would be missing.

Short articulation refers to several manners of attack: *staccato* noted with a dot above the note, which is performed with a light accent, by separating the notes from one another; *staccato* with a line above the note, called *portato*, moderately short and performed with an accent. In the maturity sonatas, starting with KV 301, Mozart differentiates through notation the various forms of staccato/staccatissimo (either through the specific signs, or through the Italian term *staccato*.

Fig.1. *Sonata KV 403, First part*

„The oft-quoted view that legato touch was employed only when indicated (by an appropriate Italian term or slur) was not universally endorsed. It had effectively become the norm well before 1800, Türk (1789) making a distinction between articulation and legato slurs and warning that the annotation slurs in the opening bars of a movement implied a legato interpretation until otherwise indicated by dashes or rests", (Stowel 1996, 375).

2. Elements of articulation in piano performance

The late 18th-century theoreticians distinguished between three types of touch: staccato, legato, and the "usual manner" (non-legato). Tenuto, portato, legatissimo as well as extending the note value were variants of the three touch types.

"Carl Philipp Emanuel Bach, Marpurg and Türk recommend that when playing with ordinary touch, the finger must be lifted before the next note is played; for legato the finger remains on the key for the full note-value" (Stowel 1996, 375).

From a performing perspective, we can talk of a "hard" and a "light" touch; the "hard" touch requires a firm sound, maintained during its entire value, while the

"light" touch implies a less consistent sound, which lasts shorter than its preset value. This differentiation in the touch refers more to sustaining and separating the notes than to their intensity.

„In performance of detached notes one must especially take into account the prevailing character of the composition, the tempo, the prescribed loudness and softness, etc. If the character of a piece is serious, tender, sad, etc. then the detached notes should not be played as short as in pieces of a lively, playful, etc. character. The notes that should be shortly detached, that are mixed into a melodious Adagio, should not be made as short as in a Allegro. In forte one can generally staccato more shortly than in piano. Leaping notes are, as a whole, played with a shorter staccato than intervals that progress stepwise, etc." (Brown 2002, 215).

In the piano and violin sonatas, Mozart relates the awareness of the "hard" or "light" touch with tempo indications; e.g. in the Sonata KV 454, the indication Largo imposes a majestic character and sustainment in performing (the same character also lies in the introduction to part I of the Sonata KV 379, in Adagio).

Fig. 2. *Sonata KV 454, Largo*

The notes below the legato imply a delicate performance, "except for the chromatic passages or the passages where the bass is moving in small values" (Gavrişiu 2006, 57).

The piano articulation issue is of great interest, as the requirement of clarity, of a "clean" performance raises problems for every instrument player. The clear performing and precise phrasing implied by piano articulation require good technical mastery (they talk of the "Mozart pearl string"), as well as knowledge and a clear distinction of this style.

Even though the legato had started to be more and more adopted by the late 18th-century performers, Mozart's piano style was regarded as "subtle, but non-legato", as Beethoven put it.

„From his usually sharp criticism, we learn the principles he considered most important in keyboard performance: natural posture, light hand, precision, a thoroughly trained left hand, general abstention from rushed tempos, keeping strict time, and, most of all, taste and expression (Geschmack und Empfindung)." (Komlos 2006, 52).

3. **Musical phonetics**

One cannot discuss Mozart's articulation without approaching the phonetic language. As linguistics has a branch that studies the production, acoustic structure, transmitting, audition and evolution of sounds within articulate language, musical phonetics refers to the articulate musical language (articulation of sounds). Thus, according to the linguistic model, one can catalogue the various articulation forms of the musical discourse, according to the consonants and vowels in the spoken language. This is a form of verbalization of the musical text, which leads to a closeness as much as possible to the inflexions of the human voice.

3.1. Piano phonetics

In piano performance one encounters a wide range of vowels and consonants, each requiring a specific touch. The **vowels (A, E, I)** require an attack on the rear part of the key, putting the arm weight slowly on it, which leads to a high-quality sound that is connected to the next one through a sustained movement of the arm. For the different performance of vowels, the sound is initially created inside the inner hearing, then expressed according to the desired timbre and colour.

Regarding the consonants (sounds of the **P, M, N, T, Ț, R** type), we speak of richer (**M, N**), and strong sounds (**P, T, Ț, R**). Sounds of the **M** and **N** type require a "light" touch, with no pressure on the key, but sustaining the arm during the breaths; the atmosphere created expresses calm, feelings of melancholy, sadness, resignation, generally, the lyrical parts (e.g. theme I from KV 304, e minor).

Fig. 3**.** *Sonata KV 304, Theme I*

Like in the case of the violin, the use of sounds of the **P, T, Ț** and **R** type implies a precise attack, with a prepared tip, for a simultaneous effect of brightness, strength and liveliness.

The graphic signs for this attack type are the staccato dot, the staccatissimo sign, accompanied or not by accentuation through short horizontal lines.

3.2. Violin phonetics

In violin phonetics one can identify the following types of articulation:

- **Vowels** – sounds of the **A, E, I** type, which determine a right hand attack with a soft, calm sound, led with constant speed, without any start impulse. These are used especially for links, when a smooth passage with no accents from one sound to the next is desired. In the left hand performance, the difference between the three vowels is achieved with the aid of timbre change (this can be obtained by introducing the sourdine, by shifting from one string to the next, which leads to creating a different sound effect, by using the free strings, by shifting strings in high-pitched positions to the detriment of low-pitched positions, by using the non-vibrato.

- **Consonants** – sounds of the **P, M, N, T, Ț, R** type.

- **P type consonants** – refer to a very precise attack, with opening the sound after the moment it is produced, which achieves a prompt, clear and precise sound. These consonants are encountered very often in trumpet performance, but also in violin attacks, on dynamic sounds, in full and generous nuances. In the right hand, the consonant **P** is achieved through a short and prompt attack of the bow on the string, followed by pushing the sound through its relaxation and the high bow speed. If we wanted to draw the **P** sound trajectory, we could imagine a funnel where the beginning of the sound is short, after which it opens up and fills the hall with harmonics. In the score, the **P** is noted as: accents, fp on a longer note value.

- **T type consonants** – are very much like the **P** type, but the timbre effect is more closed, the sound being attacked as promptly as the P type, but on a shorter value. The graphic representation in the score is the accent, the nuance of fp, sf, the "nail".

- **R type consonants** – are encountered especially on the notes with a trill or mordent, when the attack is very short and energetic, like an electric shock.

- **TS type consonants** – used for the shortest attacks, very prompt and stung. These are represented in the score by staccato dots.

- **M and N type consonants** – are very much alike, and, as in the case of the vowels mentioned above, they are differentiated through timbre changes. **M** and **N** type sounds are very soft, warm and require to lead the bow on the string without any start attack. Unlike the vowels, these two consonants create a much more inward atmosphere, with a feeling of deep introspection. In the score one finds them on the long, warm, maybe non-vibrated sound in the nuances of pp, p.

4. Conclusions

In Mozart's music, due to its freshness, clarity and dynamic diversity, one can successfully apply the concept of phonetic articulation. Thus, we can notice a few examples of phonetically categorizing the sounds of Mozart for piano and violin.

Phonetic type: (vowels / consonans / combinations)	Examples from Mozart's sonatas
A	KV 377, partea II, THEMA
AP	KV 378, partea I
T	KV 377, partea I

Phonetic type: (vowels / consonans / combinations)	Examples from Mozart's sonatas
P	KV 306, First Part
M	KV 306, Second Part
MT	KV 454, Largo
MN	KV 304, First Part

Phonetic type: (vowels / consonans / combinations)	Examples from Mozart's sonatas
PT	KV 378, third part

Fig. 4. *Examples from Mozart's sonatas*

Of course, one can find all variants of attacks in every sonata, but also various combinations of these attack types: vowel–vowel, vowel–consonant, consonant–consonant. These are just a few orientation examples for illustrating the various manners of attack and musical articulation. Of course, the examples and combinations are countless and may undergo small differences of perception between one performer and the next. „...What is remarkable in Mozart's music is the rapidity of change of articulations and dynamic levels…" (Breene 2007, 79).

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Multicultural interferences choral international

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Abstract: *Choir singing is one of the most straightforward and accessible methods of human and social communication, due to its three-folded message significance: musical, poetic and performance vibration – it is the collective voice which best expresses the affections of the collectivity. The cultural dialogue and human relations between choir singers contribute to the promotion of ethnical, linguistic, cultural and religious diversity. Direct and indirect beneficiaries of the cultural projects are the choir singers that take part in the concerts and choir masterclasses, the viewers and the cultural and artistic education institutions, the cultural and humanitarian association and foundations, mass-media, as well as the composers, conductors, musicologists, music critiques and individuals in political, administrative and cultural positions.*

Key-words: *art, communication, partnership, perceptiveness, education*

1. Introduction – Interculturality, creative capitalization of the ancestral heritage

Choral associations, national and international represent the widest framework of manifestation of the choir formations of all types, which provide simultaneously the optimum conditions for partnering and cooperation among affiliated choir formations.

The knowledge of the fundamental values underlying the culture of ethnic communities, leads to a deeper understanding of their way of thinking and expression, favouring better communication and social integration of citizens. (Rîpă et al. 2007, 8-26)

In the cultural manifestation forms of every national community in Romania there are individual elements that impress with the semantic communication force and artistic expression of its genetic archetype. The cultural manifestation interference with Hungarian, German, Greek, Aromanian, Jewish, Gypsy, Turkish, Serbian, Croatian, Bulgarian, Armenian, Lippovan, Ukrainian, Polish, Russian, Italian, Czech or Slovak represents a dynamic factor both in social communication as well as in the mutual spiritual and enrichment. Is interesting both the

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complementary expressive fusion as well as the archetype conservation phenomenon specific to each culture.

The collaborative projects between artistic creators of the diverse communities can give birth to a transversality phenomenon in the heritage cultural economy and urban development, with a stimullative positive effect on the personal and professional life. (Zecheru 2002, 38-43)

I have experimented multicultural collaboration both in institutional sphere as well as in the choral cultural community where diverse nationality and religious confession individuals can be in countered. There is certitude in this sense: divergences never existed and it has always been a mutual spiritual enrichment.

Moreover, the consistent participation of people of all ages to cultural activities for their entire life comes from an interior need of personal expression, as an essential requirement for progress and versatility to the changes of social life.

The chorus communities that have continuity and a consistent cultural life are cultural and active, positive social life melts pots. In its 30 years of continuous choral activity as a member of Romanian Association for Chorus Song (Oarcea 2010, 89-91), of the International Chorus of *A Coeur Joie* (Oarcea 2010, 61-69) and the Balkanik Cultural Forum, (Oarcea 2010, 77) has participated to prestigious artistic manifestations (festivals, Competitions) and had partnerships and concerts in collaboration with chorus formations from England, Austria, Belgium, Bulgaria, Canada, Czech Republic, Denmark, France, Germany, Greece, Italy, Ireland, Japan, Netherlands, Serbia, Spain, Hungary, USA, Venezuela and Romania.

Making reference only to the collaboration partnerships, The Astra Choir has organised and sustained cultural projects in collaboration with 46 foreign choir formations and 26 from Romania.

Here are the partner choirs for the multicultural projects developed in collaboration with foreign assemblies. The short list contains the name of the choir, the town and the name of the conductor.

UNITED KING: *Men's* Choir, from Tenby – Conductor: Graham Stubbs; St. Edmundsbury Cathedral Choir, from Bury St. Edmunds – James Thomas; *Northern English Singers,* from London – Howard Layfield; *Imperial College Sinfonietta,* from London – Daniel Capps; BELGIUM: *Le Madrigal du Brabant,* from Bruxelles – Noel Minet and Françoise Robert; *Sammartini* Choir, from Bruxelles – Marian Mitea; BULGARIA: *Sancta Sofia* Choir, from Sofia – Valentin Bobevschi; CANADA: Choir of the Basilica of Notre-Dame, from Montreal – Jean-Pierre Guindon; *Coup d'Coeur* Choir, from Québec – François Provencher; *Neil Michaud* Choir, from Moncton – Neil Michaud; DENMARK: *NIPS Holstebro Musikskole,* from Holstebro – Angela Marinescu; SWITZERLAND: Société de chant *Espérance* from Mézières – André Denys; *Kammerchor,* from Schaffhausen – Guido Helbling; *Le Madrigal du Jorat,* from Lausanne –André Denys; *Saint Michel* Choir, from Fribourg – André Ducrét; FRANCE: *Le choeur ACJ,* from Laval – Catherine Renou; *Le choeur ACJ,* from Niort – Michelle Bacle; *Le choeur ACJ,*

from Tarbes – Christine Saura; *A Cappella* Choir, from Lyon – Marcel Corneloup; *Amista* Choir, from Sorgues – Marceau Apap; *Jean-Philippe Rameau* Choir, from Bohain & *A Travers Chant* Choir, from Busigny – Mary-Jane Varès; *Cantares* Choir, from Strasbourg – Christiane Issler; *Cantrell* Choir, from Lyon – Régine Theodoresco; *Cesar Geoffray* Choir, from Lyon – Marie-Thé Mathieu; *Crea' Danse* Choir, from Tarare – Claire Gattet; *Croqu' Notes* Choir, from Nancy – Madeleine Griffaton; *Fa, La, La,* Choir, from Cambray – Marc Desbonnets; *La chorale Franco-Allemande,* from Paris – Bernard Lallement; *Cardeline* Choir, from Cavaillon – Sylvie Dumont; Ensemble chorale *Musaique,* from Cavaillon – Gaël Florens ; *Vilanelle* Choir, from Bourg en Bresse – Elisabeth Gouttard; *Men's* Choir, from Hombourg Haut – Norbert Ott; *Opus 57* Choir, from Freyming Merlebach – Norbert Ott; *Rennaissance* Choir, from Tarare – Jo Gattet & Jean Dervieux; Ensemble chorale, from St. Leger sous Beuvray – Marcel Corneloup; *Salanganes* Choir, from Tours – Brigitte Cousin; GERMANY: *Stadtische Musikschule*, from Neckarsulm – Jochen Hennings; GREECE: *Harmony* Choir, from Kastoria – Ioana Avramidoy; ITALY: *ANA LATINA* Choir, from Latina – Giancarla Ardetti; JAPAN: *Osaka Symphoniker* Chorus, from Osaka – Yoshinari Tanaka; NETHERLANDS: *The Spiritual Singers* Choir, from Renkum – Jan Wilschut & Theo van Lagen; SERBIA: *Liceum* Choir, from Kragujevac – Miloje Nikolić; SPAIN: *Alminares* Choir, from Malaga – Jose Eugenio Vicente Tellez; Jesus Guridi Conservatory Orchestra, from Bilbao – Radu Hamzea; HUNGARY: *Bardos Lajos* Choir, from Budapesta – Kempelen Tünde; USA: *SANS* Choir, from Boston University – Jonathan Singleton. (Oarcea 2010, 104-106)

An impresive muticultural activity, especially as a socio-human expression. Statistically, the chorus has participated to 108 festivals, competitions, symposiums and chorus meetings (international and national) has colaborated with 33 conductors, 86 soloists and 14 pianists, in a-cappella and vocal -simphonic concerts.

The realization with success of a multicultural project involves the elaboration of a well fundementated strategy and the use of the most eficient implementation, promotion and visibility method.

In a synthetic presentation we will present the multicultural project of the tour of concerts realised by Astra Choir in the summer of 2014, in colaboration with chorus formations from France.

2. Choral partnerships – International cultural interferences of heritage values of the Romanian culture with those of the French culture specific to various regional communities: Alsatian, Normand, Breton, Bask, Provencal

There is an erroneous statement, saying that concert tours of some chorus formations are perceived as "choral tourism". With the exception of relaxation travel, all touristic programs of visiting certain objectives of historical or natural heritage are

cultural projects that meet the needs for knowledge and spiritual enrichment of the participants. If the activity of visiting certain touristic objectives is entwined with concerts held in partnership with other similar formations, the cultural project itself assumes artistic valences. From my own experience, in each chorus tour – national or international – I was able to feel the desire for knowledge and culture of the choir singers who, outside the concert program and masterclasses have tried to visit as many objectives as possible. It is impressive to witness the transformations brought about in the structure of the human personality by the assimilated heritage. (Alexander &, 2001:40-47) If participation at a chorus festival limits the possibility of manifestation to a limited framework, the chorus tours, organized in partnership with other similar formations are beneficial due to the abundance of cultural information and social-human values assimilated by the individual personality.
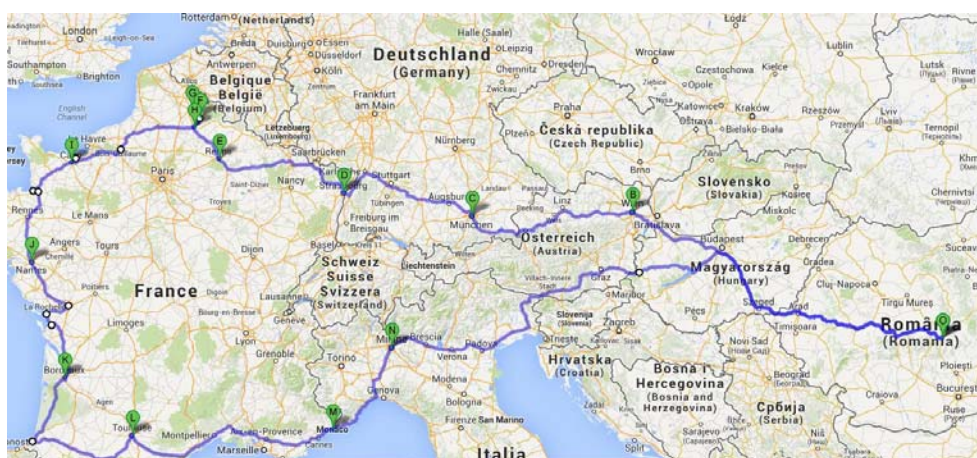
Fig. 1. *Route concert tour in 2014*

The concert tour held by the Astra choir in France from the 7th to the 24th of August 2014 is integrated part of certain previous cultural projects, held in Brasov, in cooperation with: *Men's Choir* from Hombourg-Haut, *Opus 57* choir from Freying-Merlebach, *A Travers Chants* choir from Busigny, *Jean-Philippe Rameau* choir from Bohain, *Fa, La, La* choir from Cambrai and *La Cardeline* choir from Cavaillon (Oarcea, 2010:105). The project comprised the launching of new cooperation relations with the choirs in Laval, Niort, Tarbes the *Muzaique* choir from Cavaillon. The project is the consequence of the mutual interest manifested by participating choirs, both for chorus creation and performance, and for knowledge of the social-human life and of the cultural and touristic heritage. (Zecheru 2002, 207-229)

The first chorus partnership in the tour took place in Hombourg-Haut and Freyming-Merlebach, two neighboring localities in northern Alsace, on the border with Germany, where the *Astra choir* was hosted by three choirs in the area: *Choeur*

d'Hommes, Choeur d'Or and *Choeur Opus 57*. All three choirs have held concerts in Romania, and their conductor, composer Norbert Ott is a connoisseur of Romanian choir music and a faithful friend of Romania, where he held several masterclasses and concerts.

Alsace is a special geographical region, due to the interference of the French and German culture, which manifest similarities with the Brasov area. The choral concert, held in *L'église Collégiale, Hombourg-Haut* (1254), comprised three distinct performance moments: the men's choir, the united choirs and the Astra choir. The atmosphere was stirring, with a competent audience that filled up the cathedral. The first audition performance of the chorus piece *Au nom de ta grande misericorde* composed by Norbert Ott and dedicated as homage to the Romanian composer Gheorghe Cucu, was impressive.

Meeting Jean Sturm, the executive director of the international program *MUSICA*, who came especially from Strasbourg, has evidenced the appreciation and interest he has for the Romanian musical creation and culture. The Faculty of Music, through the research Center of the University, shall represent the Romanian music in the international mega-program *Musica.*

Meeting Sylvian Teutsch, president of the Théodore Gouvy Institute, has provided us with two novel pieces of information: the firs refers to the composer Théodore Gouvy, a name unknown to the Romanian musicology, but whose creation is appreciated to be at the same level of his contemporaries Beethoven and Mendelssohn-Bartholdy; and the second piece referring to the fact that he is related to be Brasovean painter Hans Mattis Teutsch.

The second choral partnership took place in other two localities in northern France: Bussigny and Bohain. At first sight, I was under the impression that the geographical area is insignificant, but shortly after, I realized that from a historical point of view, the region witnessed great battles, from an economic point of view it was the supplier of the most renowned fashion houses from Paris, and from a cultural point of view, it is the home invaluable heritage values, in the Matisse museum and media library in Cambray (significant documents of the French-flamand Renaissance).

The official reception was impressive, by the presence of the mayors of the two localities, who were present at all the manifestations.

The concert performed in cooperation with the two choirs has had the same mark of novelty. At the concert was present André Blin, the president of ACJ North Pas de Calais, who came especially from Lille, and whose message of appreciation for the Romanian culture was impressive.

Two moments with a powerful social-human impact were represented by the visits and concerts held in Maison de la Retraité (House of Retiree) and the Home for orphans (SOS). The material conditions in which the two institutions perform their activity are at the highest levels of exigency and the attitude of the personnel is marked by elegance and impeccable professionalism.

Another great moment was the visit of the Media library in Cambray, where we could see and take photos of unique manuscripts form the French-flamand Renaissance.

The social-human interference with the visited families has evidenced the greatness of great discretion coupled with respect and admiration for the Romanian culture and choir singers. The route to the next stage of the tour comprised the visit of the Mont St. Michel cathedral.

The third stage of the tour took place in Laval. If in the first two stages, the choirs we met were partners of our choir, the organization of this stage of the tour was assured by the French Choral Association ACJ, represented by Catherine Renou, choir conductor.

What impressed us from the very first moment was the musical and human trust offered to the Romanian choir singers, given the fact that at the moment, there is a certain negative position and reluctance towards Romanian immigrants, wrongly associated with rroma people. The two musical choral interventions, held in *La basilique Notre Dame d'Avesnières* enjoyed a warm and perceptive audience. Stirring were also the affects of the choir singers during the liturgy, marked by the spiritual atmosphere in the church and the priest's sermon. En route to the next stage of the tour, we visited the cathedral in Rennes.

The fourth stage of the tour was represented by the concert in Niort. The organization of the project was performed by the family of professors Michelle and Jean Bacle, as well as by choir singers, many of them having taken part in the masterclasses held in France, at Lavandou, Pornichet or La Rochelle. The concert hall of the Saint Germain de Magné church was overflowing and the reaction of the audience was impressive.

Although the time spent in Niort was the shortest, the second day we went on a touristic visit of the city, having professor Claude Bareau as a guide, who in a very learned manner, presented the geography and history of the region and of the city. Thus, we found out that Niort is the fourth financial power of France after Paris, Lyon and Marseille!! The visited historical objectives are impressive, as usual in France; an architectural mix of old and new, past and present. The city is situated approximately 40 km from the ocean, but 600 years ago, the entire area from Niort to the ocean was an immense swamp, which was drained and improved with the contribution of Dutch monks. Today the area benefits from a network of waterways with a beneficial effect for economy and tourism.

The fifth stage of the tour was the one in Tarbes. As in the previous stages of our tour, in Tarbes our social-human and musical program was of maximum density: visiting the city – with monuments that mark its historical past – of its dendrological park, the Italian theatre.

The climax was the reception hosted by the mayor of the city, Gérard Trémège, a personality of the political and economic life, general director of the Chamber of Commerce of France. The attention bestowed on the Romanian guests, by the presence of the directors of the administrative departments and the appreciation of our country was of the highest degree.

Fig. 2. *Gérard Trémège, Mayor of the Tarbes city*

The concert took place at Lourdes, distinguished pilgrimage place of believers everywhere. It is a space that impresses both through the ever-present Christian manifestation and through the large numbers of pilgrims and tourist presents everywhere.

Our visit in Provence, the geographical are in south-eastern France with a distinct culture and personality, commenced at Avignon, a city with Christian echoes (used to be the city of popes between 1309 and 1417) and an international cultural centre. Visiting the touristic objectives was, as all throughout the tour a great opportunity to enrich our personal culture. Besides Avignon, the south of France fascinates the traveler through a multitude of historical and natural objectives, of which I can mention the natural reservation *Camargue* or the Ron Delta. Also in Provence we appreciated the manner in which, through private and European funds, castles, monasteries and churches with hundreds of years of history were restored. Integrated in the touristic circuit, with an impressive documentation and advertising basis, all these heritage objectives also constitute a basis of education for the young generation.

The musical and social-human relations with the choir in Cavaillon commenced in 1996. It is interesting that just as it happened with every previous choral exchange, the musical and human relations remained alive both as far as the formations and the individual relations were concerned. We feel closer to the choir singers we have met through the international projects than to those in the Romanian choirs and we have more mutual programs with choral formations abroad than with the Romanian choirs, except for the choirs in Satu Mare, Bacau, Focsani or Alba Iulia. This finding is very interesting as it confirms the fact that musical relation bring about with them social-human relations and these enjoy continuity when they are based on mutual and genuine cultural and human experiences.

3. Evaluation of the Cultural Project: results and impact, continuity and sustainability

In a synthetic evaluation we can assess that from the organizational and musical performance of the project was impeccable, pursuant to the program, without any outstanding events and at a very special level from an artistic point of view. The quality of the performance is evidenced by the audio and video recordings, by the media coverage and the professional position of artistic personalities present at the manifestations. From a statistic point of view, the concert halls were overflowing, and the meetings and cooperation with the project partners were excellent. The video recordings and photos taken are viable witnesses with great impact which express the status quo of each meeting. The musical and social-human experience acquired constitute a new basis for the support of new projects, and the musical and performance acquisitions will contribute towards the development of the professional profile of future musicians, performers and educators.

On the level of social-human relations, each meeting between the partnering choir singers, Romanian and French, has represented a moment of special spiritual experience, of mutual acquaintance and enrichment. Many families visited did not have a correct image of the history of our country, of the cultural or social life in Romania.

4. Conclusions

Cooperation with the visited choirs will continue, through inviting them to take part to similar manifestation organizes in the country. The social-human and cultural exchanges achieved directly between partnering choir singers are verified certainties after previous projects, that have led to the increase of the interest of foreigners for the Romanian culture, education and tourism.

The impact of the cultural project was very powerful and aims to devise and accomplish other forms of cultural and educational dialogue.

The positive artistic and social impressions have contributed to the increase of the interest of other choir singers for the choral activity.

The individual relations between partnering choir singers is a reality which evidences that through cultural partnerships new relations of human communication can be achieved.

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L'Univers musical webernien représenté par les *Variations pour piano* opus 27

Inna-Emilia ONCESCU[1]

Résumé: *L'ascétisme du son, l'équilibre de la construction, en ont fait le symbole d'une esthétique sérielle, orientée vers une l'oeuvre totalement intégrée.*
Pour Webern, le contrepoint joue un rôle prédominant dans le travail de composition. Là où son et silence se rejoignent, il en résulte des tendances contrastantes, dont la configuration est le jeu des confrontations contrapuntiques. Dès les premières ébauches plusieurs traits essentiels de l'idée musicale sont fixés: le canon par mouvement contraire, le choix des deux formes de départ et la distribution des hauteurs autour d'une note pivot.
Dans ses Variations, opus 27, Webern use constamment des accords - types, en joignant à un son principal, soit sa 5-te et sa 2-de mineure descendante, soit sa 5-te et sa 2-de mineure ascendante, soit sa 4-te et sa 2-de mineure descendante.
Du point de vue morphologique, Webern tire du matériau sériel, un motif contrastant, qui caractérise la section centrale par ses répétitions transposées.

Mots-clé : *symbole d'une esthétique sérielle*, *canon*, *mouvement contraire*, *registre*, *note pivot*.

Face au lyrisme romantique bergian, il y a le scientisme et la rigueur d' un vrai coupeur de diamants, par les élaborations intellectualisées d'Anton Webern *(Antoine Goléa - L'aventure de la musique au XXe siècle - dans la revue Le Point - pag. 95)*.

Webern est le compositeur de pures beautés, décharnées de sens, des plus subtiles satisfactions esthétiques, non associatives, des concentrations sonores d'une extrême rigueur, des structures les plus fines, mélodiques, harmoniques, rythmiques, des combinaisons rares et subtiles – timbrales, instrumentales et vocales.

Les Variations pour piano de Webern – op. 27 – représentent la seule œuvre pour piano et pour un seul instrument.
C'est la première dans laquelle seulement le titre définit la forme musicale et le genre, la seule œuvre mono-timbrale, une synthèse de tous les hypostases du style sériel.

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Dans un essai publié – concernant les différents façons de comprendre Webern - c'est bien intéressant combien l'image «*sérielle*» du compositeur était diverse et comment l'étude de sa musique avait des positionnements différents parmi les compositeurs de Darmstadt.

Les Variations sont – en réalité – les premières du triptyque des chefs-d'œuvre, avec le *Quatuor op. 28* et les *Variations pour orchestre op. 30.*

1. Les *Variations* pour piano op. 27 occupent une place particulière, concernant la réception des oeuvres de Webern – ainsi, ce fut la première œuvre à être jouée, fait qui peut être considéré important dans l'évolution de la pensée musicale au cours des deux décennies après la Deuxième Guerre mondiale.

Bien que le titre choisit par Webern est « *Variations* », par l'analyse il s'agit plutôt d'une **Suite**.

C'est la confession de Webern, dans une lettre à son amie, *Hildegarde Jones*.

Cette suite ressemble plus à une sonate tripartite, particulièrement caractéristique au classicisme viennois : le 1er mouvement – sonate ; 2e – scherzo et le 3e – thème aux variations.

L'idée principale de cet ouvrage est définie par l'expression des intervalles et comment relier la substance de ces intervalles.

Tous les mouvements des *Variations* ont une même structure dodécaphonique.
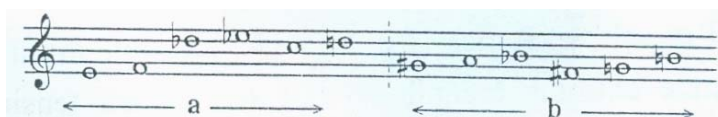
Sa structure interne est celle qu'on observe en analysant les deux tronçons (*une série de 6 notes*) , dans lesquelles il y a un intervalle de *4+* (quarte augmentée).

Les deux séries ont comme référence, l'intervalle de seconde mineure ascendante.

Le groupe « ***b*** » - du 2ème fragment c'est une variation par symétrie du groupe « ***a*** »

a) deux intervalles de 2de majeure en ayant comme liaison, l'intervalle de tierce mineure.
b) deux intervalles de 2de mineure, unis par seconde mineure.
Cette série suit la technique sérielle – dodécaphonique. Les formes sérielles usités ***22*** sur ***48*** – de la première partie, sont entrelacées par des chaînes rythmiques et des harmonies, en suivant les symétries des figures géométriques.

Il n'y a aucun centre tonal bien défini, mais on peut fait une remarque concernant le modèle – intervalique, architecturale rythmique, un principe de symétrie et variation proposé dès les premières mesures et appliqué uniformément au cours des Variations.

L'ouvrage a une durée totale d'environ 10 minutes, en rassemblant *54* de mesures, à la différence des *Variations Goldberg* (J.S. Bach) - 43 minutes ou les Variations sur une valse de Diabelli - (L. van Beethoven) - 46 minutes.

Premier segment – *Sehr mässig – la croche à la 40* divisé en trois sections symétriques – 18 mesures.

A : 1 - 18
B : 18 - 36
A : 37 - 54

Le schéma sonore

	A				B						A		
1	3i	1r	3i		8i7$_2$	1i	12r	6i	5r		7is	12i	10r
1	3i	1	3ir		8ir7	1ir	12	6ir	5		57i	12ir	10

i – la forme en renversement - forme *miroir* d'une série ;
r - la récurrence - forme *rétrograde ;*
ir - la récurrence du renversement - *miroir du rétrograde*

Webern choisit les formes (paires) sérielles, en utilisant – à chaque fois – la forme originale et la récurrence, d'où la symétrie de rotation (*invariance par rotation*) comme résultat entre les deux niveaux.

Du point de vue rythmique, il y a la forme…

La première section (pareil à une sonate) est divisée en deux sous- sections, la première ayant 10 mesures et la deuxième – 8 mesures.
Elle se déroule de la mesure 1 à la mesure 12, sous une forme d'un vrai contrepoint à deux voix. Du point de vue analytique on peut la divisée en trois sous - sections ayant comme liaison, le principe variationnel dominant sur les 5 variations – la suite du mouvement.

Les mesures 5 – 9 échangent - *en miroir* - les valeurs entre les mains du pianiste.

Du point de vue dynamique, il   y   a

$$\frac{pp \quad p \quad decresc.}{a} \qquad\qquad \frac{f \; dim. \; p \; decresc. \; pp}{b}$$

Les segments sont divisées par des *soupirs*, dynamiques et de symétrie.

Pour une interprétation plus intéressante, on peut regarder cette section comme un canon à 4 voix, en imitation. Il faut garder le même écart entre les intervalles.

L'un des problèmes d'interprétation, c'est la variation de dynamique subtile qui peut créer un sentiment de *poli - timbralité*, bien que le travail est écrit pour un seul instrument.

Il est préférable que les formules rythmiques soitent interprétées *en legato* – par l'extension de la main – septièmes et neuvièmes - *ce qui est difficile à obtenir* car en raison de cette extension, souffrent la pénétration sonore et l'expressivité des sons. Les silences sont importantes et doivent être « *chantées* ».

La   série   dodécaphonique de cette première mouvement - tout comme l'ensemble de la suite - est traitée contrapuntique, sur le principe traditionnel du renversement - *en miroir*.

2. La deuxième section - *B* – c'est comme une première variante subdivisée en deux sous-structures inégales : la première – 11 mesures, la deuxième – 7 mesures – la série étant développée plus large – une développement d'une sonate.

Les valeurs se réduisent. Maintenant fonctionne seulement le niveau des groupes de cellules.

Le croisement des mains se poursuit. Il n'y a plus des silences entre les sous – sections.

Les moments de ritenuto – en l'absence des silences – ont le rôle des césures intérieures. Ils n'occupent pas la place des intersections - en parlant des segments – mais suivrent le développement musical expressif, ce qui rend presque différente la délimitation auditive par rapport de celle visuelle.

2.1. La symétrie des valeurs et des hauteurs a une perfection idéale. Ainsi, les mesures 1–7 ont comme principe, une symétrie stricte par rétrogradation.
Dans la mesure 26, le **_mi_** sur la 3e triple croche, à la main gauche, détermine une asymétrie inexpliquée au point de vue sérielle.

On peut remarquer la morphologie cellulaire. Webern choisit ainsi trois types de cellules – *m., n , p*.

Le type **m** est constitué par les cellules de triple croches provenant du type **x** , dans lequel les nuances sont fixes. Sur le plan des valeurs, le type **x** - [*croche, quart de soupir et les doubles – croches*] ne sont pas rétrogradées.

Des cellules des événements isolées on peut remarquer dans le type **m**, avec des fluctuations de tempo et de nuance.

Le type **p** est constitué par des cellules fluctuantes provenant du type **y**, tandis que les nuances sont variables, avec des changements de tempo. Le type **y** présent une structure des cellules strictement rétrogradées.

Le type **n** est constitué par des cellules variables, avec des changements de tempo.

À chaque apparition, la paire des intervalles - *dans le régistre le plus grave et le plus aigu* - ferme un intervalle de 4 +, qui augmente graduellement l'ambitus (4 + octaviations des hauteurs - plus de 3 octaves).

La tension expressive qui est créé par les fréquents changements dynamiques et de tempo est difficile à réaliser et doit être étudiée à travers les séparations dynamiques pour obtenir l'automatisme des nuances et leurs brusques oscillations.

La Section A (les mesures 37 – 54) reprend variée, pianistique et dynamique, la première section, en rétrogradation, pareil à une reprise changée.

La palette dynamique reste inchangée, suivant le niveau ***pp – p***, ce qui confère à cette section un caractère conclusif, quasi final, tout en apaisant le mouvement, comme une longue méditation.

Elle opère un renversement par symétrie horizontale, en opposition à la première section (*changement des mains*) et une translation des hauteurs à la tierce majeure ascendante, avec un ritardando supplémentaire à la mesure 50. Le discours musical offre maintenant un sentiment d'effondrement.

La première section des Variations propose des problèmes techniques en concernant le croisement rapide des mains, surtout dans le **B**.

Tout au long de cette Section, il n'y a pas aucun *staccato*, ainsi que les valeurs de doubles et triples croches doivent être absolument conservées. Parmi les modes d'attaque, on peut remarquer ***sf*** et même quelques staccatos, dans la 2e sous-section.

La 2e sous-section - « *Sehr schnell* « - la noire à la 160, la plus mouvementée et la plus courte – **22** mesures. Elle réunit deux sections – chacune **11** mesures, la 2e étant la variation de la première section.

Les variantes de la série dodécaphonique initiale sont exposées au piano, dans une forme très rigoureuse de canon, en mouvement contraire, avec des sauts d'intervalles et des nuances totalement opposées, en se greffant sur l'ambitus d'une seule cellule.

Le niveau dynamique *p –f– ff* suggère *Klangfarbenmelodie*.

Le groupe - deux sons - *qui forment une cellule* – est toujours interrompu par un *demi-soupir*, ce qui peut déterminer 3 / 8, rythme de valse rapide, alors qu'en réalité la mesure prédominante est 2 / 4.

Les sauts intervalliques sont de plus en plus larges – 10e – plus de 2 octaves, 7e plus d'une octave et les modes d'attaque sont aussi très variées – *tenuto, accents, legato*.

Les mains sont toujours croisées, sur un même type d'ambitus - de plus en plus large, la main droite dans le registre grave et la main gauche dans le registre aigu.

L'écriture musicale est souple, avec des sons fixés, chaque son se déroulant entre les 12 du total chromatique et à sa propre place.

La 1 a le rôle d'une axe de symétrie, les autres sons en se rapportant intervallique au celui – là. Chaque son ou accord de la main droite, la main gauche répond par une renversement intervallique.

En termes d'interprétation, les plus difficiles sont les nuances dynamiques – « *subito* « , sur l'ambitus d'une seule cellule mélodique et la précision des modes d'attaque. Du point de vue technique, les croisements larges et rapides - *peu fréquents dans la littérature pianistique moderne* - représentent un vrai problème.

2.2. La 3e sous- section - la blanche – environ 80

Cette partie contient **55** mesures – une succession naturelle des variations de la 5e série - par leurs dimensions – asymétriques suivant le premier groupe de trois versions originales de la série, l'une des 48 hypostases.

Les mesures **1 – 5** contient la série en récurrence - *ou forme rétrograde*, tandis que les mesures **5 – 9** présentent la *récurrence du renversement*; les mesures *9 - 12* exposent la série *en transposition*.

Ces **12** mesures et leurs 3 hypostases de la série seraient « *le thème* «. Sa liaison consiste à utiliser une unité d' écriture pianistique dans laquelle l'intervalle de 7e diminuée et augmentée, les sauts d'intervalles mélodiques de plus en plus larges, la discontinuité (pause sonore), l'alternance $p – f$ sont spécifiques.

Le thème (trois hypostases de la série) - *les mesures 1 – 12* - est suivi par **5** Variations.

La 1ère Variation (les mesures 12 – 23) rejoint 7 hypostases de la série, par 7èmes en accords, contrastes dynamiques ($p – f$), liens des fins et débuts pour chaque série, le même ritardando à la fin d'une «*variation*» et d'un thème.

La 2ᵉ variation – (*10* mesures et demi *23 – 33*), réunit quatre hypostases et ¾ de la série – parfois associées, d'autres fois exposées au piano, soit par séquences (*successions)* de deux sons répétés, bien délimités, soit par séquences (*successions*) de deux sons en alternance avec des triades – (les accords de 3 notes) – superposant quartes et quintes, *tempo rubato (ritenuto – a tempo ; ritenuto - a tempo).* Les modes d'attaque sont *staccato* ou *legato* entre les deux mains.

La 3ᵉ Variation – 10 mesures – anacrouse (les mesures *33 – 34*) réunit 5 hypostases de la série, parfois associées en séquences (successions) de croches descendantes et ascendantes – 7èmes, en superposant quartes avec des constrastes dynamiques et agogiques (*p – f – pp, molto ritenuto - a tempo*).

Le groupe de deux croches sur un interval de 7ᵉ - interrompu par des silences, apparaît comme une variation rythmique.

La 4ᵉ variation – **11** mesures (*45–55*) réunit près de sept variantes de la série, liées, en séquences (successions) de valeurs syncopées et ponctuées, en **_sf_** ou *molto ff* .

Les intervalles – 7èmes en séquences (*successions*) ou simultanés. Les modes d'attaque sont enrichis par *staccato*, *tenuto* et *sfz*.

Après cette variation tumultueuse, la dernière (*wieder ruhig*) rétablie la paix dans subito *pp*, sa nuance prédominante et constante.

La 5ᵉ variation - et la dernière section de la suite musicale - rassemble variantes de la série, en liant quatre sons dans chacune des deux variantes en séquences (successions) d'accords, la dernière étant la récurrence du renversement – (*miroir du rétrograde*) de la 2ᵉ transposition.

La dernière séquence – deux sons et trois accords – dont le dernier c'est un accord de quatre notes, se déroule en ***ppp***.

2.3 L'interprétation

En ce qui concerne l'interprétation, c'est difficile par le grand nombre de silences et la variété des valeurs. Elles ont la même expressivité que les sons aussi.

Le pianiste Peter Stadlen avait été l'interprète de la création à Vienne, en Septembre 1937. Webern lui avait donné un nombre d'indications importantes sur la forme des Variations et le contenu expressif qui, malheureusement, ne sont pas mentionnés dans l'édition originale. Webern était connu pour sa rigueur exigeante dans ses œuvres.

O. Klemperer a demandé des explications au compositeur, quand il a dirigé la symphonie op. 21

« J'ai alors demandé à Webern de venir et de me la jouer au piano…Il vint et joua chaque note avec une fougue et même fanatisme » .

De nombreux interprètes face à la brièveté des partitions weberniennes, ne parviennent pas à comprendre leurs significations expressives et poétiques.

Le témoignage de Stadlen, c'est un précieux guide pour l'interprétation des *Variations* opus 27.

Webern mentionne (indique) rigoureusement le sens des relations intervalliques, harmoniques et le lien intime des notes. Il y a aussi de nombreuses indications dynamiques - *crescendo* et *decrescendo*.

Tout au long de l'œuvre, l'édition de Stadler comporte également de *nombreuses indications* relatives à l'expression qui pourraient rivaliser les partitions de Georges Enesco.

Ainsi, on peut remarquer les indications « *très intensive* » ou « *particulièrement intensive* »; « *la main gauche avec une mystérieuse timbale*; «*en improvisant* » ; « *intériorisé – intime* »; « *le dernier soupir* ».

La première indication - au début du premier mouvement - (*plaint retenue de douleu*r).

Les premières mesures soulignent par les indications *crescendo - decrescendo*, l'intervalle de 7e majeure et 9e mineure.

La répétition des sons - c'est une situation exceptionnelle dans la musique sérielle - soulignée par l'expression.

Pour la deuxième section - « **B** » , Webern mentionne comme un intermezzo de Brahms.

L' articulation, et les phrases – sont indiquées aussi , rigoureusement.

Les « *staccatos* » (*mesure 31*) sont individualisés par les phrases, étant ainsi, débuts des segments.

Dans le 2e mouvement, les sauts et les contrastes dynamiques - selon l'argumentation du compositeur - doivent être joués comme un jeu de couleurs (lumières et ombres)

Les mesures sont regroupées spécifiquement 2 + 2 + 3 +3 +1. Les sons répétés (mesures *1 – 9 – 13 – 19*) doivent être jouées « *en hésitant – ritenuto* ».

Le 3e mouvement contient les plus nombreuses indications expressives, utiles pour l'interprétation « *enthousiaste, pathétique* » une chaîne d'octave augmentée et sixte ; « *exalté* » pour un saut d'octave augmentée – plus de deux octaves ; « *penseur* » pour un son DO # ; « *disparaître – petit à petit* » ; « *en chantant* ».

Il y a des indications concernant le modes d'articulation des staccatos « *léger* » « *staccato forte - dur* »; « *doux* » et « *fortement* » .

L'agogique est mentionnée par le compositeur, plus variée que les partitions habituelles « *en avant* « ; « *un peu précipité* » et « *rapidement* » .

Les octaves augmentées sont soulignées *expressif* comme dans la mesure 31 – *liriquement*. La pédale reliant les sons est rigoureusement mentionnée.

Les groupes et les phrases du 3e mouvement sont un guide de l'écriture pianistique. Les changements de tempo indiquent le début et la fin des phrases. Par ses indications musicales de Webern, la partition s'anime, (en) devenant très intéressante.

L'initiative de l'édition Universal est - ici louable et doit étre mentionnée, par le témoignage de Peter Stadler, spécialisé dans l'interprétation des ouvrages d'avant-garde (de son temps).

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Music and dance therapy methods for improving the children-parents relationships

Codruța PASC[1]

Abstract: *The relationship between children and parents affects all the future experiences of any human being. That is why we should pay more attention to it. Everybody- specialists, children, parents, admit the fact and want to do all the best they can to improve it. More and more studies and experiments prove the efficiency of music and dance therapy in many areas of our lives, including social and relation communications. The purpose of my experiment was to demonstrate the utility of that kind of therapies in developing good relations between children and parents, using simple methods and exercises by specialists in the domain and recording in a scientifically way much of the results obtained. The experiment revealed our hypothesis, namely the one which sustained the efficiency of musical and dancing therapies in this area of relationships, natural, simple way of rebalancing our emotions, feelings, bodies and relations.*

Key-words: *Music therapy, dance therapy, children, parents, communication, social skills, empathy, emotions.*

1. Therapy with music, move and dance

Therapy with music, move and dance is one of the most efficient way to reestablish our well-being, calm and balance, used more and more in our days in all kinds of disorders or health problems (Vancea 2016, 23).

Psychology, medicine, different sciences dealing with health and human being harmony, stress more and more in the latest decades on finding different natural methods of obtaining human balance. The people have been using music and moving intuitively since ancient times to find peace, silence, calm and health (Nichifor, and Bocirnea, 1965).

The body experience has been a powerful tendency recently, finding significant results in this respect. The most important aspect is the working directly and correctly with our body, not only with our mind and imagination.

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Using the dance and melotherapy techniques and the moving, one can arrive at self-control, accessing personal blockings and body tensions and, at the same time, reaching their correspondence in the mind activity (Vancea, 2016).

2. Working on children-parents relationships

The relationship between children and their parents is one of the most important and powerful of the entire life. Everybody admits the importance of this relation for our entire life, because it affects us all the time, all aspects of our children and adult life and all of our future relations and contacts.

More and more adults, not only specialists in medicine and psychical science, but parents of all kind of ages and professional backgrounds recognize the importance of communication with their children and try to find out new ways of improving this. Therapy with music and dance is one of the most powerful, natural and healing way to obtain best results in improving relationships between children and their parents. It affects both partners, children on the one hand and parents on the other one, but, at the same time, it works on the relation itself (Levitin, 2006). Through these therapies, children and parents realize their feelings, emotions and difficulties in the present time and they work with their bodies, becoming aware of their known and unknown reality. As we told you before, therapy with music, moving and dance are very important because they access all the aspects of our internal beings, not only our mental or imagination.

Music Therapy is the use of music to accomplish goals, in which a professional uses it to rebalance physical, emotional, cognitive, and social needs of individuals. Through this kind of therapy, clients' abilities are strengthened and transferred to other areas of their lives. Therapy with music includes creating, singing, moving and listening to music. Music therapy also provides avenues for communication that can be helpful to those who find it difficult to express themselves in words (Iamandescu 2014, 40).

At the same time, therapy with music and moving improves our abilities to express ourselves in different ways, not using words, being at first difficult for us, but with extraordinary results when we continued to use it (Buhaiciuc, 2013). Especially in the relationship between children and their parents, it is a very amazing and interesting way of communication, teaching both of them to become more aware of their presence and to remain focused on their presence and their relation. *Therapy with music, moving and dance provides emotional support for children and parents, offering a magnificent way for expression their feelings.*

In our country, the melotherapy and therapy by moving and dance are at their beginnings and there is no much experience in the domain, although more and more therapists and instructors use them, obtaining remarkable feedbacks and results.

What is more important, all these results can be observed, measured, counted and proved scientifically.

3. An interesting experiment…

My experiment involved *twenty* child-mother couples, being a way of proving the efficiency of these kinds of therapies. I used especially active music therapy, some specific exercises and games with music, separately for children, for their parents, and then for both of them in the same time. I used some moving and dance methods as well, which blocked all the participants' bodies, having remarkable proven effects on them, and on their relations and communications too.

Some of the active therapies I used were the therapy by group-singing or musical improvisation, as well as orchestra playing, some specific games and exercises, which I will describe. The healing by musical auditions after a psychological investigation lead by a specialist proved its efficiency in a considerable number of cases and I used it in my experiment, with best results.

The hypothesis of the experiment was that all the musical and dance methods used in it should improve the ability to listen and communicate the problems, the feelings and the emotions between children and their parents, music and dance being natural healings way that could be use anyone anytime with best results.

3.1. Musical exercises

I used an exercise in which *children and parents had to express anger, demand, and then asking for support using music*, more specific, using different intonations with music of words "Please!", "Yes" or "No", You should" (do this) or "You shouldn't", "You have to do ", "You are allowed to do" or "You are not allowed to do". In 19 cases from 20, the participants became more aware of the impact of their words and their tone, intonation and using music to express their demands and their feelings helping them, at the very beginnings, to understand better the partners of the relation and their emotions. The communications were more animated and richer in that way and all the participants declared they liked this kind of communicating and they should use it more often in their real lives.

Another kind of exercise was that in which *children had to communicate with their parents only with instruments, expressing their emotions and feelings*, first like two partners and then all the participants, creating an orchestra and a music of the group. It was very interesting to observe the difficulties of the participants not to talk. Some of them were at first confused, because they found themselves in a difficult situation, not knowing how to do this. But, with a little patience and willing to do this kind of exercise, they did it and, 18 of 20 of the little groups declared it was a really interesting activity. They found new ways to communicate, realizing

that sometimes it was a more powerful way of expressing themselves. They declared in that way they became more intuitive and open- hearted at the others' feelings and needs, they accessed a richer reality and they really liked it.

When they had to do this kind of communication with the entire group, it was easier, because they had the preparation for how to do and they knew to listen and to communicate without using words. Some of them realized the importance of silence for the first time (4 of the groups declared that) and 2 groups of 20 found it was more difficult to communicate in group than when they were alone. The 2 groups were the groups with best results when they worked alone and they admitted they felt more comfortable when they were alone than with others. It is easy to understand this, because sometimes, when we feel very secure in our families, we do not have the need to communicate with others so often. Anyway, it is important for this kind of relationships between children and parents to be more open hearted with others too, because in that way, they will be more communicative with the others' needs and, at the same time, they will reach more experiences which will develop all kind of relations of the family.

I used *Bossinger Therapy* too, a powerful musical therapy, another one, used in this project. It was an active one, in which I used the association of music with therapist stories, drawings and models, social paintings. Such a method has proved to be a good way of recovering and rebalancing our mind and body. The two partners of each group had to listen to some musical pieces, which transmitted some feelings and emotions, and to make a mandala or other social paintings, expressing the feelings they had been listening to those pieces.

3.2. The therapy by dance and moving

The second therapy I used in this experiment was the therapy by dance and moving, a way of emotional and behavior expressing, balancing and remodeling (Krauss, 2014). This kind of intervention, accompanied by different ways of meditation and consciousness, represents a unique innovator therapeutically step forward, addressing both to body, mind and emotions. The forms of dance and moving therapy used in this experiment were expressing different emotions, feelings, using moves, expressing for example fear, aggression, love, expressing how each of the partners lived some demands of the others or how they felt even the relations between themselves. All the participants had the freedom to express by dance and moving the feelings they wanted to express and we obtained interesting results, too, because some of them accessed emotions and feelings they didn't do before. This was very rebalancing for them, because using no words they had more freedom and new possibilities to release some tensions or to express some new emotions. At the same time, like in the therapy with music, they found a very interesting way to work with their bodies, realizing a strong connection between emotions and some tensions

they had in their bodies. Releasing in a responsible way some tensions, expressing some emotions, were useful for most of them (18 groups from 20 declare that).

Another technique I used was the one in which, having some musical pieces accompanying, each of the partners *had to modellate the moves of the others, expressing how they thought their partners felt.* The purpose of this exercise was to find how well children and parents knew each other and their kind of reactions. It was an interesting moment, 2 of 20 groups saying it was difficult for them to do that, because they didn't know how their partners felt. From the other 15, 3 expressed only 3 of the 5 emotions suggested by the music, but 14 of the 15 expressed the feelings how their partners wanted to. The next exercise *was that each group should dance some plays, using no words, communicating as well as possible to each other*, realizing the others' needs, tensions and emotions, keeping all the time a strong connection between them.

It was a good moment for each group, too, because this kind of exercise really reconnected the partners, making them more careful to others' needs, expressing themselves and, at the same time, feelings the partners.19 of 20 of the groups declared it was a positive experience for them and they wanted to repeat this kind of experience. After that, the groups were extended to 4 partners instead of 2 and then to a single group with all the participants dancing together, using no words and enjoying the moments with their partners. We noticed the same thing like in the therapy with music. The couples who worked best in 2 in family, worked and communicated less with the others, because they didn't feel so strong the need to be with the others. So, they will have to work with this aspect, for the reasons I presented above.

Other therapies by moving and dance used in this project were: *the Gabrielle Roth therapy of the five Rhythms*, a technique which catalyze motion deeply in the psyche, *the Ying/Yang energy balancing (equilibrium) leg dance*, *the energizing by music, dance, image and colors and the uniting therapy by dance and music*. The last one is an especially powerful therapy initiated and developed by the Romanian Experimental Psychotherapy School, having a special effect in starting of creating and healing energies.

The Gabrielle Roth therapy was a very profound one, with one of the most powerful effects of each participant and of the groups, as well (17 of 20 groups declared an improvement of their states and of their relations too). Each rhythm of this technique is a practical tool of awakening that will release every participant to dance on the edge, to be outrageous, to transform suffering into art and art into awareness. FLOWING, the first rhythm, holds the feminine mysteries, the second one, STACCATO, explores the masculine energy. In CHAOS, the third one, one of the most releasing rhythm, participants were challenged to liberate all the tensions from their bodies and to integrate the first two kind of energies. LYRICAL is the rhythm of trance and self-realization and STILLNESS, the mother of all rhythms.

3.3. Scientifically tests

A very important aspect of my experiment is the one referring to the scientific methods I used to test all this melotherapy and dance therapy methods efficiency.

I used psychological tests for that, like anxiety and stress testing, STAY I and II, tests for communicational and social ability, the individual and family drawing test, observation of the behavior changes, the instructors feedback and, with best results, the body homeostasis. We followed the changes registered at the body homeostasis level, blood pressure, pulse, all of them proving the efficiency of the methods used in relaxing and improving communication, understanding and improving the relations between children and their parents.

Of course, this experiment is only a point where we can start deeper searches in the future, using representative samples, the purpose of it being a point of sustaining the possibilities music and dance therapy gives to recover and repair in a natural, simple and agreeable way the relationships between children and their parents.

3.4. Study cases

For this paper, I choose two cases, a couple of a 12 years old girl and her mother, 42 years old, which wanted to improve their relations, not having specific problems, and one of a group of 7 years old boy and his 35 years old mother, which had some problems of adapting in society. The boy wanted to spend time only with his mother, he became really furious and scared when he had to go somewhere, and his mother wanted to find a solution for this problem.

I will present both couples in parallel, insisting on the main differences and effects of the exercises on them.

It was very interesting that both of them didn't have difficulties to work together, they had best results with both therapies, but had problems when they had to communicate and relate with the others. It was very difficult especially for the couple with the little boy to be in larger groups, considering it a disturbance, a negative, even a hostile experience for him and his mother. They had problems especially at the dance exercises, when they had to dance with all the participants, when the boy didn't want to dance with anybody else than his mother. Later on, in discussions, he declared that the world, for him, was something annoying and unpleasant and he preferred to stay only with his family at home, a secure and quiet place, where he could found silence, peace and calm.

Of course that was not a normal situation and, being encouraged by the therapist, both, the boy and his mother, were more and more implicated in the group dance, the next step being for them to apply this kind of attitude in the real life. At first, they were encouraged to dance on the music they really liked, because it was easier to implicate them to do something pleasant, but, little by little, they would

need to be encouraged to do the same thing with rhythm they considered not so friendly, like in the real life. They were encouraged to see the world like a dance on music, where rhythms changed all the time, but to try to see the beauty in it and in the partners they danced with, not only in parents or very closed family persons. They promised to do that kind of exercises in other occasions, when they should have the opportunities, and they should be more relaxed and involved in relations with the others. At the same time, they declared that experience as a pleasant one, which they would want to repeat, and that was a good point for our experiment.

The other couple had some difficulties in this exercise, too, but they adapted at it easier and, at the end, they danced as relaxed and happy as they did in two.

Another kind of exercise was the one in which the two partners of each group had to make a mandala, while listening to specific music, expressing their feelings, their specific emotions lived in those moments and especially their hopes regarding their life and their relations. The mandala made by the 12 years old girl and her mother, as in the picture below, is rich in bright colors, opened shapes and it denotes a calm and happy state of mind and soul. The two of them made that mandala in a happy mood, declaring they liked it and they were doing such activities at home, too, or with other occasions. It was an opportunity for both of them to communicate to each other and to the rest of the participants using no words, too, only music, sounds and pictures. They discovered an activity that really made them relaxed and happy and a way of creating and developing their personality.

Fig.1-3. *Mandala and pictures made by the 12 years old girl and her mother*

We obtained some remarkable effects and noticed both of the families at the 5th Rhythms Gabrielle Roth dancing. We noticed a more relaxed attitude after that exercise. All the rhythms were very profound for the two couples, as they declared and we could notice.

Consequently, both couples obtained higher scores at Stress Scale, after this exercise, which is a proof of its efficiency.

We used musical pieces all the time, encouraging them to an open, peaceful and calm atmosphere, which was very refreshing for the participants and for the two couples.

Both of them, like all the participant groups, received as homework to listen to the music they would feel they need to be more relaxed. Specialists suggested them some pieces, but they were encouraged to find the music they like. More than that, they were encouraged to express their feelings and emotions using music and movements, to keep an open relation, a positive attitude and to work specifically on the personal problems we and they discovered.

Both of the two couples received higher scores on communication and reducing stress, they became open - minded, relaxed and more involved in the activities of the larger group, abilities which they should perform and manifest in the real life.

4.   Limits and conclusions

The limits of the experiment are very clear; the period was too short, we didn't use representative samples, the specialists had their limits, but the remarkable effects are very   encouraging, sustaining the benefits of music and dancing therapy, which can be the start of future researches and experiments in this direction.

Music and movements are very natural useful methods to rebalance ourselves and our relations and, as this project work proved, to improve the relationship, the capacity of listening and speaking of children and parents, to resolve possible problems in their communication.

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The musical-accoustic experiment and the influence of behaviourism from an evolutionary perspective

Florin PĂUN[1]

Abstract: *This paper present music's effects upon human being, animals and plants. The music can influences in a positive or negative way depends on proportion between its components (melody, rhythm, harmony). The music power to change the feelings is real. An induction argument is diametrically opposed feelings by hearing the same piece of music. The difference is derived from the interpretation in distinct manners of articulation and tempo. Among the conclusions of the study to include awareness of the impossibility of holding control over our emotional response to music heard.*

Key-words: *corpus callosum, brain's electrical waves, non-neutrality of music, classical music, rhythm.*

1. Introduction

This paper deals with one field, which stands as a concern of mine for a long time. It is the necessity of understanding if the music has any influence over the human being on short or especially on long terms.

It is also interesting to discriminate the good music from wrong music.

On consequence in the first part there are some physiological contents about human brain and the Biomusic branch.

The next section try to pull down the myth about neutral music. There are a lot of experiments, of some famous personalities from science fields.

The last two sections treat positives and negatives effects of music. A difference between good music and distructive one has to be done.

The conclusions come from diverses experiments with people at different ages and also on plants and animals.

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2. Biomusic and the way that music influence over human brain

From evolutionary perspective, the brain consist of three parts:
   a) the primitive part of the brain – brain stern, the so-called reptilian brain,
   b) the middle brain or mammalian brain,
   c) the new brain which developed last consisting of two brain's hemispheres connected by a bridge – the corpus callosum.

In *Nature* Magazine from july 2003, Petr Janata and Scott T. Grafton explain:

"Our perception of music is complex, because it is sum of some essential different musical elements: pitch, intensity, duration, rhythm and musical memory for what has just been played. The stimuls are spread across many different parts of the brains" (Janata, 2003, 682-687).

The basic primordial brain of reptilian rhythms and functional automatics and here is the rhythm's receiver.

The middle brain, where emotions are located is responsible with emotions release and musical language translated into the state of mind.

The limbic system is responsible for harmony and consonance.

The neocortex processes music in both of his hemispheres it is just too simplistic to claim that music is localised in the right brain hemispheres alone. This part of brain is specialised in the perception of spatial musical elements, that is the sense of harmony and pitch, whereas the left hemisphere perceives the progress of the melody, wich requires musical memory.

The corpus callosum has also an important place for a complete musical perception, acting like a sensorial bridge between brain's hemispheres.

Dr. Norman M. Weinberg from California University says: "This is appears that music is able to coordinate the two brain's hemispheres and hence the division of work which exists between both cerebral hemispheres – via the corpus callosum - the nervous electric conection bridge. The right hemisphere primarily perceives notes, melodies, patttern recognition, imagination and image formation and left hemisphere which handes the more logical processes" (www.muzica.uci.edu).

For depresives patiens the electric activity transpheres from a hemisphere to another under the music influence is thus there for in melotherapy known as *Mozart effect*, the ability to coordinate the perception of time and space - corresponding to this coordination between the two brain hemispheres.

The accoustic nerve runs to the middle brain and is located very close to the centre which regulates hunger, satiety, metabolism and level of conscious as well as the centre which controls overall hormon regulation.

Psycologiste Mary Gryffiths in "Introduction in Human Psychology" (1974, 474-475) writes: "Hypothalamus controls tyroidian glands secretions, of the

cortically adrenalin and sexual glands. It has an main effect in producing autonomes reactions gave by fear, anger and other emotions".

The electrical waves in the brain (EEG) registrations – can be influences by music. EEG waves are divided into high and low frequencies.
The hight frequencies Beta waves are associated with activation of the brain, a high degree of alertness, agitation, intellectul activity, activity directed towards the outside world.

Stress is often linked to an over activation of these Beta waves.

The Alpha waves are particularly associated with relaxation, imagination and meditation. There are stimulated with the closed eyes and covered ears.

The even slower Theta waves accompany deeper meditation and sleep like states.

The lowest frequency Delta waves correspond to brain waves during deep, dreamless sleep and are also present in unconscious patients.

The classical music causes into the brain changes from Beta to Alpha activity, and the process is made by increasing melantonin secretion, a hormon which contribute to calm state of mind.

On opposite side, the rhythmic music as *rock beat* can produce the lowest freqency waves, Delta waves which can cause in time self unconsciousness (Adolescence 1988, 109-116).

Anne Rosenfeld in *Psychology Today* (1985, 54) write: „The Rock music enhances a lot of turbulents, sexual excitations feeling and the persistent rhythm is an artificial way to stimulate the electric rhythm into the brain."

In *The Columbus Dispatch Magazine*, (1970, 24-27) relates another interesting study, the motor pulses produced by the brain to different musical stimuls were measured. The range of music included rock, blues, classical and ethnic samples. It was found that especially when rock music and jazz were played the motor pulses produced normality by the brain during sexual arousal.

From these descoveries is necessarily to follow some experiment about how music influence over human, plants and animals.

3. Is the music neutral?

We start with an unauthorized position of neutrality of music, it says that music has not a spiritual or emotional segnificants. It sustaines that subject is who give a positive or negative sense because of his culture, temperament or state of mind at that moment. Music is just a secondary background without moral or spiritual consists.

Now we follow the statements of two of the greatest ancients philosophers, Platon and Aristotel, about the power of music.

Platon in his *Law* said: „Through foolishness the people deceived themselves into thinking that there was no right or wrong in music, and that it was to be judged *good* or *evil* by the pleasure it gave".

Aristotel in *Politics* write: „In adition to be common pleasure music have also some influence over the character and the soul. People are affected by it are proved in many ways … rhythm and melody supply imitation of anger and gentleness and of courage, and temperance and of all qualities of character".

One essential detail is to find that a sound alone is neutral, but mixed with other sounds it make sense.

Perhaps someone is asking him self the question: „But how a musical sound can be inherently god or evil? Isn't note just a matter of pitch variation, tonal vibration, compression and decompressions of air?"

Some years ago, someone was defending the neutrality of music in a public service. He walked over the piano and played a C major chord. Than, he asked the audience if it was a good C major chord or an evil C major chord. After some scattered laughter, he said „See? There's no such thing as good or evil music!" he made a rather obvious mistake, however in his reasoning: a C major chord isn't music! It is a building block of music – and there's a big difference. Speaking about Romanian Language, for example if someone write the „D" letter is a good D or evil D? Neither. It is a neutral entity as a building block of the Romanian Language. But he can make words with D letter for comunicate something like „Dăruire" or „Distrugere". These two words means two opposites attitudes.

Professor Frank Garlock in *The Big Beat* said: „The words only let you know that the music already says. The music is its own message and it can completely change the message of the words" (1971, 31).

Moreover, music may provide a form of non-verbal communication whose meaning is ineffable, it cannot be captured in words. Certainly music exists because of the need for expression, particulary of emotions that can only crudely be measured or described in words.

An experiment made by Patrick Juslem from Uppsala University in Sweden is remarkable in relationship with some different components of music and the relevant well outlined emotions. He asked a guitarist to play the same musical selection at four different times to express each of these four different emotions. Taped of these four performances were played to adults who and this case had a moderate amount of instrumental music training.

The guitarist was able to communicate emotional feelings intented to because the auditory conected right, each auditions to the emotions intention.

This agrees conveys emotions. But not in this case, that the music was always the same piese, just played differently. So in this situation, it wasn't the composer's emotional intention, but that of the instrumentalist. When he analyzed the details

structure of each performance he found that two musical dimensions could explain changing of emotional meanings: tempo and articulation.

Tempo were either fast or slow, while articulations were either staccato or legato.

Here are the results:

- Happiness = fast and staccato
- Sadness = slow and legato
- Anger = fast and legato
- Fear = slow and staccato

Thus we have to confront the possibility that we are not in complete control of our emotional states in response to music. To the extend this is true there seem to be limitation on our „freewills".

Carol Krumhanse from Cornell Univesity made another experiment about musical effect, especially classical one. He recorded different physiological measures while listeners, college students who had about seven years of instrumental training, heard music that had been independently judged to be one of three moods: *happy*, *sad*, and *fear*.

Not surprisingly they correct matched the music to the emotions. The examples of selection were: *Spring* from *The Four Season* by A. Vivaldi, for *happy*, *Adagio for Strings* by Samuel Barber, for *sad* and *Night on Bold Mountain* by Modest P. Musorgski for *fear*. (Canadian 1997, 51; 336-354)

Some researchers, among them, John Kratus from Cleveland, Ohio, Dr. Robbazza from Padova, Italia and Dr. Carlo Giomo from Mesa – Arizona, working independently, proved naturally the children are able to understand the music's language and it's messages.

Different group of five and nine years old children listened classical music that had been divided through expressing different emotions as happy, sad, calm, anger, fear, dynamic. To avoid limitatons of language of the five year old, while using the same response measure, the children matched various cartoon faces to the emotions they thought the music represented.

Both age group did very well at matching emotions to the music. Even, the five years old did as well as the nine year olds. (Robbazza, Macaluso, D'Urso, 1994)

Stephan Koelsch and his co-workers in Leipzig, Germany, studied adults who had no musical education. They were given a series of chords, which infrequently contained a chord that did not fit the key implied by the chord sequence. The subjects didn't know about chords or key structures. All of them, whithout exception had corectly noticed which of the chord didn't fit the key.

Thus, the brain seems to make musical sense out of sounds, at an automatic and unconsious level. Therefore all people are basically musical although the don't know it. (St. Koelsch, 2000)

Laura Lee Balkwill, as a conclusion to her research said: „The people are not able to understand music through, their education, within their regional culture, but in independence from this.

The music has power to communicate specific emotions not merely cultural but reflects more basic human processes (Lee Balkwill 1999, 43).

Another authorized voice, Dr. Howard Hanson from Eastman School of Music, University of Rochester, in *The American Journal of Psychiatry* says „The music is made of a lot of ingredients and in connection with proportions of these, music can be soft, vivant, precious, vulgar, philosophic or orgyastic. The music can be good an can be evil" (Hanson 99-317).

4. The music results over fetuses and babies

Dr. Thomas Verny in *The Secret Life of The Unborn Child* cites scientific experiments showing that babies preffered Mozart and Vivaldi to other composers.

He reported that fetal heart rates steadied and kicking lessened, while other music, particulary rock drove most fetuses to distraction and they kicked violently when it was played to their mothers.

The researcher from clinique of California University showed the prematury babies take weight and breath efficently when they listen soft classical music. (Kaminschi and Hall 1996, 45-54).

Dr. Jaine Standley from Florida State University, Proffesor of Music Therapy made a special device that contained a sensor which was connected to a music delivery system.

For the babies who are premature with suckling difficulties, was the way to solve the problems.

The infants soon learned to suck to obtain lullabies.

Sharon Beglay wrote in her article from *Newsweek*, 97-24 (2000, 50), follows, „infants recognize that a melody whose pitch or tempo has changed is the same melody, for instance suggesting that they have a rudimentary knowledge of music's components. They smile when the air is filled with perfect fourths and fifths intervals and they reacting paintfull the ugly tritone and disonants (Beglay 2000, 50).

And Robert Lee Hotz in *Times Magazine* is the same opinion: „By four months of age babies already prefer the more musical intervals of major and minor thirds and sixts to the more dissonant sounds of seconds, sevenths" (Robert Lee Hotz, 2002).

Also in the *Time Magazine* in revealed that „Among expert musicians, certain areas of the cortex are up to 5% larger than in people with little or no musical training in early childhood. The neural bridge that links the brain's hemispheres

called corpus callosum is up to 15% larger."

A professional musician's auditory cortex - the part of the brain associated with hearing contains 130% more grey matter than of non musicians.

Tim Radford in *The Guardian* added the news that for the musician the process of getting older brain is slower than the no musicians. (Radford, 2003)

The musicologist Julius Portnoy în *Music in the Life of Man* said "Music not only change metabolism, affect muscular energy, raise or lower blood pressure, influence digestion internal secretions and respiration it may be able to do all the things more successfully than any other stimulants a that produce those chances in our bodies." (Portnoy, 1963).

The professor Tore Sognefest had surprised the effect of rhythm upon pulse to teens in a Bergen – Norway, High School – when the students listened rock music the pulse encrease with 10 beats per minute then the average rank.

But when they listened „Arie from suite" by Bach, the pulse slowed down with about five beats per minute under the normal rank.

In the same fiels, C. F. Chametsky and F. X. Brennan Jr., showed that from four different music's styles modern, classical, music from radio and absolutely silance salivary imunoglobuline encrease obviosly just in case of classical music. (*Perceptual Motor Skills*, 97:1163-1170-1998)

At Baltimore's St. Agnes Hospital, classical music was provided in the critical-care units „half an hour of music produced the same effect as ten miligrams of Valium" says Dr. Raymond Bahr, head of the coronary-care unit.

5. The music results over plants and animals

The music is a physical reality.

The accoustic as a Physics's branch deals with sounds.

The music has directly a physical effect our nature, including determinated physically states of mind because we, human being, are also physical structures with an affectivity and spiritually depending to our physical reality.

In order to evoid subjective element, from their researches, the scientists appealed to living uncounscious world.

There are a lot of experiments did on plants and animals.

In one of these experiment, conducted over three weeks by Dorothy Retallack, in wich she played the music of Led Zeppelin and Vanilla Fudge to one group of beans, squash (marrow, corn, morring glory and coleus). She also played contemporary avantgarde atonal music to a second group and, as a control group, played nothing to a third group.

Whitin ten days, the plants from first group were all leaning away from the speaker. After three weeks they were stunted and dying.

The beans exposed to the *new music* leaned 15 degrees from de speaker and were found to have middle-sized roots.

The plants left in silence had the largest roots and grew the highest. Further, it was discovered that plants to which placid, devotional music was played, not only grew two inches toller than plants left in silence, but also leaned towards the speaker. *(The Secret Power of Music*, 142-144)

Dr. T.C. Singh, head of the Botany Departament at Annamalia University from India, demonstrated through his experiments that not only did certain forms of music and certain instrument (specifically classical music and the violin cause plants to grow at twice their normal speed) but that later generation of the seeds of musically stimulated plants carried on the improved traits of greater size, more leaves.

Dogs are more relaxed well behaved when listening to classical music, for example. The dogs made noise when listening Heavy Metal – ironically or not, Bach had then barking least of all.

In *The Virginia Pilot* journal published the experiments of David Merrall a 16 years old student from Nansemond River High School assisted by some teacher.

Using 72 male laboratory mice, a stop watch, a 5 by 3 foot maze and he music of Mozart and Antrax, David worked with an Old Dominian University statistician to estabilish that hard rock impedes learning.

During the process the rising junior captured 6 trophes in regional and state science fairs and earn accolades from the Navy and CIA.

David assembled three separate groups of 24 mice: a control group, a hard rock group and a classical group. To ensure scientific validity each white mouse weighed between 15 and 20 grams, was 4 to 6 weeks old was bred to ensure no genetic abnormalities existed.

Each mouse navigated the maze to establishe the base time of about 10 minutes.

Then David started piping in music 10 hours a day. The control group navigated without music. He put each mouse through the maze three times a week for three weeks.

The results:
1) the control group shaved 5 minuts from its original time.
2) the mice that navigated the maze with Mozart knocked 8½ minutes off their time, in just 90 seconds.
3) But the group listening to hard rock bumped through the maze, dazed and confused, taking and average of 30 minutes, tripling the amount of time it previously took to complete the maze. Most noticeably the hard rock mice didn't sniff the air to find the trails of other that came before them. It was like the hard rock music dulled their senses.

During the three weeks experiment, David housed each mouse in separate aquariums. That's because a year before, for a similar project he kept each group together.

„I had to cut my project short because all the hard rock mice killed each other, until the last one", David said.

6. Conclusions

At the end of this article it can draw some conclusions.

One of them which I'm totaly agree is inside of Dr. Max Schoen statement „Music is the most powerful stimulus known among the perceptive senses. The medical, psychiatrical and other evidence for the non-neutrality of music are so overwhelming that is frankly amaze me that anyone should seriously say otherwise".

Not pretending to cover this wide subject, it can be take it serious such a concern. The music is all over the places aut or in our minds and bodies, and that is the reason that we must be very carrefully in what music we deal with. Because it can have good or bad influence over us.

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Recycling the Folk Music

Roxana PEPELEA[1]

Abstract: *The constants of the compositional creation signed by Roxana Pepelea start from the idea of a continuous sonorous and conceptual re-creation of the Romanian folklore, by modern techniques, the most important being polyphony, modal harmony, heterophony or free variation. Pursuing a certain plasticity of the sonorous image in illustrating Romanian spirituality, the composer often resorts to models stemming from a mythical space-time. The appeal to the autochthonous musical potential is sometimes intertwined with the revaluation of several traditional patterns: variation, sonata, fugue.*

Key-words: *Roxana Pepelea composer, Romanian folk music, variations, clarinet quartet*

1. Introduction

Roxana Pepelea's creation allows transpiring her endeavours aimed at renewing musical language, from highlighting several elements of Romanian folkloric origin, to enhancing the neoclassical formal structure, often intertwined with the neo-impressionist expression, in a scoring mainly oriented towards capitalizing on the resources of polyphony or heterophony.

Among the models seemingly stemming from a mythical space-time, there stands out the Mioritic model, expressed along the pathway Sigismund Toduţă (*Ballad-Oratorio for Soloists, Chorus and Orchestra "The Little Ewe"*), Paul Constantinescu (*Choral Poem "The Little Ewe"*), Carmen Petra-Basacopol (*Ballet "The Little Ewe"*), and Valentin Timaru (*Third Symphony "The Little Ewe"*).

The emblematic work, which illustrates her own becoming, along this pathway, is *Suite for Septet of Brass, Piano and Percussion "The Little Ewe"* (1985).

The Mioritic model is reinvented in further creations, featuring among the works of the recent years, including *Seven Variations for Violin, Viola and Piano* or *"Resonances" for a Quartet of Clarinets*.

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2. Seven Variations for Violin, Viola and Piano (2014)

The work *Seven Variations for Violin, Viola and Piano* is a combination between the appeal to universal tradition, by the revaluation of a traditional form, the free variation and the language of Romanian folkloric resonance, an extension over time of some previous attempts: Paul Constantinescu's *Song* from *Three Pieces for Piano* or *Free Variations on an 18ᵗʰ-Century Byzantine Melody for Cello and Orchestra*, Theodor Grigoriu's *Symphonic Variations on a Song by Anton Pann*.

The theme at the core of the cycle (*Andantino, con semplicitta*) is of folkloric nature: the melody (popular song) is harmonized and structured in three parts – **ABA**. The scoring is mainly quadrivocal, of harmonized chorus. The chromatic slide of the bass, on the formula *passus duriusculus*, is distinguishable.

Fig. 1. *Theme, measures 1-4*

Along the way, the seven variations part, to an increasing extent, with the symmetric pattern of the theme, according to the model of free variations.

The first variation (*Allegretto*) still remains tributary to the symmetrized pattern. Its variables consist in transposing the theme and chromating the accompaniment in transpositional chords on the piano.

The second variation (*Allegro*), in *scherzando* character, processes various theme cells: the first cell appears at the piano (extracted from the first measure of the theme) in the violin and viola accompaniment – double chords in *pizzicato*; the second cell appears also at the piano, extracted from the third measure of the theme, treated in latent polyphony and rhythmically modified, in triolets); followed by a third cell (extracted from the second stanza, B, of the theme, melodically modified by intervallic amplification), brought in the dialogue of the chords. The form of the variation is with reprise: **ABA**.

Fig. 2. *Second variation, measures 34-36*

The third variation (*Allegro spiritoso*) emphasizes the spiritual, slightly humoristic character of music. Several cellular/motivic constitutive elements of the theme, presented in different forms (direct, inverse or recurrent) are fragmented and processed in the dialogue of the instruments. The tension is on the increase, up to the imitations in the second section of the variation.

Fig. 3. *Third variation, measures 63-66*

The fourth variation (*Andante tranquillo*), placed in the middle, is the contrasting variation in terms of movement and character. The piano chromatically slides on an arpeggiated ostinato, derived from the main thematic cell, whilst a quasi-improvisatory melopey blossoms on the strings. Initiated by the violin, this melopey is taken by the viola and ended on the piano. After a climax in mixtures (m. 105-

106), the melopey is resumed in canon by the strings, on the same ostinato background of the piano.

Fig. 4. *Fourth variation, measures 93-95*

The fifth variation (*Pesante*) is situated on a higher dynamic plane; the tint intensifies, the atmosphere becomes more tense, by the opposition of two planes: the former, made up of the overlain chords of the piano, which intersect, break the thematic cell in the shrill octaves of the strings; the latter, expressed by the incisive recitative of the piano (m. 122).

Fig. 5. *Fifth variation, measures 118-123*

The sixth variation (*Presto energico e ben ritmato*) stands out by its dynamic nature, developed in a continuum of sixteenths, which intensify, acquiring shrill nuances, once with measure 170.

Fig. 6. *Sixth variation, measures 159-160*

The seventh variation (*Allegro energico*) is intended as a corollary and a conclusion thereof. The debut is made in a fugato, which gathers the three voices-instruments, prefacing the return of the theme (Alla breve, m. 234), in a formula dynamically and sonorously amplified. The theme, sounding as a cantus firmus presented in discant, is counterpointed on the piano, in an equal pulsation of eighths (often mixed). The reprises of the theme also include its reversed integral aspect.

Fig. 7. *Seventh variation, measures 183-189*

The conclusion is the synthesis of the elements: the theme augmented in double values (halves) is counterpointed by itself, in a rhythmically real hypostasis, excepting the thematic head consisting in the delivery of the ictus.

Fig. 8. *Seventh variation, measures 234-237*

3. *"Resonances" for a Quartet of Clarinets* (2013)

In terms of themes, the work promotes several valences of an imaginary Romanian folklore, "resonating" by specific sonorities of ballad, dance or threnody. It stands out by "the richness of the dynamic and agogic indications, by the metro-rhythmic dynamism – elements enhanced against a traditional structural background (succession of four sections in which the doina, ballad and threnody intonations associate, up to the creation of an imaginary folklore), in a neomodal language" (Iațeșen, 2013, 7).

Conceived as an arc – **ABCBA**, the piece is uninterruptedly performed, in a contrasting succession, in terms of tempo and character, of the constituent sections. Section A has a quasi-improvisatory, narrative nature, with ballad resonances. The scoring is mostly heterophonic, resulting from the intersection of a characterologically folkloric monody (tacked round a specific intervallic, the perfect/increased quart or the quint standing out) with its own variants.

A cry-interjection in the unison of the four clarinets introduces the exposition, on the first clarinet, in repetitive-variational deliveries, of the monody which makes up the motivic nucleus of the entire section.

Fig. 9. *Section A, measures 1-5*

This monody will evolve along the way, both horizontally (by ornamental accumulations), and vertically (by imitations, unisons, slips), towards a climax, in which the recitation becomes ever more insistent (measures 22-25).

Fig. 10. *Section A, measures 22-24*

"The variational character of the thematic expositions is apparent, almost up to the end of the work, where, by the enhancement of subtle heterophony effects, and by the return to the spirit of the doina, this time transformed by the pronounced improvisational mode, we are actually led to the sonorous justification of the title" (Iațeșen, 2013, 7).

A little reprise is distinguishable at measure 30. It so happens that this moment acquires importance, approaching the proportions of a *sectio aurea*.

Section B (m. 50) contrasts by its giusto, dancing character. The section stands out by its formal clarity, being conceived as a little fugue with three countersubjects. The theme, in asymmetrical meter, is likewise of folkloric resonance.

Fig. 11. *Section B, theme, measures 10-53*

The voices get together in measure 64, where we enjoy the last thematic exposition, along with the three countersubjects. Polyrhythm stands out in the horizontal and vertical dimensions.

Fig. 12. *Section B, fugato, measures 64-67*

Section C brings a new contrast, this time of rubato character, returning, along other coordinates, to the slow tempo and liberty of the construction. Threnody-specific melodic wailings get together, insinuating themselves, little by little, taken from one voice to another, and accompanied by prolong sounds, which create harmonic backgrounds.

Fig. 13. *Section C, measures 109-116*

Gradually, by potentization, the accompaniments metamorphose and culminate in a free, improvisatory, quasi-random section, in overlays of recto-tonal recitatives (pulsating in a micro-polyphony of crescendo/accelerando waves). The sonorous impression is an ongoing vibratory motion, similar to trepidation.

Fig. 14. *Section C, 128-131*

The moment ends in a deep, poignant, tormented wailing.

Fig. 15. *Section C, 147-150*

The returns, on a backward path, of the sections B and A, are made as an abbreviated reprise (in a mirror).

   The work *Resonances* for Quartet of Clarinets is a novel musical representation of the Mioritic model. Its importance also consists in enriching the chamber literature dedicated to this less usual ensemble: the quartet of clarinets.

4. Conclusions

The composer Roxana Pepelea resorts to two great veins of music inspiration: the illustration of the Romanian spirituality and the universal music tradition. The

genesis of those language features overlaps thereby with the two great veins of national creation.

In conclusion, as stated by the musicologist Petre-Marcel Vârlan in a study dedicated to the composer, "up to this moment of Roxana Pepelea's creative path /.../ we are revealed a genuine composer, in full creative force, both in the light of the diversity and mastery of the compositional technique, and in the light of the unitary vision upon the inspiration sources, deeply anchored in the Romanian spirituality, yet not isolating themselves from the extensive force lines of either older or newer universal music" (Vârlan 2007, 19).

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The Romanian lied. The first National Festival of the Romanian lied in Braşov

Maria PETCU CATRINA[1]

Abstract: *The history of song, of romance, or more precisely of the Romanian lied, is very long, closely connected to the faith of the Romanian people. Romanians, who underwent poverty, wars, riots and social upheavels, felt the need to confort this pain. They have always born their cross with resolution in times of need, but they have also lived their joy by singing holy songs during church services, through the songs known by those hiding in the mountains and forests –drafting songs, through the shepards who sang ballads and melancholic songs to their sheep, or mothers who sang lullabies to put their children to sleep, then through violin players and other traditional musicians performing for round dances and folk dances.*

Key-words: *lied, romanian, composers*

Romanian composers part I

The history of song, of romance, or more precisely of the Romanian lied, is very long, closely connected to the faith of the Romanian people. Romanians, who underwent poverty, wars, riots and social upheavels, felt the need to confort this pain. They have always born their cross with resolution in times of need, but they have also lived their joy by singing holy songs during church services, through the songs known by those hiding in the mountains and forests –drafting songs, through the shepards who sang ballads and melancholic songs to their sheep, or mothers who sang lullabies to put their children to sleep, then through violin players and other traditional musicians performing for round dances and folk dances. Thus, when faced with hardship, Romanians have always held their songs close to their hearts.

The first important collector of Romanian folk music was **Anton Pann** (1794-1854) – devoted to printing, preserving, and exploiting these old songs. Works like *Hospital of love* or *The singer of love* include a total of 176 songs from various categories, in psalmic notation: a) folk songs, called "village songs"; b) gleeful "table" songs probably from traditional musicians; c) romance songs of cult authors that they called "company songs"; d) songs of oriental inspiration;

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e) songs extracted from Romanian theater music, called "theater songs", from **Flechtenmacher**'s comic operas and vaudevilles." (Vancea, 1968, 81).

Also, in the first part of the 19th century "the romance represented, alongside the vodeville, the favourite genre of many music lovers. Among the composers who, in addition to marches, dances and other drawing room compositions, cultivated actively the romance, it is worth mentioning the names of **Thedor Georgescu** (1824-1880)*,* **Alexis Gebauer** (1815-1889), and **Ioan Francisc Ferlendis** (1825-1906)." (Vancea, 71). One of the first supporters of Romanian vocal music and of vocal music with piano accompaniment was **Dimitrie G. Florescu** (1827-1875), who also used the lyrics of contemporary Romanian poets. "His masterpiece remains the romance *Steluţa* [Little Star] (1853), based on a poem by Vasile Alecsandri. He also composed: *Aşteptare* [Waiting], lyrics by V. Alecsandri, *Te iubesc* [I love you], lyrics by Gr. Alexandrescu, *Porumbiţa* [Little dove] and *Prizonieru* [The prisoner]*,* lyrics by D.Bolintineanu and *Gondola vremii* [Time gondola], lyrics by G.Creţeanu." (Cosma, 1976, 368) (my translation)

Eduard Caudella (1841-1924) wrote the romance *Fata răzeşului* [The Yoeman's Daughter] (1881-1882), on lyrics by Gh. Irimescu; but also songs based on lyrics by poet Ana Konta Kernbach (*S-a stins* [It is gone], *Cântec de leagăn* [Lullaby], etc.) and by Mihai Codreanu, six songs on lyrics by Iacob Negruzzi and other poets (Badea, Pletea, Gheorghe of Moldovia).

George Stephănescu (1843-1925), in addition to composition studies in Paris, he also studied canto with Delle Sedie, because he had a lovely voice. *Cântecul fluieraşului* [The whistler song] in the musical extravaganza "Sânziana and Pepelea", with a libretto signed by Vasile Alecsandri, is one of the most beautiful and popular pages in his creation: "George Stephănescu is at the same time one of the most personal and sensitive Romanian composers of lieder, although his compositions in this genre were firstly pedagogic, in order to provide his students from the canto class of the Conservatory with Romanian vocal music. His musical interpretation of lyrics by Eminescu, Alecsandri, Traian Demetrescu and many others ensure Stephănescu a leading role in our older lied literature." (Vancea, 112) (my translation).

Gheorghe Skeletti (1835-1886) taught at the Conservatory in Iaşi and is the author of romances such as "*Ce te legeni codrule* [Why are you swinging, forest], *Tu din cer venit* [You, who came from the sky], *Spune, spune* [Tell me, tell me] etc., which were very popular at the time." (Vancea, 129) (my translation)

George Dima (1847-1926) was born in Braşov. "In the period 1878-1880, the composer's 'Romanian individuality', 'Romanian specificity' are manifest in the lieder composed not on the texts of Romanian poets – which would facilitate obtaining the Romanian sound based on the rhythm of the Romanian language – but on texts by German poets such as Scheffel, Lenau, Wied, etc." (Vancea, 137) (my translation). Among the arrangements of folk songs for voice and piano, the following are worth mentioning*: "Vai mândruţo*, *dragi ne-avem* [Sweetheart, we

love each other]*, Mugur, mugurel* [Small bud], *Spune mândro adevărat* [Sweetheart, tell me the truth], *Sub fereastra mândrei mele* [Under the window of my lover]*, Mândruliţo de demult* [My old time sweetheart], *Jelui-m-aş şi n-am cui* [I have no one to cry to], *Hop ţurcă, furcă*, *De-ar fi trăznit Dumnezeu*, *Ciobanul* [The Shepard]*;* the carols (for voice and piano): *O ce veste*, *Leagăn verde*, *La nunta ce s-a întâmplat*"(Vancea, 139) (my translation).

"The value of the arrangements for voice and piano resides firstly in the originality of the harmony and the artistic form of the piano accompaniment, which always depends on the poetic content of the text. (...) Dima's virtuosity in amplifying the expressiveness of the melody through the piano accompaniment was remarked upon by his Leipzig reviewer (...). Concerning one of the lieder published in the reviewed book, he noted: "One has the impression of listening to the incomparable accompaniment of lieder by Peter Cornelius or Franz Liszt. Nothing too much, never too little, word and tone combine in complete harmony."(Vancea,140) (my translation).

"But what makes Dima better than most of his Romanian contemporaries is his lieder creation, especially the ones composed on lyrics by Eminescu *De ce nu-mi vii* [Why don't you come to me], *Somnoroase păsărele* [Sleepy little birds], *Şi dacă ramuri bat în geam* [And if branches touch my windows] and *Dorinţa* [Desire] (1896). They reveal the composer's specific trait, his gentle lyricism, the deep poetic atmosphere."(Vancea, 142) (my translation). "Nine years later, in 1907, the series of songs composed on lyrics by Eminescu is completed by the lied *Se bate miezul nopţii* [The clock strikes midnight]. All these works represent our first achievements in the real sense of the concept of lied, being very different from the romances of the time which had an easy melody and very little piano accompaniment. We should also mention again that in Dima's lieder, the piano participates as an equal partner to the voice in expressing the poetical idea of the text.

Equally valuable are three ballads for voice and piano, *Grozea, Ştefan Vodă şi codrul* [Ştefan Vodă and the forest] (1904) and *A venit un lup din crâng* [A wolf came from the forest] (1905); through their great dramatism, they are true pearls of our vocal chamber music."(Vancea,143) (my translation). At the age of 60, he wrote a beautiful series of children's songs, which next to *Scenele din viaţa copiilor* [Scenes from children's lives] by Schumann or *Camera copiilor* [The children's room] by Musorgski, represent compositions addressed to an adult audience. In Dima's creation, these works are among his best lieder."(Vancea,144) George Dima suffered very much after he lost his elder son, at this very emotional moment, he wrote *Biata inimă-nşelată* [Poor cheated heart], in the following ten years he hardly composed anything.

However, while incarcerated by the Austro-Hungarian authorities, he will compose several religious choral songs and a final song for voice and piano, *Dorule ortacule* [Lonely nostalgia] –on a text he wrote himself.

Iacob Mureşianu (1857-1917) was born in Braşov in a family of scholars and fighters for the ideals of justice and freedom of the Romanian nation. In the magazine "The Romanian Muze", that he founded, which was mush appreciated by the general public, the composer published his, including the lieder. In *Hronicul Muzicii Româneşti* [The Chronicle of Romanian Musical], Octavian Lazăr Cosma noted: "Dima, Caudella, Mandicevschi, Stephănescu and Mureşianu were masters of the parameters involved in the construction of a lied, benefiting from the tradition of vocal song, which they started to exploit.

Then there is also an uninterrupted national tradition of vocal music, opera, which offers sufficient grounds for reflection on the topic of vocal treatment… Mureşianu, for example, was an excellent pianist. Thus, it is not surprising that the lieder of this period satisfy the most exacting requirements; he gives the piano an important role in deepening the image by commenting on the text, through harmony effects, changes of rhythm, generalizing instrumental parts, psychological nuances, thematic accents. The piano is treated as a virtuosic instrument, which entails technical agility, sound colours, in other words a perfect command of its resources."(Cosma, 1976, 368) (my translation). Mureşianu wrote lieder such as *Flori de nufăr* [Water lily flowers], lyrics by Alecsandri.

"In the first stage of his creation he uses lyrics by Neniţescu *Nu plânge* [Don't cry]*, Departe clopotul răsună* [The bell chimes afar], *De când* [Since], *Dor de mare* [Missing the sea] etc. His development can be noticed, even at that time, because of the fact that two of his canon duets, written in the same style, also on lyrics by Neniţescu, received the Mendelssohn award, and six of his lieder were performed at Gewandhaus. In time, jut like in his compositions for piano, an important place in his vocal creation was occupied by folk songs, to whose melody he adds an elementary harmonic accompaniment. It is the case of the famous *Eu mă duc, codrul rămâne* [I will die, the forest will live on], *Cât trăieşti să nu iubeşti* [You should refrain from loving], but especially the melancholic songs *Ciobanul din Ardeal* [The shepard from Ardeal], *De la poarta badii-n sus* [From my sweetheart's gate], *Mi-a trimis bădiţa dor* [I long for my sweetheart]*, etc." (Breazul, 1966, 372) (my translation).

Eusebie Mandicevschi (1857-1929) is a composer from Bucovina who in 1888 wrote 18 lieder for voice and piano on lyrics by V. Alecsandri. Also, he composed carols and arranged 200 folk songs for voice and piano.

Ciprian Porumbescu (1853-1883) studied in Cernăuţi with Isidor Vorobchievici. His teacher was the author of the first "*Manual of musical harmony* – the first work of this kind written in Romanian – in which, for the first time in the didactic literature of this form of musical education, Romanian folk music is also taken into consideration, the author mentioning *the song, the melancholic song, the music for round dances, the ballad*, and even trying to harmonize several *"Romanian folk songs"*; in the final chapter, dedicated to the musical shape, the author analyzes the song *Pe o stâncă-naltă* [On a high cliff] – this is the name

Miculi gave in his collection to Flechtenmacher's old song *Pe o stâncă neagră* [On a dark cliff]."(Breazul, 307) (my translation). In 1877 Ciprian Porumbescu wrote *Trandafirul* [The rose]*,* folk song for voice with piano accompaniment, a series of romances (using Romanian and German lyrics), such as: "*Du bist wie eine Blume (gewidmet dem Fraulein B.(ertha) G.(orgon)*, *C-un plâns amar venit în lume* [A bitter cry in the world], *Femeia frumuşică* [The pretty woman]."(Breazul, 313) (my translation).

Dimitrie Georgescu Kiriac (1866-1928) is attracted by composition from his first year at Schola Cantorum in Paris, when he wrote seven songs "*Doamna florilor* [Flower Lady], *Cântecul plugarului* [The ploughman's song], *La moară* [By the mill], *Micul călăreţ* [The little rider], *Mamei noastre* [To our mother], *Vine ploaia* [Rain is coming] and *Du-te iarnă* [Go away, winter]."(Vancea, 178) (my translation). He also wrote the following representative pieces for voice and piano: *Unde-aud cucul cântând* [When I hear the cuckoo sing], *Îngheţată-i Dunărea* [The Danube is frozen], *Cuculeţ cu pană sură* [Little grey cuckoo bird]*, Foaie verde lămâiţă* [Green thyme leaf], *Dor de ducă* [Longing for the road], *Mândra mea făr-de-noroc* [My unlucky sweetheart], *Vântuleţ ce treci prin flori* [Gentle wind that blowns through the flowers]*.* Thus, in his works, Kiriac anticipated what **Enescu** will later note: "Folk song – a true work of art – loses its features, changes its atmosphere and nostalgia if we harmonize it too much" (Revista Muzica [Music Magazine] -1928, our translation). Enescu also added that: "Kiriac stayed close to it (the folk song), making it more transparent; using a quinte, an eighth, a fourth is enough." (Vancea, 1968, 182) (my translation).

Ioan Scărlătescu (1872-1922) is considered "the first literary Romanian composer", thus in his creation the lieder written on lyrics by Romanian poets (*Spune-mi codrule* [Tell me, forest] and *Glas de clopote* [Chiming bells], etc., lyrics by Z. Bârsan) or by German poets – many printed in Romanian translation - occupy an important role in his creation: "The lieder he composed in the later period of his activity, whose style is influenced by that of German romanticists demonstrate that the composer possessed a colourful harmonic language. Some of these lieder have a chromatic structure similar to the Wagnerian harmony."(Vancea, 1968, 194**)** (my translation).

Tiberiu Brediceanu (1877-1968) – important folk collector and Romania composer, born in Lugoj and also a student of Iacob Mureşianu, published over 2000 folk songs from all the regions of the country. Among the most famous songs he harmonized for voice and piano, it is worth mentioning: (1894, 1905) *Bagă, Doamne, luna-n nor* [God, cover the moon with clouds], (1905) *Vai, bădiţă, dragi ne-avem* [Oh, my darling, how I love you], (1906) *Cântă puiul cucului* [The baby cuckoo is singing], (1909) *S-a dus cucul de pe-aici...* [The cuckoo bird has flown away], *Pe sub flori mă legănai* [You use to cradle me underneath the flowers] (from "*La Şezătoare*"), (1911) *Turturea din valea sacă...* [Turtle dove from the dry valley], (1920) *Dragu-mi-i, mândro, de tine...* [I love you dearly, my sweetheart], (1923)

Bade, pentru ochii tăi... [Darling, for your eyes], *Voinicel cu părul creţ...* [Brave little curly man], (1936) *Floricică de pe apă* [Little flower on the water] and *Doina Stăncuţei* [The Song of the Rocklet] – both on "*La Seceriş*" [At the harvest]. Also, his creation includes an impressive number of carols harmonized for voice and piano.

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Developing musical creativity and empathy through group practices

Mădălina Dana RUCSANDA[1]

Abstract: *In contemporary society we need people who think creatively, innovatively, critically, independently, who are able to interact, to communicate. Through systematically developed musical activities, started since childhood, all this can develop naturally and with ease.*
This study wishes to relate creativity with empathy and explain the way these can develop in children through musical group activities. The two components interact and inter-condition each other in some way, as empathy contributes to creative performance in the field of music, and creativity supports the manifesting of the empathic capacity at the level of ability ever since the youngest age. The children who participated in the experiment that was carried out improved their ability to relate and communicate, learned to play musical instruments in order to carry out a rhythmical accompaniment, became much more creative and got the courage to express their ideas through music.

Key-words: *music, creativity, empathy, behaviour*

1. Introduction

The academic understanding of various aspects of music as a scientific object is increasing, and its impact on the development of cognitive capacities gets into the focus of researchers more and more. Ever since the late 19th and the early 20th century there existed more viewpoints referring to the effect music has on humans and on the role its practising under specialised guidance can have on the development of children (Koopman, 2005).

Preparing a personality through education has a complex trajectory, as all psychical processes are trained: cognitive, affective, psycho-motoric and motivational. Music, maybe more than the other study objects, fulfils these conditions. Besides the fact that it operates with all kinds of notions, categories and phenomena, music involves using symbols, artistic means, using signs that address both the cognitive, reason, thinking, and especially affectivity.

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In contemporary society, exposure to music is done through listening and practising, in order to obtain performance. Children and adults listen to music on the radio, TV, internet, at concerts, while they do other activities or in various places and contexts: in the car, at the restaurant etc. In contrast to these, there are children who practise music or even an instrument, but for a brief time, after which they give it up, but also very few children who practise music daily and who choose it as a profession.

We notice that the social environment they live in, their musical education, the burst of information through social media networks and the Internet have great influence on children, fostering their passion for certain music genres. Because the world has progressed and we need people who think creatively, innovatively, critically, independently, who are able to connect, communicate, we, the teachers, have the duty to shape their taste for beauty and value, to develop these children's capacities through music.

2. Previous review studies

Our education system focuses on the abilities to learn or assimilate information, ignoring the emotional intelligence, which is of immense import in our personal destiny. Specialists say that, in the happiest of cases, the IQ contributes about 20% to the factors that determine success in life, which leaves the other 80% prey to other forces. Academic intelligence has very little to do with the emotional life, and it is precisely for this reason I consider that emotional skills are of crucial importance, the ability to manage frustrations, master one's emotions and get along with others, which is acquired during childhood.

The conclusions of researchers handling this issue are very diverse and capture more aspects of these phenomena.

A first opinion claims that those children who have carried out musical activities – practise an instrument, sing in a choir – for a long time since young ages (3 - 4 years) are more creative and have a far richer imagination compared to their colleagues who did not benefit from any musical education (Zhou, 2015:200-206).

Some educators noticed that music can have an effect on cognitive development, on memory, on linguistic skills (Milovanov et al., 2010) or on the social and emotional domain (Elliott, 1995; Gardner, 2004). On the other hand, Bastian (2002) showed that, by using musical instruments or Orff instruments, a considerable development of social skills, of intelligence is noticed, and an increase in the motivation to learn.

Eady and Wilson (2004) studied the effect of music on the pupils' performances and noticed the positive impact on improving the learning skills in basic subjects like mathematics and the native language, and other authors (Franklin, Moore, Yip, Jonides, Rattray, and Moher, 2008) conclude that musicians have far better memory than those who do not practise music.

Meador (1992) presents evidence that creativity (as measured by divergent thinking tests) declines when children enter kindergarten, at around the age of five or six. There would also appear to be a 'break' in creativity at the time of puberty (Albert, 1996).

A study with regard to the enhancement of cognitive task performance is conducted by Koutsoupidou & Hargreaves (2009), who report that improvisation significantly favours the development of creative thinking, of originality.

Engagement with music can enhance self-perceptions, but only if it provides positive learning experiences which are rewarding." (Hallam 2010, 281-282).

Vanda Weidenbach (Vanda Weidenbach, 1996) points to the fact that the idea must be accepted according to which all humans possess a potential for musical performances. In this approach, musical skills are not exclusively the result of "genetic luck"; on the contrary, their acquiring is achieved through long-term, intense engagement in different musical experiences, partly also due to creativity.

3. Creativity

There is no perfect, precise method by which a teacher can stimulate musical creativity in children yet. But several ideas can lead to an approximation and then a conclusion regarding the manner and paths to follow through which a teacher can get to reach the didactic goal he has set. Since 1937, when the term creativity was introduced into psychology, and until now, the sphere of this concept has expanded and has received new valences.

Broadly, we can consider creativity as a general human phenomenon, the highest form of human activity, and in a strict sense, four aspects of the term creativity were signalled: as a product; as a process; as a generally human potentiality, as a creative ability and as a complex dimension of the personality (Zlate, 1994).

Creative persons possess many distinct traits, and the creative potential existing in all humans can be rendered actual and developed (Popescu 2007, 5).

After decades of research, it has been shown that a high intelligence does not determine artistic creativity, but other factors do.

The first would be imaginative thinking, that is, the capacity-ability to see things in new ways, to recognise relations and build new connections.

The second is motivation, the intrinsic ability to work on something rather for the sheer joy of it than for some external rewards.

The third factor is the expertise-ability to use a wide and very well organised base of knowledg (Seamon and Kenrick, 1992).

Another opinion (J.P. Guilford (1950) considers that the most important ingredient of creativity is convergent, but also divergent thinking, with its characteristics: mental flexibility, originality, fluency and inventiveness. To these

traits, imagination, sensitivity to problems, curiosity, intuition, tolerance for ambiguity, independence (autonomy) etc. were also added (Davis, 1999). On the other hand, motivation, a high energy level, work persistence, the desire to know and accumulate information are specific of creative persons.

Many authors consider that in children creativity can be developed or inhibited. Thus, Meador (1992) thinks that, after getting into kindergarten, children are no longer as creative as until then, and this is a natural consequence of becoming more mature or socialising.

Regarding musical creativity and its relation to convergent and divergent thinking, we insert (Fig.1) an encompassing conceptual model of creative thinking into music (Webster, 2003).
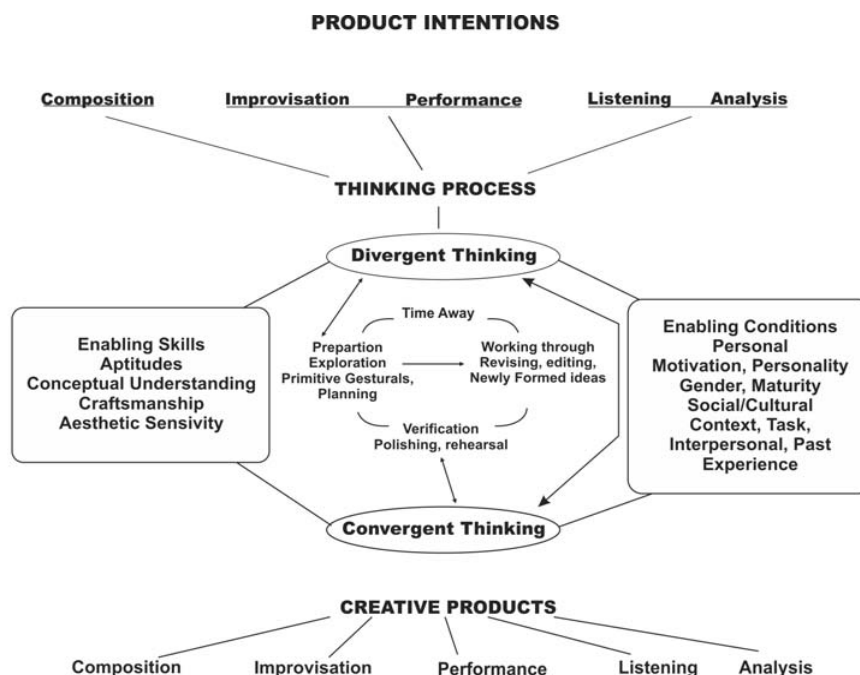
Figure 1.1 Model of Creative Thinking in Music
Source: Webster, P.R. (2003). What do you means, "Make my music different?" Encouraging extensions and revision in children's music composition. in M. Hickey (Ed.) *Why and how to teach music composition: A new horizon for music education,* PP 55-65. Reston VA: MENC, The National Association for Music Education.

Fig.1. *Model of creative thinking into music*

Thus, composing, performing/improvising and auditory analysis were represented as components of both *Productive Intention* and the *Results of Productive Intention.* At the diagram centre there is the *Thinking Process,* which includes both divergent and

convergent thinking (Guilford). The *Wallas* stages (Preparation, Incubation, Enlightenment, and Verification) connect the divergent to the convergent thinking.

Facilitating Skills and Conditions give birth to the *Thinking Process.* The skills are formed of abilities, conceptual understanding, aesthetic mastery and sensitivity, and the *facilitating conditions* include: motivation, the imaginary world of the subconscious, the environment, and the personality.

When the creators begin the musical thinking process, they generally have an idea about composing, performing/improvising or analysis (Productive Intentions). Once the intention is set, the creator uses the necessary skills, which are influenced by the conditions, while the thinking process is taking place (Facilitating Skills and Conditions). The creator goes through various stages at the diagram centre, derived from the Wallas stages, oscillating between divergent and convergent thinking, eventually getting to the finite product.

Creativity can manifest individually, but also collectively, in which case the creative potential of each individual in the group is engaged in every creative endeavour of the group.

Within the group, interactivity can occur, which implies cooperation, but also competition (Ausubel, 1981), which do not take on antithetic forms here, but involve a certain degree of interaction, as opposed to individual behaviour.

In the conditions of fulfilling simple tasks, the group activity is stimulating, generating contagious behaviour and competitive effort; when solving complex tasks, in problem-solving, obtaining the correct solution is facilitated by issuing multiple and varied hypotheses.

Interaction stimulates the effort and engagement of the child and is important for self-discovering one's own capacities and limits, for self-assessment (e.g. the *Wave game, Musical glasses game, instrumental improvisation games*). Likewise, singing together has favourable influences at the level of personality, developing the pupils' abilities to work together, actively participate, cooperate and stimulate each other.

4. Empathy

Empathy, a concept introduced by Theodor Lipps in 1906, was defined as a process of psychological knowledge and self-knowledge, of a projection of one's own affective states on others. This complex psychical phenomenon marks the entire life of a human, constitutes and organises itself ontogenetically as a joint trait of personality, and may take on attitude-type valences.

Empathy involves continuous transformation, manifests in certain conditions, and undergoes quantity and quality evolutions during its building up by triggering cognitive, affective, motivational and basic-physiological-vegetative levels. From this perspective, it can be considered a "multidimensional construct" (Marcus 1997, 17).

The term was taken over and accepted by specialists, who formulated various definitions in specialised literature. If in 1934 empathy was considered as taking on the role of the other (Mead, 1934), 45 years later - effort to see and experience things from the other's perspective (Beck et al., 1979), taking on the other's perspective (Sheafor, Horejsi and Horejsi, 1994), entering inside the other's feelings and experiences (Compton, B. and Gallaway, B., 1999) or a dimension of emotional intelligence (D. Goleman, 2001), in the present context, empathy is an essential condition for effective interpersonal communication, a perfectible phenomenon that can be subjected to guided training (Gârlaşu-Dimitriu 2004, 11). In other views, empathy is expressed as a specifically human need for implicit communication, exactly like language, as there is no normal person who should not possess empathic valences as a premise of the I-other interaction (Gherghinescu, 2002).

The production mechanism of the empathic phenomenon based on imitation, identification, shaping and projection triggers physiological (kinaesthetic and vegetative: postural, motoric, skin galvanic reactions, changes in the heart and breathing rhythm, muscular tension, palm perspiration etc.), cognitive, imaginative and affective processes (http://www.cnaa.md/files/theses/2015/21949/ mihaela_ stomff_thesis.pdf p. 52).

The empathic capacity is assessed as psycho-physiological potentiality to penetrate into the psychology of others, through which man can know, understand and predict the behaviours of others, a personality trait that facilitates social interaction and performance. As any capacity, it has an innate psycho-physiological potential (neuronal substratum, mirror neurons), but it is also achieved and developed in the process of interpersonal knowledge and, if the person has this goal, through sustained effort. The empathic capacity is outlined gradually based on experience and training, thus reaching an empathic behaviour.

When reaching group musical performance (Caluschi, 2001), empathy plays an important part due to the following factors:

   a) the groups interact, and the creative group will try to impose their ideas without criticising those who didn't manage to find a solution, so it is an attempt at understanding the other's perspective;
   b) creativity methods require substitutive imagination, transposition or identification for generating solutions that are as original as possible;
   c) the functions of empathy, especially the performance function, require creativity in their manifestation.

5. Relationship between empathy and creativity

The connection and interaction between empathy and creativity in musicians was approached in few interdisciplinary studies (Ian Cross, Felicity Laurence, and Tal-Chen Rabinowitch, 2012), and I have not come across the relationship between

empathic behaviour and developing creativity through music in children in any study until now. Therefore, a relationship exists between the two traits, as empathy contributes to creative performance in music, and creativity supports the manifesting of the empathic ability at the level of skill.

The inter-conditioning of creativity and empathy at the level of both personality and behaviour is achieved through the following elements: (Caluschi, 2001)

- Both mental phenomena have each a potential of predispositions, constituted as a necessary basis (with a hereditary programme), on which the future empathic or creative behaviour is built. In manifesting the two mental traits, the affective-cognitive rapport is different.
- Both are considered to be personality features, traits.
- Both phenomena manifest as processes.
- Both processes are finalised with a different product.
- They are related to intelligence.
- They are correlated to motivation.
- They are in a certain relationship with affectivity.
- Empathy is reversely proportional to aggressiveness.
- Both can be trained.

This parallel confirms the idea that the two traits interact, and empathy contributes to creative performance in many domains of activity, including music, and creativity supports the manifesting of the empathic ability at the level of skill.

Starting from these theories, I carried out an experiment through which I monitored the development of creativity and empathic behaviour in children aged between 5 and 8 years who wished to study music and learn how to play an instrument.

The experimental group consisted of 10 subjects with musical abilities who carried out musical activities over a period of 6 months, twice a week, except for the winter holidays.

During the period dedicated to the activities I monitored the development of the children's abilities through group musical games, choir singing, playing musical instruments (xylophone, jingle bells, triangle, maracas etc.) for making rhythmical accompaniments.

The games proposed envisaged especially the development of creativity through teamwork. They used with priority:

- games for developing the sense of rhythm, but also of improvising (We make up a rhythm; The Magician, Rhythmical Bingo)
- games for developing the sense of melody, but also of improvisation (Moment music, Up-and-down, I am a little composer)

In the beginning of the experiment, the children were tested to see what the level of their musical development is. I used tests for highlighting the sense of rhythm, of melody and the capacity to improvise starting from a given theme.

The children in the experimental group did not know each other and had not had the opportunity to relate before. For this reason, in the first sessions, the children manifested fear, reserve in playing the instruments, and in the improvisation exercises proposed they did not have the courage to express themselves. That is why, during the first 3 weeks, I used games that proposed to reproduce rhythm or melodic formulae, and the music instruments were used rather by imitation. After this period, I divided the children into two groups, according to the affinities created among them.

After this time, the first attempts at creation appeared, initially manifesting themselves in only 3 children, and after a 2-month period, all children succeeded in creating a rhythm formula or a short melody through repeating, grouping and concatenating motifs. Their ideas are generally repeated by the group or they use cells from already known songs in the fragments they create. When they forgot the lyrics of a known song, they did not manage to remember the melody either. If they began to sing a song in a key and they were not aided by the accompaniment, the key was frequently changed during the stanzas.

I noticed that in the group where the empathic bond among the children was strong, when they worked or improvised together, the ideas they generated were like *sparks* that triggered other ideas.

The children were differently interested in the music instruments, but when they had to work in the group, they communicated and cooperated in order to get the tasks done.

The children who participated in the group activities had to pay attention to each other and adapt their rhythm to be able to synchronise themselves with the others, thus developing their abilities to work together. Belonging to a group gave them a feeling of confidence, security, mutual stimulation, and thus the fear of failure disappeared. At the same time they manifested an empathic behaviour and tolerance towards the opinions of the others.

In the last week I evaluated the children's sense of rhythm, melody and especially their ability to improvise. All children knew how to handle a music instrument, adapt a rhythmical accompaniment to a song, and improvise on a simple theme.

6. Conclusions

In conclusion, through teamwork, based on a well-designed strategy, children manage to communicate easier, collaborate, create by playing, without turning the creation into a goal in itself.

The foundations of empathy are laid in early childhood, and using empathy, as well as rendering it more mature, are done as a consequence of socially acquired experience, which validates the anticipations for the person related to the reference framework of the other, as social experience is a necessary condition for the evolution and maturation of empathic behaviour.

In children, the empathic capacity through manifestation at individual level contributes to:

- knowing, understanding and predicting the behaviour of others;
- facilitating interpersonal communication;
- facilitating social adaptation through elaborating the individual's own behaviour strategy by adapting one's own aspirations and expectations to the expectations and behaviour of the others;
- developing creativity and reaching performance.

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Sebastian Barbu-Bucur – A Life in the service of the Romanian Psaltic Music

Ciprian SAVIN[1]

Abstract: *Sebastian Barbu-Bucur was a diligent researcher of the Romanian psaltic music, an accomplished composer, a conductor-Protopsaltis, and a gifted professor, as well; he left the posterity a valuable work, by unceasingly promoting the Romanian national spirit through the orthodox sacred chants. I had the honor to be among those whom the professor and Byzantinologist revealed the mysteries of the psaltic music, as I had been his student at the Faculty of Theology, Sacred Music section, in Constanta. The melodic beauty and the calmness of the rhythm inspirits one to pray, meditate and have a spiritual experience when listening to the chant. The maestro passed away a couple of days after celebrating his 85th anniversary and is buried in the Cemetery of Cheia Monastery, the final resting place of the deceased, where he was escorted on the 3rd of April, 2015.*

Key-words: *psaltic, musicologiat, professor, composer, conductor.*

1. Introduction

Archdeacon and Professor Sebastian Barbu-Bucur had always considered himself to be God's servant through the religious music. His entire life had been guided by the sacred chant; thus, the professor required that his tombstone be inscribed with a fragment from psalm 103: *I will sing praise to my God as long as I live* (Psalm 103, 34).

Sebastian Barbu-Bucur was a diligent researcher of the Romanian psaltic music, an accomplished composer, a conductor-Protopsaltis, and a gifted professor, as well; he left the posterity a valuable work, by unceasingly promoting the Romanian national spirit through the orthodox sacred chants. I had the honor to be among those whom the professor and Byzantinologist revealed the mysteries of the psaltic music, as I had been his student at the Faculty of Theology, Sacred Music section, in Constanta.

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2. Biography

Sebastian Barbu-Bucur was born on the 6th of February, 1930, in Talea, Prahova County, in the family of the hard-working and devoted Christians Barbu and Salomeea, being given the name of Stelian at birth. His family had eight children, of which four of them entered the monastery. Near the end of her life, the professor's mother entered the Viforâta Monastery, under the name of Sophia. None of his family's members had any interest in music.

It is the village's priest, Iosif Popescu, and his son, teacher Stelian Popescu, the ones that help Stelian make his first steps on the road of psaltic music; afterwards, he continued his musical studies at the School for church singers from Căldărușani Monastery (between 1941-1945), where he was under the guidance of Archimandrite Mitrophor Atanasie Dincã in what concerns the psaltic music, of Protosyngellos Silvan Nistor and Calistrat Stoleru in linear music and Protosyngellos Chiril Arvinte as a professor of Typikon. Professor Nicolae Gheorghiță. One of maestro's closest apprentices describes this period to have been "one of the most important steps in becoming a psaltis, a key-moment in his development as a musicologist- byzantinologist" (Gheorghiță 2000, 11).

After graduating the school from the Căldãrușani Monastery, young Stelian retires to Cheia Monastery, where he decides to expand his knowledge in what concerns the Romanian psaltic chant, Imnography, Typikon, Liturgics, History of the Romanian Orthodox Church and Universal Church History, Dogmatics etc. It is here where he meets the Archimandrite Calist Rădulescu, an accomplished calligraphist, who would later become his monastic Godfather, Archimandrite Ghenadie, the abbot of Cheia Monastery, who was endowed with a beautiful lyric tenor voice and with Protosyngellos Gherasim Negulescu. It is in the company of these people so devoted to the psaltic music that the young Stelian received" the two fundamental dimensions of his life: the scientific and the spiritual one" (Gheorghiță 2000, 11).

At the age of 18, Stelian enrolls to the Theological seminary of the Neamț Monastery.

In 1950, he becomes a monk, under the name of Sebastian, being ordained as a deacon by the patriarchal bishop-vicar Teoctist, the future Patriarch of Romania, and in 1959, Sebastian is given the rank of Archdeacon.

After the graduation of the Seminary, the Archdeacon enrolls to the Theological Institute of București, from where he graduates in 1957 with the Bachelor thesis entitled "The School of Psaltic Music of Buzău, a Romanian Centre of Psaltic Chant Culture and Development", under the guidance of Professor Nicolae Lungu.

In 1959, as a consequence of the horrible decree no. 410, issued by the communist regime, father Barbu-Bucur is forced to leave the monastery and the monastic life, thus, continuing his studies at the "Ciprian Porumbescu"

Conservatory-Bucureşti, the pedagogic section (1957-1963). There, he was the student of maestros Victor Iuşceanu and Ioan Şerfezi (theory-solfege), Cheorghe Dumitrescu (concord), Zeno Vancea (counterpoint), Tudor Ciortea (musical forms), Emilia Comişel (folklore), Dumitru Botez and Ion Vicol (conducting and choral assembly), Ovidiu Varga and Adriana Sachelarie (The history of the universal music) etc.

Being passionate about byzantinology, the father attended specialization courses at the Macedonian Conservatory of Byzantine Music, Thessalonica-Greece (1983-1985), receiving a scholarship from the Mitropolite Apostolos Dimelos of Rhodes, graduating with the Arista distinction (Excellent, equivalent to "cum laude") in all the disciplines. In the same period, he collaborates with one of the greatest experts in the field of Byzantine music, Professor Dimitrie Surlatzis.

During his musical studies in Greece, father Barbu-Bucur had also done some musicological research activity in what concerns the Romanian and Greek manuscripts from Mount Athos, thus, updating over 250 manuscripts.

In 1982, he receives the title of doctor in Musicology- Bizantinology of the Conservatory of Music "Gheorghe Dima" - Cluj-Napoca, sustaining the thesis "Byzantine music culture in Romania in the 18th century and the beginning of the 19th century and the original contribution of the local culture", under the guidance of Professors Sigismund Toduţă and Romeo Ghircoiaşu.

3. The teacher and the conductor

After having acquired an impressive knowledge regarding music, the maestro revealed to his apprentices its mysteries, from his positions as a chanter, a conductor and a music teacher at Plumbuita Monastery (1952-1953) and Antim Monastery (1953-1957), at the Theological Seminary of Neamţ Monastery (1957-1959). He had, also, taught, in secular institutions, such as: Constructions and Building Vocational School (1960-1963), High School, no. 32 (1963-1965), Music School No. 5 in Bucureşti, professing, at the same time, as a lecturer at the Byzantine Paleography Faculty of the Ciprian Porumbescu Conservatory in Bucureşti (1970-1973).

In 1990, father Sebastian-Barbu-Bucur manages to achieve the reactivation of the Academy of Religious Music, by creating a special section at the National University of Music Bucureşti. As PhD. Associate professor Nicolae Gheorghiţă states, it was a "special moment, of great professional satisfaction" (Gheorghiţă 2000, 11).

At the same time, the father is given the title of associate professor at Byzantine Music and Byzantine musical Paleography. In 1993, he becomes a University Professor, in 1997, a scientific coordinator for the title of PhD, until his retirement in 2000, and from then on, a consulting professor.

Within the National University of Music Bucureşti, he had put the basis and had, also, conducted the Byzantine music choir "Psalmodia" (1988); with it, he had performed both in Romania and abroad and had registered a huge chant repertoire, which included his personal works and the ones of the Byzantine music composers from Romania and Mount Athos.

Being convinced that the "Byzantine music is aimed to reach the human soul" (Popescu 2010, 68), the Archdeacon and professor Sebastian Barbu-Bucur made Psalmodia "the only Romanian Choir that revealed the heritage of the monodic Byzantine music, both from Romania and Greece-Mount Athos" (Popescu 2010, 68). The Byzantine music Choir Psalmodia made itself known abroad through the concerts it has given in Greece: Athens-Megaro Mousikis, Thessaloniki- The Imperial theatre and Dimitria Festival; in Italy- Ptolemaida (rome); in Israel: Jerusalem, Netanya, Bethlehem etc. in 1998, at Psalmodia's ten year anniversary, the Patriarch of Romania His Beatitude Teoctist Arăpaşu, would award father Barbu-Bucur the patriarchal cross for his entire activity.

In parallel, he had also taught at the Faculty of Orthodox Theology - "Ovidius" University of Constanta, Religious Music section (2002-2009). There, from 2002, he put the basis of and, also, conducted the Byzantine music choir Gherontie Nicolau, with which he had given concerts and had taken part in festivals.

His ideas in what concerns the Romanian psaltic music and the results of the scientific researchers were presented during sessions, symposiums and musicology-byzantinology congresses, both in Romania and abroad (Bulgaria, Serbia, Greece, Poland, Russia, and Germany). In 1969, he became a member of the Union of Romanian Composers and Musicologists.

Maestro's effort, devotion and competence in what concerns Byzantine music's research and evaluation were highly appreciated and rewarded with prizes and distinctions from various prestigious institutions.

4. The musicologist and the composer

During his more than 40 years of musicological activity and creation in the field of Byzantine music, the archdeacon Sebastian Barbu-Bucur had published an impressive number of books, critical editions, didactic works, studies, articles and reviews. Obviously, the lexicographic portrait of the author of these thousand of pages of Byzantine musicology can be completed only if his work would be presented in a couple of well-defined sequences:

a. Author's volumes: under the name of Romanian music origins (Documenta et Transcripta) the following works were published at Muzicala Publishing house: Filothei sin Agăi Jipei, Psaltichie rumănească, [Filothei sin Agăi Jipei, Romanian Psaltic Book] vol. I, Catavasier [Book of Hymns] (1981); vol. II, Anastasimatar [Anastasimatarion] (1984); vol. III Stihirariul [Sticherarion] (1986); vol. IV, Stihirar-Penticostar [Sticherarion- Pentekostarion] (1992).

Other works: *Ghelasie Basarabeanul, Vecernier, Utrenier, Doxastar* [Ghelasie Basarabeanul, Vespers, Compline and Doxology Service Book](2 vol) and Liturghier [Divine Liturgy Service Book] in collaboration with father Ion Isăroiu (2004-2007); Mihalache Moldovlahul (2008), as well as: Catalogul manuscriselor muzicale româneşti de la Muntele Athos (2000) [The catalogue of the Romanian musical manuscripts from Mount Athos].

b. Critical editions: Liturghier de strana [Divine Liturgy Pew Book] by Ion Popescu-Pasărea, (1991, reed. 2001); Idiomelar (a book containing idiomelons) by Dimitrie Suceveanu, vol. I-III (1992-1997); Anastasimatar [Anastasimatarion] by Victor Ojog in collaboration with Alexie Al. Buzera (1998); Cântări la înmormântare şi parastas (1991) [Chants for funerals and memorial services].

c. More than 100 diverse studies, essays and articles regarding Byzantine music personalities and its problems, as well as didactic works published at the National university of Music Publishing House, Bucureşti

d. Psaltic music works:

- *Cântări la Vecernia şi Utrenia Sfinţilor români* [Romanian Saints' Vespers and Compline Chants], published in three volumes at the Biblical Institute of Orthodox Mission Publishing House (1st and 2nd volume in 2013 and the 3rd volume in 2014). The work comprises 35 services of the Romanian saints celebrated by the Romanian Orthodox Church;
- *Cântări la Vecernie, Utrenie şi Sfânta Liturghie* [Vespers, Compline and Divine Liturgy Chants], work that contains over 150 of Byzantine monodies on eight modes;
- *Cântări la Sfânta Liturghie* [Divine Liturgy Chants], published at Semne publishing House, Bucureşti, in 2014.

Among the numerous liturgical chants of the Orthodox Church and the Romanian culture, I have selected one of the most beautiful songs, that, although short and simple, stirs emotions into the hearts of those who hear it during the Divine Liturgy.

The chant *Iubi-Te-voi, Doamne* [I will love Thee, o Lord], written by the author in both forms (psaltic and linear), is motet-structured and contains four melodic lines corresponding to the four lines of the prayer: *Iubi-Te-voi, Doamne, vîrtutea mea!/Domnul este întărirea mea/ şi scăparea mea/ şi izbăvitorul meu [I will love Thee O Lord, my strength the Lord is my foundation and my refuge and my deliverer]*.

The mode chosen by the composer is plagyos protos (5th mode), a diatonic mode which is the plagal of the first mode, with which shares common traits. The 5th mode is, usually, built on the final ke (A).

Nevertheless, in practice, due to vocal ambitus reasons, the varies form of the mode, based on pa (D), is the one used in various situations. The law, the pitched and high pitched registers are, thus, avoided; if used, they would be incongruent with the chant's religious character.

The mode scale used by Sebastian Barbu-Bucur is:

final recitation   subtone chords
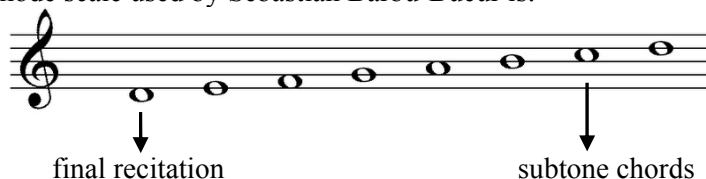
Fig. 1. *The mode scale*

In embroideries, melodic appoggiaturas and musical compositions, some steps become mobile, due to the attraction the main steps (the final cadence, the recitation chord and the sub-tone) exert upon the sounds of the melodic formulas. It is the case of ni, (C), which, sometimes transforms into ni sharp (C#) if the melodic line scales towards pa (D), and, which, in melodic decrease, attracted by A becomes zo ifes (B flat), of ga (F) which, attracted by G becomes ga sharp (F#), and even of vu (E), which, as an exchange in the final cadence (being an embroidery), becomes vu ifes (E flat). These melodic notes do not modify the internal structure and the diatonic character of the tone.

The first section of the motet has an anacrusic character, beginning with a minor sixth interval (A-F²) followed by a descending scale. The entire chant has a stichiraric rhythmic system, with 1:2 rapport values. The groups of two sounds, or the special ones, of three quavers, appear through the division of the time interval on a single syllable.

Fig. 2. *I will love Thee O Lord, my strength*

The melody is gradually constructed. The intermediate cadence for the first melodic line is on final pa (D).

The second melodic line is shorter than the first one, and its cadence falls on the reciting chord 1 ke-(A).

Fig. 3. *The Lord is my foundation*

The third melodic line, as short as the last one, also has the cadence falling on the reciting chord 2 di-(G).

Fig. 4. *And my refuge*

The last section has a concludent character, and its cadence, obviously, falls on the final pa (D).

Fig. 5. *And my deliverer*

The composer constructs the melody by using mode specific formulas, such as:

Fig. 6. My *foundation*

Or this formula which is used in the final cadence.

Fig. 7. *My deliverer*

The melodic beauty and the calmness of the rhythm inspirits one to pray, meditate and have a spiritual experience when listening to the chant. The melodic tempo is moderato, not too rare, and the musical execution nuances are, also, slow (Piano-mezzo-piano). The ambitus of the chant is a perfect eleventh (C1-F2), having the breaking point in the acute at the beginning of the chant, while the minimum is in final cadence. This aspect endows the melody with a descending profile and with a perfect symbiosis of the melody-text relationship. This is the specific stylistic

feature in Sebastian Barbu-Bucur's musical work, which emphasizes, through the chant and the text semantics, the beauty of uttering into the Romanian language any prayer chanted in the religious and secular space.

Apart from his psaltic works, maestro Sebastian Barbu-Bucur had also composed some choral works: *Imnul Potirului* [The Hymn of the Cup] a poem written by Nichifor Crainic, for male choir, in four modes (1985); *Rugaciune* [Prayer] written by Vasile Militaru (1990) and *Imn Patriarhal* [Patriarchal Hymn] for mixed and male choir (1993).

On the 6th of December, 2011, the Local Council and the City Hall of Talea grants the maestro the title of "Citizen of Honour".

The maestro passed away a couple of days after celebrating his 85th anniversary and is buried in the Cemetery of Cheia Monastery, the final resting place of the deceased, where he was escorted on the 3rd of April, 2015.

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The Religious Carol –
from '*Calendae'* to '*Colinda'*[1]

Dan Alexandru STREZA[2]

Abstract: *The Feast of the Lord's Nativity or Christmas has a highly controversial history, because of the lack of old historical documents that would provide more details regarding its origins. However, the most plausible hypothesis states that the Feast of the Lord's Nativity is of equal importance with the Feast of Pascha, and was most probably instituted during the apostolic period in early Christianity. Christmas concentrates in the Romanian folkloric culture one of the richest and most complex ritual structures, which brings together people of all ages. The festive-ceremonial attitude, the dignity, the superior social status are the obvious prevailing themes in the message transmitted by traditional carols. Thus, the custom of going carolling with its plethora of meanings comes from the paleo-Christian tradition of the Latin speaking Eastern Roman Empire. In time, it evolved and was enriched by poetical texts that were arranged on specific melodies. These texts contained answers to issues and questions raised during the big theological disputes in the first Christian millennium, and later-on, to the inter-confessional frictions that followed.*

Keywords: *Carol, Carolling, Calendae, Christmas, Lord's Nativity, Orthodox Chant.*

The manifestation of human existence within well defined spatial and temporal frameworks has urged the researchers into folkloric culture to discover or create certain systems for organising space and time, by which the life of the group might be integrated in the general outlines of the process of existential becoming. The religious perspective employed by each community for the apperception of life itself, serves as a fundamental reference point in the appreciation of the values of space and time. For Christians, time was created at the same time with the world, and Jesus Christ is the "time axis": in the wake of His arrival, the history points towards Him and is fulfilled in Him. The calendar-confined time uses the history division before and after Christ, due to the calculations done in the 6th century by monk Dionysius Exiguus (Dionysius the Small), who was originality from Scythia

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Minor, and who counted the years passed from the birth of the Saviour, year 1 being the "year of our salvation" or the "year of our Lord's Incarnation".

A great reference point in this calendar cycle is represented by the Feast of the Lord's Nativity or Christmas. This feast has a highly controversial history, because of the lack of old historical documents that would provide more details regarding its origins. However, the most plausible hypothesis states that the Feast of the Lord's Nativity is of equal importance with the Feast of Pascha, and was most probably instituted during the apostolic period in early Christianity. (Streza 2011, 265-263)

Also, it is interesting that the lyrics of the carols and some components of the ritual of going carolling itself did not emerge at the same time, rather their creation took place at different moments in the history of the Romanian Orthodox Christian community. In this sense, some poetical texts of the carols are enlightening, in that they record the very historical moment when Christmas and Epiphany were celebrated simultaneously by a blessing of the waters, people, houses, assets, crops, and of everything that belonged to the community, which reminded of the baptism of Catechumens. The carollers, messengers and actors prefiguring the rituals that were to take place in the church on the day celebrating the Epiphany of the Lord, were bid by hosts to come and bring Heaven's blessings upon their houses on Christmas Eve. The same ritual moment is suggested by the text of a carol in which the carollers typify some pigeons (an iconographic symbol of the Holy Spirit) that sprinkle water on the sleeping hosts and thus wake them up (Ispas 1987, 12)

Another important aspect for the Romanian tradition is the popular moniker given to the month of December, *Undrea* or *Indrea*, which derives from the Greek term *Andreas* (Candrea and Adamescu 1931, 652). The Romanian language is the only one that has kept Saint Apostle Andrew's name in the name of the month of December. He was the one who, according to tradition, preached Christianity in Pontic Dacia, and his name was associated with the month when many converts were baptised (Ispas 1998, 30-32).

Along the constant upward movement of this life, there is a perfect coordination and inter-relation between all the feasts in a calendar year, as all are ceremonials that play a part in a grand and unique scenario, which has three moments of maximum spiritual intensity: Christmas, Pascha, and Pentecost. These three are followed by periods of relaxation which allow the committed and faithful people to prepare for the next spiritual trial. This sinusoidal placement of the feasts in the church calendar is in fact a spiral, and not a full circle, and through it the faithful are called to partake - more and more each seasons and in a mystical way - of the goods prepared for them in the Kingdom of Heaven: *"[...] each calendar stage is not a beginning but a continuation of the experience and upward transition to a superior stage, for a better understanding and reception of the teaching that brings men salvation and, of course, eternal life [...]. The experience of time must be*

a spiral-like upward motion, in which generations that never sever their inter-connection engage [...]".(Ispas 2003, 181)

This continuity ensures the interdependency of holidays in the case of winter celebrations as well. After having spent some time under the protective sign of the cross, through the celebration of Saint Simeon Stylites (or "pillar dweller", the pillar being a primary form of the cross) on September 1 and that of the Elevation of the Holy Cross on September 14, on November 3, the New Year of the Church starts the step-by-step, progressive, physical and spiritual preparation for the feast of Nativity. Along the way, each moment that is marked by customs has a dramatic unfolding. The entire complex of rituals starts with the Soul Saturday at the beginning of November, and is followed by the Synaxis of Archangels Michael and Gabriel on November 8, and by the start of the Christmas fast on November 14 (a fixed date that involves a complex of manifestations within families and the Church, when the young people ask their elders - parents and godparents - for forgiveness) (Ispas 2007, 14).

The next step is November 30, the feast of St. Andrew, when people perform rituals meant to ensure the protection and purification of their houses and assets, and a rite for the preservation of life and the strengthening of germinative powers, where they set the wheat and the tree branches for sprouting. Then, the feast of St. Nicholas arrives on December 6, when the Church remembers the activity of this follower and advocate of the true teaching of the Christian Church, according to whom Jesus Christ is both God and man. This feast is succeeded by the bloody sacrifice of purification and redemption, which is symbolically represented by St. Ignatius Theophorus on December 20 (Ispas 2007, 14).

At the core of this spiritual ascent is Christmas, which falls on December 25, a fixed date that marks the celebration of the Lord Jesus Christ's Nativity, with rituals such as going carolling, wandering with the *Star* (*n. transl.* in memory of the Star of Bethlehem), the traditional drama of the *Vicleim* (*n. transl.* derived from the name Bethlehem) and the *Irozii* (*n. transl.* plural from Irod, the Romanian name for Herod). These feasts are followed by a period of intense joy, marked by St. Basil's day and the New Year on January 1, with drama activities that are carried out for purification reasons (*Pluguşorul* and *Sorcova*), i.e. they are supposed to ensure the vitality and abundance of germinative powers.

The Theophany is celebrated on January 6, and it revives Lord Jesus's Baptism and the *Epiphany* or *"manifestation"* of the Holy Trinity. At last, January 7 celebrates the Synaxix of St. John - an exceptional person who prepared the Saviour's coming and activity into the world. It is interesting how this winter celebration time is guarded by two saints possessing outstanding virtues and relationships with Jesus Christ, i.e. Saint Andrew, the first called to be an Apostle,

also an apprentice of St. John the Baptist, and Saint John the Baptist himself, who initiated the baptism of repentance in order to prepare the way of the Lord.

In such a string of events that make up a complex spiritual ascent centred on and ending in Christ, the custom of going carolling plays the role of an unimpeachable ritual, which claims a dramatic scenario wherein the characters utilize various types of language in order to present to the world the profound meanings of the entire succession of sacred events, from birth to baptism. *The entire world is, in its own being,* writes Father Dumitru Stăniloae, *and can become the means by which the man can preview transcendence. Thus, the entire world is, in its own being, a symbol. Yet, the man must uncover its character as a symbol…" (Stăniloae 2005, 96).* The series of drama sequences in the ritual of carolling is founded on this very characteristic of the world, and the most active and explicit in this sense is the poetical text that is sung on specific musical structures. *"Generally speaking, the Christian meaning of the word symbol originates in the difference between the world and God, as well as in the connection it has with Him as its Creator. In this general Christian manner, a symbol may be any thing or being in the world, in any time-frame, therefore even today..."* (Stăniloae 2005, 69)

The feast of the Lord's Nativity or Christmas as it is known, concentrates in the Romanian folkloric culture one of the richest and most complex ritual structures, which brings together people of all ages. Consequently, in a 24-hour interval between December 24 and 25, children and adults go carolling, wander around with the Star, the Vicleim, the Irozii, and so the whole community is involved in the celebration of this feast.

Another very important aspect is linked to the relatively wide spread Christmas legend in the Romanian oral culture. This talks about an old man, rough and hard-hearted, who punishes his wife for offering shelter to Virgin Mary and for helping her to give birth to Jesus. This old man, who experiences the "fright" of sin and repentance, receives the baptism and thus becomes "the first Christian".

Starting from mid 19th century, another representation of Father Christmas pervaded the Romanian folklore, vested in the garb of a legendary character, gracious and generous, who brought presents and made children and parents happy. Around the same time that this legendary character entered the Romanian oral tradition, another custom became generalized - decorating the Christmas tree, the tree under which the good old Father Christmas would place the presents (Ispas 1998, 41-42).

This character has a parallel existence with the one in the old Romanian tradition, which is graphically described in the text of the carols. His existence is based on a theological meaning that can be identified in the history of Eastern Christianity in the way people celebrate the saints. These are Christians who have toiled for the propagation and safeguarding of the Gospel, have led paradigmatic

lives, have dedicated a part of their existence to helping their neighbours and many of them have sacrificed their lives and suffered torments for their faith. Amongst these, the Great Hierarch Nicholas is one of the saints whose icon became imprinted on the memory of the Orthodox Christians due to his charitable actions, as much as for his defence of the true faith, as he participated in the First Ecumenical Council held in Nicea in the year 325, where he condemned the Arian heresy. He is also considered a great wonder-worker, and his personality has played a major role in the shaping of the modern image of Santa Claus (Ispas 1998, 43-44).

Besides that, there is a particularly meaningful indissoluble connection between the custom of going carolling and the feast of Christmas. Whatever the history and roots of this feast or of the cultural rituals and gestures that come with it, for over 1700 years now, it has preserved its unique significance unaltered, and this is not something to be ignored. The action of the rite itself lacks specificity - people go from door to door to announce something, to congratulate someone, or to wish health and happiness onto somebody's household. It acquires identity and power only when in association with an event or a person that can *mediate the access to the sacred and get involved in the domination of cosmical powers, in the consecration of the world* (Ispas 2007, 15)

Ethimologically, the term *"colindă"* or *"colindat"* (*n. transl.* "carol" and "carolling") is connected exclusively to the Christmas ritual, such as it appears to have functioned for over one and a half millennium until its natural evolution brought about new elements in its semantic domain. As far back as 1879, G. Dem Teodorescu remarked that there were multiple senses of the verb *to go carolling: "to walk around everywhere [...] to leave no stones unturned"; "to go from door to door in order to receive something"; "to sing tunes known as carols"; "to congratulate someone by singing a carol containing his name in his honour"* (Teodorescu 1879, 14-15). Thus, the sense of the Slavic term *kolo, koleso,* which means a *wheel, a circle, a circular dance* must be associated with the Romanian term *cărindă* and the Latin *colendae* so as to form a complete image of the meaning of the modern Romanian term of *colindă* (*i.e. carol*).

The Romanian terms *colindă* and *calendar* come from the Latin word *calendae* as derivatives from the verb *calo-calare* which means *"to call"*. In the first day of the month, the pontiff of the ancient Romans would come riding in a *calabria curia* and announce when the Nones were during that month. The day they would make the *announcement* was called *calendae* and it was the first day of every month. This is the original meaning of the traditional types of carols and carolling, i.e. that of *awarding, proclaiming*, a meaning that survived also in the Romanian language. In the case of going carolling, the focus is on *"announcing"* or *"heralding"* the birth of Jesus Christ, the *"beginning of salvation"*. (Ispas 1998, 45)

In this respect, Al. Rosetti notes the following: *"the question we all need to ask ourselves is whether the word «calendae» has ever acquired within the Romance realm, a meaning that comes close to the «cantique de Noel», which is represented in the Romanian language by «colindă». We believe we may safely state that the Latin «calendae» was moving towards such a semantic nuance..."* (Rosetti 1920, 18).

The meanings and functions of congratulations and wishes are heavily underlined in the studies done by folklorists and ethnologists; they have become dominant only in the past century. As far as a potential incantatorial function, of bewitchment is concerned (Caraman 1983, 385-389), it is not only impossible to sustain it with arguments pertaining to traditional culture, but its mention alone proves a lack of understanding of the old Christian meanings implied by the Feast of Christmas, which have been around for almost two millennia.

Equally as interesting are the function and relevance of *motion* within the ritual of going carolling. Saint Gregory the Theologian's words are defining in this sense: *"**exult** with joy [...] at least as much as David did when the tabernacle stopped [...] **Travel** with the star and bring gifts with the Magi, gold, frankincense, and myrrh [...] **Praise the Lord** with the shepherds, **chant** with the angels, **dance** with the archangels..."*(Saint Gregory 1962, 22-23*)* These can all be construed as arguments in the process of deciphering the traditional mode in which the ritual of going carolling played. In the text of this sermon, Saint Gregory the Theologian seems to have gathered all the actual functions of the carolling custom, as well as their forms of direct expression, in the ritual. With regard to the way this ritual is brought to completion, the most important and, at the same time, the oldest and most efficiently structured form to that end is the group carolling.

In regard to the relation between the Romanian carolling custom and the noisy dramatic expression of the calendae feast in the Roman Empire, the difference between them is rather striking. St. John Chrysostom wrote a well-known sermon *against* the pagan *"ways"* of celebrating the calendaes. In it, he spoke about the Roman New Year festivity, which started on March 1 according to the old calendar, and on January 1, after the introduction of the Julian calendar, where people celebrated by taking part in ample spectacles accompanied by masquerades. The Church has always taken a strong stance against the pagan practices that some Christians continued to observe, by counterbalancing the worldly entertainment with church feasts that encourage people to cultivate spiritual joys, rather than worldly ones.

However, these practices seem to have existed simultaneously within Christian communities, but without having ever been interchangeable. Richard Campbell makes some remarks in this sense, noting that some pagan customs have a correspondent in some Christian ceremonies, such as is the case of carrying the light

from one year and into the next, the Saturnalia parties, the use of the mistletoe, and stating that *"their adoption does not mean that the Feast of Nativity is simply just a continuation of old pagan rites. The Christian vision statement on life can be regarded as a better way of living and doing whatever the man would live and do anyway, and the process is expressed in the catharsis of people's feasts, customs and behaviour"* (Campbell 1935, 60).

The festive-ceremonial attitude, the dignity, the superior social status are the obvious prevailing themes in the message transmitted by traditional carols. Thus, the custom of going carolling with its plethora of meanings comes from the paleo-Christian tradition of the Latin speaking Eastern Roman Empire. In time, it evolved and was enriched by poetical texts that were arranged on specific melodies. These texts contained answers to issues and questions raised during the big theological disputes in the first Christian millennium, and later-on, to the inter-confessional frictions that followed (Ispas 1998, 32).

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The development of the Romanian music Avant-garde in the Communist Era

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Abstract: *This study aims to show the renovations that the Romanian avant-garde composers did in the Communist Era, when they had to follow imposed norms and write music that had to serve the state. The assimilation of the Western styles and techniques and the use of mathematics were a protest against the politics. At the same time they wanted to create something new and to continue George Enescu's achievements creating a synthesis between Western techniques especially twelve-tones technique, serialism, aleatorism, and Romanian folklore. I pointed out the elements that Enescu took of the folklore and how the avantgardists continued them, like modality, heterophony, variation principle, temporal organisation. Then I briefly described the alternatives that were proposed by six composers of the avantgarde: Anatol Vieru, Ştefan Niculescu, Tiberiu Olah, Myriam Marbe, Aurel Stroe and Cornel Ţăranu.*

Key-words: *Enescu, folklore, modality, heterophony, time, space*

1. Introduction

It's surprising that in a period with many physical and psychical privations as the communist one, the art of composition bloomed in Romania as well as in the other countries of Eastern Europe. Although the composers had to follow norms imposed by the government, they found some ways to express themselves and at the same time to avoid the problems with authorities. Composing the required classical-romantic music in a time such as that one after the Second World War, when in the Occident new compositional techniques were developing like serialism or aleatorism, which seemed to be obsolete to the generation of composers of the 20-30ties. Therefore they wanted to learn the techniques and styles of the Western music. This was difficult, because of the 'Iron Curtain', when the communication abroad was restricted. In Romania the young composers were informed about the new scores by Bartók, Webern, Messiaen, Stockhausen, Boulez through Mihail Andricu, a composer and professor of composition at the Ciprian Porumbescu Conservatory (today National University of Music) in Bucharest. He used to have

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meetings in his apartment with his own students and with other interesed students of the conservatory, who wanted to be informed about the musical news abroad. Andricu had relations to the German and French embassies and received scores, records and books. He listened, analysed and discussed these works with the students. The students who were acquainted with him created later the Romanian avant-garde in the 60-70s years, which had as its starting point the achievements of the West, but later it found their own way, based on the autochthon values, i.e. the composers took essential elements from the folklore and developed new compositional concepts and techniques. In the last 60s and begin of the 70s, when politic was for a short time more permissive, these composers could go to the Darmstadt Course of New Music (Sandu-Dediu, 2002, 29-30).

In the next pages I will write about the relation of Romanian composers in the second half of the 20th century to George Enescu (1881-1955), who was for them a model because of the synthesis he created between Western and Romanian musical characteristics; about the attempt at bringing the Romanian music into line with the Western one; about the revaluation of the folklore and finally I will briefly discuss the new compositional concepts of six composers of the avant-garde: Anatol Vieru (1926-1998), Ştefan Niculescu (1927-2008), Tiberiu Olah (1928-2002), Myriam Marbe (1931-1997), Aurel Stroe (1932-2008) and Cornel Ţăranu (*1934).

The Mioritic model is reinvented in further creations, featuring among the works of the recent years, including *Seven Variations for Violin, Viola and Piano* or *"Resonances" for a Quartet of Clarinets.*

2. The situation of the Music in the Communist Era

Compared to other Western cultures, the cultivated music in Romania was young (one can speak of it only in the second half of the 19th century). However, it was internationally established by the first half of the 20th century by composers as George Enescu (1881-1955), Mihail Jora (1891-1971), Mihail Andricu (1894-1974), Sabin Drăgoi (1894-1968), Paul Constantinescu (1909-1963), Sigismund Toduţă (1908-1991), who understood the richness of the Romanian folklore and the necessity to stylize it through Western compositional means. This was possible because of the international exchanges. Many composers went abroad and studied there.

For the next generation this was quite impossible, so that the more radical composers wanted to assimilate the forbidden Western techniques as a political protest and opposition against a programmatic, classical-romantic and folkloristic music (this has very little in common with the authentical folklore)[2], which had to serve the state. At the same time they felt they had a duty to continue differently to

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[2] Rădulescu, S. (2002). *Peisaje muzicale în România secolului XX*. Bucureşti: Editura Muzicală, Chapter 2.

the way of Enescu. As a consequence they arrived at an alternative to the West and to the denial of the official ideology through organizing the musical material and form on a mathematical basis. Maybe the composers wanted to create another order – even if only in the work – to the politically forced order (Szilágyi 2016, 608). It's symptomatic that the composers used just for a short time the dodecaphony and the serialism. Perhaps the egalizing of the tones, respectively the exact determinating of every parameter seemed to them to be uniformity as in the communist society. Maybe they associated the strictness of the rules of serialism with the dictatorial government system. As a result they came to the controlled aleatorism through mathematics, while the composers of West came to it through the serialism. With the aid of mathematics the composers could extract some principles of the folklore without having "explicit ethnic and deliberately distinctives accents." (Rădulescu 2002, 109).

In the further pages I will write about the achievements of Enescu and their continuation by the next generation.

2.1. Going the way of Enescu

George Enescu's personality lighted the successive Romanian music history. His multiple talents as composer, violinist, pianist, conductor, animator of musical life (founder member of the Society of Romanian Composers [1920]) and especially his legendary memory has had a certain fascination for the composers of the next generations. He studied in Vienna and Paris. After finishing his study he settled in Paris and made an international carrier as violinist, composer, conductor and teacher. Consequently he came into contact with and assimilated musical styles of that time as Post romanticism, Impressionism, Neoclassicism, Expressionism. However, his most important merit was his treatment of the Romanian folklore. I will mention some elements that he took out of the folklore, stylizing and elaborating them through Western means. Those elements were later re-evaluated and renewed by the composers of the avant-garde, whom about I will write.

2.1.1. Modality

Speaking about a mode means to refer to a scale with certain intervals. Enescu used particular modes that are present in the suburb folklore, divided in two tetrachords whitin the steps are mobile. The mobility often creates augmented seconds that gives the music an oriental nuance. While his melody has a modal origin, the harmony can be tonal or tonal-modal. In the case of using tonal harmonies, Enescu payed attention to the melody, while the harmonies slowly changed. Even if the starting point was the folkloric modal diatonicism, Enescu added to these modes chromatic tones, specific for the European cultivated music, creating modes

combinations or original modes that contain the chromatic total (*Apud* Myriam Marbe 1971, 809).

One can say that the modality is an emblem of the folklore as well as of the Romanian cultivated music in the second half of the 20th century. This is to hear even in the atonal, serial, aleatoric or minimal music. The starting point for composers was the diatonical and tetrachordal thinking characteristic of folklore music. The composers shifted chromatically these tetrachords obtaining new modes. Melodic profiles of a mode were frequently changed through chromatic tones. Zeno Vancea wrote about intervals which are not characteristic of folklore, like major seventh or minor ninth, but for the atonal and serial style, in order to stylize the folklore (Vancea 1968, 3). These intervals can be regarded as inversion of the second, which is the basis of modal scales. The minimodes represent an interesting aspect. The composers divided a mode in many groups, whose tones gives the chromatic total. One can hear a fusion between modalism and twelve-tone technique.

The microtonality belongs also to the modality. In my opinion the folklore as well the European cultivated music had an influence on Enescu in using the microtonality. In the *3th Sonata* for piano and violin "in Romanian popular character" op. 25, where the fiddlers' music were transfigurated, the microtonality gives a local colour, while in his *Œdipe* Opera it is the result of Richard Wagner's chromaticism and of the Second Viennese School.

There is microtonality also in the Byzantine as in the Extraeuropean modes that have used the avantgarde composers. They also used the microtonality which issues from the scale of the harmonic series and created in Romania the spectral technique (Corneliu Cezar, Ştefan Niculescu, Horaţiu Rădulescu, Iancu Dumitrecu, Octavian Nemescu) which went parallely with the French spectralism.

Anatol Vieru and Wilhelm Georg Berger systematized the modes and developed interesting theories. Vieru based on the set theory as the American School and explained it in *The Book of Modes* (1980). Berger's theory based on prime numbers. He wrote the book *Modal Dimensions* (1979).

2.1.2. Temporal Organisation

Although Enescu used to note precisely the rhythm, it seems to be free, improvisory, out of time. This is due to the different rhythmic values that run together and one can recognize here the *doina* influence, a folkloric lyric genre, most part sang by women, in a free form that based on the variation of certain formulas. The rhythm of *doina* – parlando-rubato – confers at the same time asymmetry and continuity to the musical phrases. The vivid giusto rhythm was also used by Enescu (but less frequently than by Béla Bartók) and opposed to the parlando rubato one, as in the *3th Sonata* for piano and violin, whereas the first theme appears in the exposition in

the parlando-rubato rhythm, while in the recapitulation it takes another shape through the giusto rhythm.

In the half second of the 20th century the precise temporal notation was given up in favour of a more and more less precise one, in order to allow room to improvise. Improvising was not only the result of the Western technique named aleatorism, but also characteristic for folklore genres of many music cultures.

2.1.3. The Variation Principle

The melodic, rhythmic and timbral variation is characteristic of Enescu. He never repeated a theme without variation. One can i.e. recognize a theme, even modified, in the whole sonata. This fact is due to the cyclic proceeding (the generating of a work by a cell) from the French School and the principle of developing variation from the Second Viennese School. A model for Enescu was also the doina, which I mentioned above, with its continuous variation. There is not a motif by Enescu or a theme that is not modified along one work. Enescu's themes are related each other through similar cells. The cells consist of certain intervals and rhythmic formulas. The intervals of a cell can be inverted, retrograded (here we can see similarities with the treatment of a row), augmented or diminished, permutated. Their rhythms can also be augmented or diminished. The variation proceeding is exciting in Œdipe Opera, where the leitmotivs were metamorphosed in function of the action and mood changing of the characters.

The avantgardists took from Enescu the idea of variation and nonrepetition not only in one work, but also to other works. They experimented with musical aspects in every work. Many of them didn't speak about themes, but about processes within the musical material was transformed. A process is irreversible, contrary to a theme or to a motif, whose main trait is its returning.

2.1.4. The Heterophony

In his career Enescu separated himself from the Western polyphony finding another type of polyphony, having the model in the folklore. He noticed that in the folklore a melody can be differently sung by more singers, namely simultaneously with his melodic and rhythmic variations. This happens accidentally (Ştefan Niculescu, 1968, 68), because of errors made by the singers or because of their creativity, and with the result of more voices, which return back afterwards to unison. This proceeding of pending between one and more voices is named heterophony. The melody and the rhythm are modified through ornaments, others intervals, rhythmic changes and shifting, rests etc. There is heterophony in the Romanian, as well as in the Japanish, Tibetan and Afrikan folklore (Sava 1991, 43) that also interesed some avant-garde composers.

Ștefan Niculescu and Tiberiu Olah developed interesting theories based on the heterophony that I will discuss below. Niculescu regarded the heterophony as a natural principle comparing it with the water of a river that separates into branches forming a delta and then unifies again. He also compared it with the air in a tube which vibrates creating nodes and antinodes.

3. Alternatives to Western compositional techniques and new compositional concepts

The mathematics gave the Romanian composers the possibility to put a distance to the Westerns techniques especially to the serialism and aleatorism, to which they proposed alternatives. Mathematics moreover helped them through its abstraction to avoid the required norms and to take out of the folklore some principles; so that they created a music which could be recognized and appreciated also abroad (their works could be listened at international festivals like Darmstadt Course of New Music, Warsaw Autumn, and Wien Modern). They had solid knowledge in mathematics, for they studied it at the Bucharest University. Ștefan Niculescu had an engineering background and Aurel Stroe attended mathematics courses for three years. There are also other Romanian composers that studied mathematics and informatics at the Bucharest University, for example Lucian Mețianu (*1937), who is living now in Switzerland (there were also in Western musician-mathematicians as Edgard Varèse, who studied Polytechnic or Iannis Xenakis as architect). Beside the interest in mathematics it should be mentioned that the Romanian Avant-garde composers were cultivated people (professors of composition at the Music University in Bucharest respectively Cluj – Cornel Țăranu, and also musicologists), they read literature, philosophy, about art and science and tried to go in their compositions over the music, attending these domains and creating bridges between them.

3.1. Anatol Vieru – from the modal world based on the set theory to the time

In Anatol Vieru's view modality is the most natural musical language, which is present in all cultures. He turned back to the "natural" modality and taking this as a model, he developed an "artificial" complex modal theory based on the set theory. For Anatol Vieru's modal thinking the tonality and seriality are part of the same set, the twelve tempered tones set (the most dense mode), so that the contrasts between them is cancelled. The intervals of a mode are for Vieru *modal structure*. These can be symmetrical and form a palindrome (after more permutations): (1, 1, 3, 1, 1, 5) – (1, 3, 1, 1, 5, 1) – 3, 1, 1, 5, 1, 1 / 3)[3], similar to Webern's rows or Messiaen's modes. A modal structure can be repeated *ad infinitum*. Similar to the serial

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[3] The number 1 means the unit of a half step.

composers Vieru translated the modal structures to the rhythm, obtaining through permutations and repetitions time loops. It is interesting that he started with the modal structure that he ordered "out of time" and arrived to the researching of the time with its perception in the moment of the work execution. In the second volume – *From Modes to Musical Time* – of his *Book of Modes* he described the musical metrics, the tempo, the polytempi, the proper rhythm, the time loop, the rhythm transformations, the expressive role of rests, the nonsimultaneity and synchrony, the periodicity etc., using examples of his own work or of other composer colleagues like Tiberiu Olah, Ulpiu Vlad and Ştefan Niculescu.

In the *Ode to Silence* Symphony Vieru wanted to "sculpture" the sound blocks creating a dynamic scale from *f* through *p* to *0* (rest). In this way the dynamic parameters is the most important and then followed the duration and the timbre. He created an inversely proportional relation through dynamics and durations: the quiet nuances have long durations, while the loud nuances have short durations. Relating to the timbre: the timbre of long durations ("hum") was slowly modifying, the short durations ("flash") are remarkable through "rough timbres" (Vieru 1993, 167, 171).

In the next work, *Hourglass I* (1968) the composer experimented the continuity and the discontinuity. It has in commune with *Ode to Silence* the rest and the contrast through the durations. It is a concert for trumpet solo and orchestra. There are three temporal layers like in *The Unanswered Question* by Charles Ives. The first one is a perpetuo. In order to obtain a continuo's time the movement is minimal. This means that the attack and the release, the bow changing and the breathing of the wind instrumentalists are very slow. The score of the perpetuo has 24 pages what correspond to the hours of the day. Every page has 7 bars and lasts 30 seconds. The instrumentalists begin with what page they want and then they read in circle until they arrive at the beginning page, like the hands of a clock. The reading a score in circle remembers to *Zyklus* for one percussionist by Stockhausen. The second layer consists of short events, which Vieru named "ephemerides". These are a combination of timbres, durations and dynamics. They appear and disappear fast. Every ephemerid of the 12 ones has to be played every two pages by the instrumentalists who are free in that moment (strings, winds or two percussionists). An ephemerid is followed by a rest. The intensive is the ephemerid, the longer is the rest. As the "flashes" of *Ode to Silence* the ephemerides consist of instrumental effects, but there there was a dynamic scale, while here there is a "scale of vividness" (Vieru 1993, 176). The composer descrived the ephemerides after their intensity of perception, like (in ascending order): 1."a faraway thunder", 2."a rustle", ...7. "cracks", ...11. "city traffic", 12. "iron and steel".

With *Sieve of Eratosthenes* for clarinet, violin, viola, cello and piano Vieru created the "sieve form" using the Eratosthenes' algorithm, through which sieve passed only the prime numbers. Their multiples remain on the surface of the sieve. The composer created 206 "time-boxes" (Vieru 1993, 215). Every time-box lasts 3-

4 seconds. The time-boxes correspond to integers and will be filled with the dividers of the respective number (see Figure 1):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
	2	3	2^2	5	2.3	7	2^3	3^2	2.5	11	2^2.3	13	2.7	3.5	2^4	17	2.3^2

19	20	21	22	23	24	25	26	27	28	29	etc.
19	2^2.5	3.7	2.11	23	2^3.3	5^2	2.13	3^3	2^2.7	29	etc.

Fig. 1. *Time-boxes in **Sieve of Eratosthenes** by Anatol Vieru*

The work is a "theatre without scene", where the characters are the prime numbers. With a new prime number one can hear a new music (improvisation, musical quotes) or events characteristic for the theatre (interjections, laughing, applauding). Because the first prime numbers (2, 3, 5, 7) are more frequent and are perceived with more intensity, the instrumentalists have to improvise. For the less frequent prime numbers (11-37) the composer chose well-known melodies, like *The Moonlight Sonata* by Beethoven, *Zigeunerweisen* by Sarasate, and the *Clarinet Concerto* by Mozart etc. For the least frequent prime numbers (beginning with 41) the instrumentalists have to be actors: they have to laugh, to applaud, to pronounce consonants, vowels or syllabic words. The composer said that this piece is a "comedy of prime numbers, dadaist as allure." (Vieru, Arzoiu 2002, 161).

The musical thinking of Anatol Vieru creatively developed from the strict mathematical organisation of the pitch to the organisation of another's parameters as duration, dynamics and timbre. Like the serialist composers, Vieru saw relations through all the parameters, but his starting point was an extramusical category (this was valuable for his colleagues too), that of the Time and its perception. Comparing to the Western serialists, who gave more attention to the pitch and duration, Vieru centered his attention more on the dynamics and timbre.

3.2. Ştefan Niculescu – the heterophony and the *coincidentia oppositorum*

Ştefan Niculescu was influenced in his compositional works, that he explained in his book *Reflections about Music* (1980), from the heterophony used by Enescu (he was one of Enescus exegetes and member of the Romanian Academy), but also from the heterophony present in the folkloric traditions like in the Romanian, Asian (Java, Japan, Tibet) and African tradition. As an expert of the avantgardistic Western musical languages, he wanted to find a "planetary grammar" in the plurality of styles and tendencies of the 20th and 21th centuries that could unify the opposites. He found this unifying element in the European and Extraeuropean folklore cultures through the heterophony, which he gave the same status as the others three cultivated syntaxes: monody, homophony, polyphony (Niculescu 1969, 65).

Niculescu noticed that the heterophony oscillates between two states: the sounds unify into a unimelodic or univocal continuum (unison or octave) or branch into a plurimelodic or multivocal continuum (Beimel 2002, 49):

*Fig. 2. Bars 1-4 from the Cantata **Răscruce** ('Crossroad') for mezzosoprano and 5 woodwind players by Ştefan Niculescu*

In the conversation with György Ligeti at *Wien Modern* Festival Niculescu said that his heterophony is something between horizontal and vertical, which could be reduced neither on polyphony nor on homophony (Niculescu, Witt 2002, 42). The sonorous result is similar to some Ligetis works, but Ligeti used another technique, the micropolyphony (canons that are rhythmicaly shifted). The musical perception makes the difference between three possibilities given by the principle of the heterophony:

  – rarefied sonorous events, which are far away each other and which aren't perceived as a continuum;
  – detailed sonorous events, which are comprehensible, for they can be related to the previous and next events;
  – agglomerate sonorous events, which consist of many sonorities in a minimal unit time; they lose their individuality (Niculescu 1980, 174)

Niculescu unified the opposites through the heterophony. He took the idiom *coincidentia oppositorum* (coincidence of opposites) from the philosopher and theologian Nicolaus Cusanus. Within the heterophony there are many relations possible: unity–multiplicity, succesivity–simultaneity, general–individual, dependence–independence, continuity–discontinuity.

     In Niculescu's opinion the heterophony creates forms, similar to the polyphony that created the fugue or the homophony that created the lied form or the sonata form. This happened in his work *Heteromorphy* (1967) for orchestra. In this

work there is variability within the macroform as well within the microform. The 8 sections can be played in more succesivities. His model was the Western aleatoric principle, but by him it is determined by the heterophony that is itself aleatoric. The possible forms that may take this work are controlled by the composer through mathematics (he used for his works combinatoric analysis, linear algebra, analytic geometry, set theory, graph theory, informatics, logic, statistics). Heraclitus' philosophy with the unity of opposites influenced Niculescu too. In his *Aphorisms of Heraclitus* for choir a cappella for 20 solo voices the composer used 7 aphorisms. This work is a meditation of the relation unity-multiplicity and succession-concomitance. Another form which is created by the heterophony is the "synchrony". In the *Synchrony* for flute and percussion there are asynchrony-syncrony-asynchrony after the phenomenon of the heterophony.

In the *2. Symphony – Opus Dacicum* Niculescu tried to translate the architectonic structure of the Dacian sanctuary of Sarmizegetusa into the music: one of the 3 concentric circles has 6 pillars and 1 slab. This musically corresponds to a structure of 6 tones + 1 pedal tone. This structure goes through the whole circle of fifths. His *3. Symphony – Cantos* (1984) has a concerto character for he has a saxophone soloist. The title refers to the importance of the melody (this is also a characteristic of many Romanian composers, who wanted to follow Enescu) that derives from the Byzantine, folkloric, Gregorian or Extraeuropean tradition. Niculescu wanted with this work to have a harmony through Eastern and Western. It is diatonic and spectral, fact that showed his definitive leave of Western twelve-tone technique.

As other composers of his generation Ştefan Niculescu used the twelve-tone and the serial technique at the beginning, but after the discover of the heterophony he organized the musical material after mathematical criteria. The principle of heterophony brought him to the philosophy of Cusanus, where the opposites are unified.

3.3. Tiberiu Olah – a new conception about musical time and space

Tiberiu Olah developed an interesting concept of musical time and space having analysed Webern and Enescu. He noticed these two different composers had something in commune: there are hidden relations between the parameters and the instrumental groups. Their thinking is every strict, despite Webern's atonal works and Enescu's parlando-rubato rhythm.

In his study *Graphic Music or a New Conception about Time and Space. Observations about the preserial period of Webern* (1969) Olah analysed the *Bagatellen* for string quartet op. 9 of Webern. He discussed the instrumentation, the rhythm, the dynamic, the general ambitus. Within every parameter he found relations that he graphically illustrated. The graphic is the materializing of an

imaginary space. Olah believed that this imaginary space is involved as a new dimension in the musical performing. It moves in circle in a multi-dimensional space. The circles issued i.e. following unlinearly the repetition of a tone in a movement and in the whole work. In this way more layers of relations appear through three different rotations: the rotation of the whole work, the rotation of every movement and the rotation from the inner part of a movement.

Olah applied this concept to his compositions. For him a composition which has more movements can be performed by itself – Olah named this proceeding "autosuperposability" – in many ways: overlapping of a work with its variant prerecorded on a tape (*Harmonies IV*); the concomitant performing of the movements of a work (*Translations I*); the overlapping of two different works. Through this he wanted to escape from the time, the time being conserved in the memory. In this sense Olah composed *The Time of Memory*.

In the second study, *The polyheterophony of Enescu. O new method of organisation of the sonorous material* (Olah, Lupu 1982) Olah analysed *Vox maris* by Enescu and discovered hidden relations that constructed an imaginary space. This space is behind the real space, behind the sonorous result. Like in the study about Webern, he wrote about the dependence between the imaginary and the real space (Olah 1982, 13). He noticed in Enescu's heterophony more layers that are in a heterophonic relation to each other. For him there is a "heterophony of heterophonies" namely a "polyheterophony" (Olah 1982, 37).

His concept of space is evident through the grouping of the instruments. Olah was influenced by Constantin Brâncuşi's sculptures, so he composed the cycle *Brâncuşi*. With this work he wanted to "sculpture"the sound, to project parameters like melody, rhythm and colour into a space and time characteristic for the music (*Apud* Olah, Lupu, 236-237). The first work, *The Infinity Column*, is based on 3 tones. The diamonds of the column are illustrated through different sonorous densities, through static as well as dynamic groups (Olah and Lupu 1991, 243). The second piece of the cycle is *The Sonata for solo clarinet*, inspirated by Brâncuşi's *The Master Bird*. The bird was represented through the spacing melody. The third piece, *Space and Rhythm* (1964), was composed for about 100 percussion instruments divided into 3 groups. It was inspired by *The Egg* of Brâncuşi. The movement has here its birth, the durations have different velocities of a similar material and were metamorphosed (Olah, Lupu, 237). A tone is sent from a group to the other group or repeated in echo, so one has the impression of the space. The piece can be played by one percussionist, while the other two groups had been recorded on tape. In the fourth piece, *The Gate of Kiss*, which is the musical illustration of Brâncuşi's creation with the same title, the timbre became important. It is written for orchestra, whose string instruments formed a group and the brass instruments another group. The two groups are symmetrical. The percussion is divided into 5 groups. Its sonority is rough. The woodwind instruments have transparent sonorities. In the fifth piece, *The Table of* Silence, the material is divided

into 12 groups that correspond to the 12 stools of the sculpture. These groups are around a compact group of the woodwind instruments (Manolache, Lupu 247).

The idea of the autosuperposability means a circle form that a piece can take. That is valuable for other composers too, like Bernd Alois Zimmermann or Mauricio Kagel (*Transiciòn*). For Olah and Zimmermann spatialising the music means to escape to the running of the time.

Having as starting point Webern's and Enescu's works, as well as the importance of the relations through the parameters characteristic for the seriality, Olah created an interesting theory about time and space, dividing the instruments into groups that may be heard firstly separately and then simultaneously.

3.4. Myriam Marbe – the Fascination of the Ritual

At the beginning of her career Myriam Marbe strictly organized the material after mathematic principles, as did her colleagues, but she noticed that a system cannot assure the value of a work. As a consequence she wanted to liberate herself from any system and to create a new musical language. She discovered a certain fascination in the voice and in the words of the texts in the folklore rituals. She was interested in the old pre-Christian rituals, especially in the death ritual that is very old. There are specialized women, who have to improvise a lament, mourning for dead people. Thus the performance of a composition has to be for Marbe a ritual: not only are the music important, but also the text and the movements of the interpreters. The composer gave to the performer's precise indications, where the gesture played an important role, because of its ancient signification. This signification means the relation of the time limited human being to the absolute.

Marbe said about her *Ritual for the Thirst of the Earth* (1968) that the constructing elements were not more the tones, but the words. In the words there are also different pitches, sonorities, singing sounds, which don't derive from a mode or a row, but from the speech melody (Marbe, Gronemeyer 1991, 40). The text is about the tradition to call the rain in a dryness period. There are more customs for calling the rain. All are done by women or girls. The *Ritual for the Thirst of the Earth* is composed for 7 solo voices that can be doubled (14 voices) and percussion. The musicians have to improvise the music and the text after the indications of the composer. The text can be scanned or freely recited by a voice or more voices with repeated words or syllables. Some syllables can be distorted, others have a percussive effect. This gave an asynchronistic character. At certain moments the musicians have to cry, to applaud, to stamp their foot or to use the percussion:

Fig. 3. *Fragment from **Ritual pentru setea pământului** ('Ritual for the Thirst of the Earth') for 7 voices by Myriam Marbe*

The duration and the pitch are free, they are only suggested. However, there are moments when all participants have to be synchronised. These events are exactly notated. The movements of the interpreters are determined by the composer too. Marbe said:

> "The work mustn't be viewed as a pure musical work, but as a scenic whole, still more, as a ritual. For this purpose nothing of the scene arrangement, clothing or behaviour of the soloists has to remember to a concert" (Marbe 1968, 40).

Marbe said that she received another time feeling studying Enescu (she collaborated as Niculescu to Enescu's monography). Therefore she liberated the rhythm and the form. The aleatorism is not only her reaction to the serialism, but also the desire to stimulate the creativity of the interpreters, as it occurs in the folklore.

Further Marbe tried to materialize abstract ideas. The tones of a row don't satisfy her, so she came again to words and composed *Jocus secunduns* (1969) for violin, clarinet, viola, cello, piano, percussion, a small vocal group and tape (ad libitum) after the text of Ion Barbu. The title is the title of a volume of Barbu. He extracted more and more an idea and gave Marbe the idea to abstract musically a word. The piece begins with a word without semantic meaning – DATITIRIDAT – from a folkloric children song, with time remaining from this word only the rhythm of the syllables; afterwards remained only two tones from this rhythm. At the end she removed the rhythm and only the two sounds remained. Always one removed something and appeared something else (Gronemayer 1991, 43).

In *The Inevitably Time* Marbe wanted to experiment with the influence of a sonority on other sonority. There are chords that were bombed with points and splintered until they got points too. Besides points there are lines. Grouping the points she got clusters. From the clusters she wanted to obtain chords that means bombing the clusters. How we have seen, Marbe had for this piece a spatial concept that she wanted to translate into music (The spatial component was present by Vieru and Olah too). She wanted to produce holes in the music. These are possible if there is a frequency band with a continuous tone like a roar or a murmur. The band can be interrupted through holes. The instruments that may participate are arbitrary. This is for her the highest abstraction. The piece would sound differerently in any epoch. It depends on what a chord means in that epoch.

Avoiding the strictness of the serialism, within each sound has to be precisely determined; Marbe used words instead of sounds, which she took from the folklore texts, especially from the rituals. The improvisation, present in the folklore, helped her to eliberate herself from the rules of a system. Instead of this she received inspiration from extramusical domains i.e. from the philosophy or architecture.

3.5. Aurel Stroe – creating a "Morphogenetic Music" with different intonation systems

Aurel Stroe created the first music computer program in Romania having as a starting point a project within he wanted to integrate beside music architecture and colours. His desire was to construct a well with music and colours, like an "installation" today. He needed for this just one structure to unify these domains. Therefore he came to the mathematics and created the computer programme that he named "Musgener" (Stroe 1970, 9). After this he renounced the installation, but created with the program some compositions. His thinking process was reflected in his study "Compositions and classes of compositions" (1970-1971). A class of compositions is a model, an algorithm, which allows the creation of a certain number of similar compositions. One part of the program gave him the possibility to

exactly determine the durations and the instruments, the other part the pitches and the dynamics. With the program he could do aleatoric as well as serial music. Characteristic for his aleatoric pieces are the "multimobiles"– small compositions whose order can be chosen from the interpreter. Stroe used multimobiles for the first time in his clarinet concerto (1974-1975). Afterwards they were constant in his work:

Fig. 4. *8 melodies of the 1st multimobile in the violin of the **Clarinet Concerto** by Aurel Stroe*

Like other colleagues, Stroe was interested in Asian folkloric cultures. He researches the intervals of the Indian, Chinese, Indonesian modes and compared them each other and these with the European temperated system. As point of reference he had the natural harmonic scale. He noticed microtonal differences (in cent) between the same interval in a culture and in other culture. The higher the interval of the natural scale is, the smaller and more microtonal is it and the gap between the systems bigger. Not only the mathematical rapports are different, but also the disposition that one interval creates. An interval has a meaning in one culture and another meaning in other culture (Szilágyi 2013, 142). Stroe thought that one can not use two different intonation systems in the same work without to put its unity at risk. This means that it loses its identity and it becomes something else (Stroe 1987, 42). Stroe was interested in the process of construction, destruction and reconstruction of a musical structure. His works begin with a clear structure, but in

time this will be modified through different intonation systems, styles, genres, compositor techniques. This may generate breaks within the work and its destruction. This was Stroe's intention, because he was inspired by the morphogenetic theory of the mathematician René Thom. Thom developed at the end of the 1960s the catastrophe theory, which he applied as morphogenesis in the biology: an unexpected event in the evolution of a species that can bring modifications and junctions. The morphogenetic theory may be applied also for a system within a local dynamic creates discontinuity, breaks with repercussion on the whole system that can lead to the catastrophe (Thom 1972, 23). Stroe wanted to create breaks in his music and named his music "morphogenetic music". In the clarinet concerto the multimobiles, that consist of fragments from Bartók melodies, were transformed. The transformations are obviously on the form, tempo and dynamics parameters. In the second opera of his Trilogy *Oresteia – The Choephores* – there are two ways: Orestes' way and the way of the trombone. Orestes begins to sing in a Chinese mode, then (in the crucial moment when Orestes decided to commit the matricide) he passes to the Indian mode. The trombone begins with the natural harmonics, then passes to the 12 tempered tones (Stroe 1983, 43). Stroe believed that at the beginning the music was pentatonic (like the Chinese music), because there is pentatony in many different musical folklore cultures. At a certain point every culture evolved independently, that means that every music culture developed others modes with other mathematical relations. Stroe wanted to show this "history"in his opera. In the case of the trombone, it evolved technically, from a natural instrument to the trombone with valve, which can play in every tonality.

Stroe was interested in the mathematical relations through the modes of different cultures, comparing them with the temperated system and relating all these to the natural harmonic scale. The use of all these intonation systems had the aim of creating a break into the work, a morphogenetic music work, in order to oppose the classical traditional model of work, which is based on structural unity.

3.6. Cornel Ţăranu – the variation principle at the level of all the parameters

Cornel Ţăranu took the variation principle from Enescu (he knows Enescu's work very well for he completed some pieces of his) and the Second Viennese School, translating it to all parameters. The material is the twelve tones, which he presents gradually, from chromatic cells until he arrived to the chromatic total, forming a cluster. The tones of the cluster are then permutated in every variation, like the tones of an original row. Often one tone of a cluster is heard in a higher or lower register giving the impression of space. Like other composers he works with mini-modes, but with the chromatic ones. He works with a reduced material and therefore he uses proceedings as transposition of a cell, adding one or more tones, melodic or

rhythmic changes, spatializing of the tones in other octave (that I have already mentioned), inversion, retrogration, retrogradation of the inversion. The rubato rhythm that is also present in the folklore and Enescu's music can be heard and viewed in his scores being free notated, even in the metrum. An aspect that may have had Bartók as model is the ostinato, an obstinate repetion which gives vitality to Ţăranu's music. He has also a sense of the colour: he uses a fine instrumentation. The reason for this is that he has had a good experience with his Ensemble *Ars Nova*, which he founded in 1968 and which he is still conducting. As Niculescu, Ţăranu used all the four syntaxes in his pieces: heterophony, polyphony, homophony and monody. Here may be added the ison – a long held tone that accompanies a melody –, which many Romanian composers i.e. Niculescu took from the Byzantine music. Another characteristic for his style is the treatment of the soloist or choir voices in a similar way as the instruments.

In his cantatas or symphonies one can see a constant movement. They are dialogues between different compartments of instruments. Even if the instruments sustain a tone, this has an inner dynamic through a triller, a vibrato or an ostinato effect. In *Cortège in memoriam Avram Iancu* (1973) there are short phrases that begin and end with instrumental effects. A phrase corresponds to one verse. After the end of a phrase and the begin of the next phrase there is a breathing that gives an impression of being natural. There is a similarity with Olah: same sounds are played by other instrumental group so that one creates a space. By Ţăranu there are often the same sounds, but rhythmically and timbrally changed. The interval thinking is typical for the twelve-tone music: in this piece the minor and major second, the minor third and the major sixth are important intervals that appear frequently in different contexts. Like in the Second Viennese School the tones of a (chromatic) row are heard horizontaly as melody and verticaly as an chord or cluster: e.g. in the fourth section the choir voices are polyphonically led until they form a chord that one can view like an multivocal ison, this will be held by strings, while the brass, and woodwind instruments, harp, piano or vibraphone play heterophonicaly, polyphonically or homophonicaly some tones of the ison. Even there are the same tones; there are always new effects, new rhythmic variations, and new order of the tones in the chord that splits it up or new syntax.

Cornel Ţăranu did a synthesis between more Romanian traditional elements like variation, heterophony, rubato rhythm and new Western elements like chromatic total, cluster, horizontal and vertical as well as interval thinking.

Fig. 4. *Fragment from the Cantata **Cortège** by Cornel Țăranu*

4. Old and New. Conclusions

How we have seen, the avantgardists had the desire to create a new Romanian music, epurating it from national emblems and conserving only the pure essence of the authentic folklore, using proceedings based on mathematics that were alternatives to

those developed in Western. Mathematics and the ancestral folklore gave them the possibilities to turn back to the music origins and finally they arrived at some principles that are valable not only in the music, but in some others domains as philosophy, science, art, like time, space or the contrast unity–variety. They wanted to involve the reality into the music. What is new is the applying of a mathematical model in the music. However, to put music beside mathematics is old, since Antiquity and Middle Ages, when music was regarded as a science, such as arithmetic, geometry and astronomy. All these belong to *quadrivium* and are based on numbers.

A commun factor between mathematics and folklore, which maybe the Romanian composers noticed, is the simplifying of the reality in order to explain it. While mathematics uses for this numbers, the folklore uses symbols, images, myths, legends. Principles as modality, heterophony, variation are not only musical, they can be found in the reality too or can reach other philosophical categories.

Anatol Vieru thought that our hearing is modal, because the modality can be found in more zones of the globe and Aurel Stroe believed that the pentatonic mode was the originary mode, from it issued the other scales, because there is pentatonic not only in China, but also in many different and independently developed music cultures. Ştefan Niculescu saw the heterophony as a natural phenomenon – the delta of a river or the form of the vibratining air in a tube with nodes and antinodes. Tiberiu Olah created polyheterophonies through autosuperposability, forming circles that indicated the cyclic time which is characteristic to the rituals. Myriam Marbe took from the ritual the force of the word that has the aim to lie the human being to the transcendental world. The morphogenetic theory that interested Stroe can be applied to beings as well as to things. The principle of developing, transforming, destroying and regenerating is always valuable. The variation principle that uses Cornel Ţăranu is, like the repetition, one of the principles that is based on our existence.

Some musical achievements can be applied to other domains, because of their generality. In this sense Solomon Marcus wrote about Vieru's modal theory:

> "If the validation of the solutions, concerning the musical problems, was successfully carried out, mathematicians find in them many suggestions for certain mathematical solutions placed in a more general framework, completely emptied of their musical significance and, at the same time, correlated with the major structures of modern mathematics"(Marcus in Vieru 1993, 147-148).

Following George Enescu, the Romanian avantgarde composers of the second half of the 20th century brought the music into the line with the Western one, coming with original solutions and techniques, taking ideas from the folklore and mathematics, in a time of many privations like that of the Communist era. They create a composition 'school' as composers and teachers, forming the next generations of composers. Here I should mention that Myriam Marbe taught and encouraged a lot of female composers, who have made an international career. It would be interesting to write about the next generation of composers, but my aim was to limit this study to the avant-garde generation, also named "the golden generation".

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Music therapy and the PERMA model

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Abstract: *Efficient health system consists of the PERMA model, built on the following aspects: positive emotion (P), engagement (E), relationships (R), meaning (M) and accomplishment (A). Increasing psychological welfare remains a challenging subject for scientists. It was recently found in literature that a paradigmatic example or model of human well-being prove and show all the above aspects. "A perspective neuroscientific therapy Musical" by Stefan Koelsch suggests that music therapy can present reactions that increase psychological health and individuals" so it is believable that engaging music in daily life and into therapy can positively provide an optimal living life with considerable psychological welfare.*

Key-words: *PERMA, music therapy, psychological well-being.*

1. Introduction

Music therapy can have impact on the human-being and it improves psychological health and the well-being of individuals. The therapeutic effects of music are usually due to improving attention, emotions, apprehension, thinking, behavior, communication and other processes through musical activity (Koelsch 2009, 307).

There can be found research in the recent literature on music therapy. This offers practical support for the therapeutic aspect related to musical activities. Music therapy is considered to be an element that contributes in a positive way to increase the psychological aspect of the individual and is a reasonable subject that deserves strong investigation. Research in music therapy has been integrated in the aspects of the PERMA model, in what concerns positive psychology and the benefits of musical work. They contribute in a positive way to a better life, with improved psychological well-being. This article debates the psychology of music based on existing literature on music therapy by reviewing recent studies on excellent

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physiological conditions and improving them by practicing music therapy. This analysis begins with the examination of recent literature on music psychology and the significance of music therapy on people's health, with better psychological well-being. The purpose of this article is to clarify how music can be useful in creating positive emotions and positive welfare.

2. Research on the PERMA model

In his study "Positive psychology and positive interventions", Martin Seligman writes about a very important topic, that concerns many disciplines, such as pharmacology, psychotherapy and music, in order to result operations that produce health. The improvement of this positive psychology is based on the idea of "welfare" and tries to flourish interventions that achieve the goals of the PERMA components: positive emotion, engagement, relationships, meaning and accomplishment (Fig. 1).
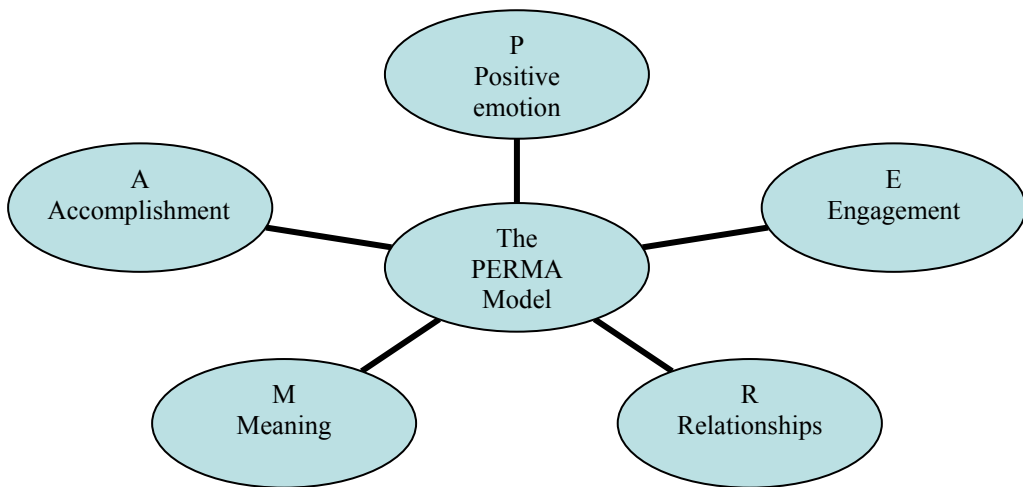

Fig. 1. *The PERMA model*

The subject of what represents human improvement or psychological welfare remained an issue of long debate and continued among clinicians and scientists. In the recent literature it is discussed the holistic case of psychological welfare that should illustrate all five factors listed above.

The PERMA model was developed by the psychologist Martin Seligman especially in his book "Flourish", in 2011 (Seligman, 2011). There are two other recent studies published recently. T. Rashid wrote about how psychological welfare can be improved, under surveillance of professional therapists and clinicians. T. Rashid started from the concept of „well-being" (Rashid, 2014) and included positive emotion, engagement, positive relationships, meaning and achievement (PERMA) in a therapy for children and teenagers. T. Noble and H. McGrath implemented the PERMA model into a new program of positive education, aimed at encouraging children to develop social competence and emotional, including these five elements of the PERMA model (Noble 2008, 127).

This scientific approach for investigating the human mind and its aspects, by investigating its common features, is an encouraging. There are being adopted many theories of literature on music in order to investigate if musical therapy can provide a flourishing life, with best psychological welfare (Seligman, 2009).

The British Association for Performing Arts Medicine leaded a study on a major number of musicians (n = 1050) and found that almost 50% of them had problems resulting from inadequate techniques and procedures that included excessive practice.

3. The major role of positive emotions

Positive emotions are very helpful when it comes to well-being. In „Building a neuroscience of pleasure and well-being", K. Berridge and M. Kringelbach claimed that this state is achieved by this two aspects: the hedonic part – the pleasure and the eudaimonism – reaction and connection in life (Berridge, 2011). Welfare does not result only from one field, but from an interaction between appreciation and social links.

The idea of sound and music can have major impact for people. There is an amazing ability to stimulate different emotions induced by equipment for analyzing information at various levels of the human brain, using isolated data to influence future manner of conducting the individual himself.

P. Juslin writes in his studies about the major role of positive emotions, which are an enlargement of this process of perception (Juslin 2008, 534). This permits clinicians to identify and locate an object and also the possible consequences.

S. Roffey recently studied this field of music psychology "Introduction to positive relationships" (Roffey 2011, 17). Through music there are required

different types of training, which boost the benefits of various processes. These project new experiences with a complex character.

A. Van Goethem and J. Sloboda claimed that music might be used to adjust conditions of participants (n = 50). They realised that music has a major role in creating happiness and welfare (Goethem 2011, 241). Also, the results consisted in the idea that listening to music repeatedly used will conduct to attitude and body improvements with a high level of success. There is used a unique range of objectives and strategies such as introspection.

B. Fredrickson used music therapy to create positive emotions and to treat patients diagnosed with chronic pain. He claimed that music has an amazing impact and it has a quick action on emotions (Fredrickson 2006, 62). It has also the ability to get and change the intensity and the type of emotions, such as happiness, sadness, anxiety, anger, disgust and many others.

Musical activities have a very important role in improving health and they can help in generating emotions and positive feelings and can contribute to psychological well-being.

Positive relationships are considered by clinicians as a major element of psychological welfare. Well-being is induced by the five fields of the PERMA model.

Having a goal and sense is vital to create a life of happiness and accomplishment. Finding the meaning of life, through different activities such as playing an instrument or listening to music, gives people a goal for their daily life. Fulfillment in life is major to increase the level of life and to make people flourish.

4. Conclusion

Every good thing comes with moderation so not every type and quantity of music therapy is positive to the psychological welfare. As an action involves the exercise of the body and the mind, music practice seen as therapy can be performed in an incorrect manner or in a disproportionate measure. There are psychosomatic symptoms include anxiety that occur and can be associated with performance and injuries appearing from defective techniques for their practice – deficient posture and weak physical condition, as they were described by G. Kreutz and J. Avey (Kreutz, 2008; Avey 2011, 89).

Researchers have suggested that music therapy participants should maximize the benefits and minimize potential injuries that come when they practice music.

The PERMA model can be achieved through music therapy and participants are encouraged to pay attention to posture, to the amount of time for heating, in order to have great results in this experience.

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Structure, style et interprétation en *Paukenmesse* de Joseph Haydn

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Résumé: *La présente recherche propose une approche analytique, de la perspective structurelle et stylistique, de l'une des plus connues œuvres religieuses appartenant au compositeur Joseph Haydn, à savoir Paukenmesse. Je m'approche premièrement d'une analyse syntactique succincte – mise en évidence par ses déterminations sémantiques – et depuis j'inclus et accorde toutes les perceptions qui en résultent, dans le but de trouver les rapports sonores adéquats dans la succession de répétitions et dans le concert.*

Mots-clés : *Paukenmesse (Messe aux timbales), Haydn, classicisme, messe, style, structure, interprétation*

1. Introduction

La messe no.10 en Do majeur (Hob. XXII:9) est connue dans le monde de la musique sous deux dénominations, chaque expliquant quelque chose sur le mode dans lequel on devait déduire et comprendre son contenu. La dénomination communiquée par les chercheurs et les musicologues est celle de *Paukenmesse* (grâce à une cadence solo sortie des usances stylistiques du temps – attribuée aux timbales en *Agnus Dei*). Le fonds et la charge de cette musique – qui ont suscité des interprétations significatives de son message – sont parfois enracinées dans le titre originaire, gravé par Haydn sur le frontispice de l'œuvre. C'est la *Missa in tempore belli* (*La messe en temps de guerre*) – tel qu'il résulte du manuscrit autographe.

2. Histoire

L'histoire de cette messe pulse au-delà du titre – et je crois qu'on connaît bien ce détail. Étant écrite à Eisenstadt en 1796, la même année avec *Heiligmesse*, la musique de la messe en *tempore belli* apparaît dans une période où les frontières et l'intégrité de l'Autriche étaient menacées par les rivaux suisses, italiens et français. Cette raison assurerait une première base pour la connotation de son caractère

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martial (existant spécialement en *Benedictus* et *Agnus Dei*) – même si dans son texte littéraire on ne trouve pas des références liées d'aucune thématisassions historique. De cette perspective, je ne crois pas que l'idée de connecter la substance de cette messe avec un certain moment historique pourrait être entièrement faisable, mais plutôt avec une pure inscription dans le son d'un contenu liturgique. Cette référence est consolidée par des recherches qui ont établi la raison conformément à laquelle le compositeur a conçu cette œuvre en accord avec son adhérence aux instances/préceptes religieux.

Il semble que *Missa in tempore belli* a été réalisée comme offrande apportée à l'ordre piariste[2] – une congrégation de clercs catholiques de Vienne du XVIIIe siècle ayant la paroisse à Josefstadt[3]. Certains moments de la vie de cet ordre sont édificateurs pour la promotion et la fonctionnalité de la musique de ce temps-là. Nous apprenons que Mozart et sa famille ont été présents à la canonisation du fondateur de l'ordre, en octobre 1767, et justement alors, à l'âge de 12 ans, il a composé pour les moines piaristes le célèbre *Veni sancte spiritus* KV 47. Cette attestation sera retrouvée aussi plus loin, dans l'existence artistique de Haydn – quand les mêmes moines lui ont demandé une œuvre dans l'honneur d'un certain Josef von Hofmann (le fils d'un bureaucrate renommé au sein du ministère de la guerre). Pour cette occasion, en décembre 1796, *Paukenmesse* a été finalisée et exécutée de manière festive, chef d'orchestre étant même le compositeur (Demaree & Moses 2008, 441).

Un point d'interrogation est encore maintenu sur un fait : si cette messe a été finalisée la dernière, ou *Heiligmesse*? La grande majorité des chercheurs ont convenu sur une réponse de compromis à cette ambiguïté: l'énumération chronologique de celles deux messes est faite selon la date de la première.[4]

3. Une possible vision structurelle

Je considère que la vision artistique de Haydn est celle qui doit être actualisée, découverte. Une concordance subtile, surgie entre le genre de la messe et symphonie est souvent remarquée dans l'essai de comprendre ces genres tant importants. Au sein d'un tome dédié aux symphonies du compositeur – dans lequel on démontre de manière superflue la pleine connaissance de son style– Robbins Landon lance l'idée que (conformément à ses caractéristiques), les dernières six messes représentent une

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[2] A été établie à Rome en 1597 (lat. *Ordo Clericorum Regularium Pauperum Matris Dei Scholarum Piarum*); est un ordre des moines romano-catholiques dont le but éducatif était de type universaliste, strictement religieux.

[3] Une banlieue de la Vienne de ce temps-la, reconnaissable au présent dans le périmètre de la mairie centrale et de l'église *Maria Treu*.

[4] Même si composées la même année (1796), *Heiligmesse* a été exécutée à Eisenstadt, le 11 septembre 1796, et Paukenmesse aura la première une année plus tard, le 29 septembre 1797.

articulation synthétique de la fonctionnalité de la forme classique; il met aussi en évidence que « dans la profondeur de leur construction, les dernières six messes de Haydn sont de véritables symphonies pour voix et orchestre" (Landon 1963, 596). En ce sens – de l'appréciation de la maîtrise du compositeur de jumeler les voix avec les instruments – le chercheur Martin Chusid se positionne identiquement avec Robbins. Ils remarquent - spécialement dans le déroulement dramaturgique (mais aussi dans leur accomplissement formel) – qu'enfin, chaque messe représente un cycle de *trois symphonies vocales* (Chusid 1970, 125); ainsi, cela signifiera que, par l'interpolation de quelques chansons appartenant au rituel religieux occasionnel (*proprium missa*), le typique habituel (*ordinarium*) pourra être divisé en trois grandes sections:

     1) *Kyrie* et *Gloria*;

     2) *Credo*;

     3) *Sanctus*, *Benedictus* et *Agnus* (consultez le Tableau 1).

     La conjugaison de ces deux genres est ainsi retrouvé aussi en *Paukenmesse*, la dimension formelle et celle fonctionnelle fondant, offrant de vie à un alliage sémantique supérieur (Tableau 1).

<center>La structure de l'entier *Paukenmesse*   Tableau 1</center>

Sect.	No.	Dénomination	Tempo/No. mesure	Mesure	Tonalité
S 1	I	*KYRIE*	Largo (10 m.) – Allegro moderato (83 m.)	4/4 4/4	Do – do → V Do
	II	*GLORIA*	Vivace (124 m.)	3/4	Do
	III	*Qui tollis*	Adagio (71 m.)	2/2	La – la
	IV	*Quoniam*	Allegro-piu stretto (102 m.)	3/4	Do
S 2	I	*CREDO*	Allegro (33 m.)	4/4	Do
	II	*Et incarnatus*	Adagio (60 m.)	3/4	Do
	III	*Et resurrexit*	Allegro (91 m.)	3/4	Do – la → V
	IV	*Et vitam venturi*	Vivace (128 m.)	2/2	Do
S 3	I	*SANCTUS* *Pleni sunt*	Adagio (13 m.) Allegro con spirito (25 m.)	4/4 4/4	Do → V do – Do
	II	*BENEDICTUS*	Andante (102 m.)	6/8	do – Do
	III	*AGNUS DEI*	Adagio (102 m.)	3/4	Fa – Do → V
	IV	*Dona nobis*	Allegro con spirito-piu presto (102 m.)	3/4	Do

4. Analyse stylistique-interprétative

4.1. « Kyrie »

Un plein soutien structurel, né d'un équilibre formel difficilement à secouer, est détectable en *Kyrie* – la première section qui incite invariablement à la réception des mystères de la messe. Au-delà du symbole, l'unité entre la forme et le fonds porte en permanence avec soi le signe tonique du classicisme.

La configuration de la section est binaire sous l'aspect de l'idée de contraste; L'introduction: *Largo*, est seulement un premier reflet du contenu déroulé, s'entrainant depuis dans la construction un *Allegro de sonate* avec ses ancres structurales et le caractère spécifique, dynamiseur.

L'empreinte architecturale de la partie a une organicité sous-comprise ; cela este plutôt circonscrite à la typologie caractérielle de l'*Allegro* de sonate du concert instrumental classique, que de celle du modèle plus abstrait, imposé par l'*Allegro* de sonate du genre avec le même nom.

Après la brève introduction de 10 mesures (*Largo*), la voix soliste du soprano présente le matériel thématique[5] dans la tonalité Do majeur. Comme nous pouvons facilement distinguer, on retrouve des méthodes semblables de construction dans la configuration de toutes ces graves introductions de la messe. Le rythme pointu est relevant ici, requis en *piano* – qui imprime seulement partiellement la force et la majesté conçues pour une cérémonie fastueuse. Il semble que nous assistons ici à une forme mystérieuse, qui avait commencé beaucoup plus avant en *forte*…

Allegro-moderato est la partie suivante, manifestant une réaction dans l'organisation du matériel sonore comparativement avec *Largo*. Le compositeur reste conséquemment en *Allegro-moderato* dans la perpétuation de la petite nuance: *piano*. La voix de la soprane soliste expose le thème, renforcée par les violines I. Le groupe instrumental choisi est restreint (sextet). L'interprète doit préserver la dimension camérale conçue ici par l'auteur, le caractère chantable. L'aspect de la construction de la phrase doit être eu en vue, même en dépit de l'absence de la densité ou des intensités grandes (forte). La première raison (antécédente) maintient son point culminant pour sa fin, et son conséquent commence par un point culminant - sensiblement intensifié par comparaison avec le précédent.

Haydn établit des moments presque géométriques de respiration de la forme d'ensemble, en l'investissant avec des poids de tensionalité, avec des flux de connexion entre les solistes vocaux et le choir, entre les moments du tutti orchestral et ceux caméraux. La syntaxe prépondérante est la polyphonie imitative qui alterne (aux écarts, sur certains noyaux structuraux) avec l'accompagnement homophone.

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[5] Dans le déroulement structurel du concert, ce rôle est confié à l'orchestre et pas au soliste/au groupe solistique (concertino).

Le leitmotiv textuel reste circonscrit (de manière inhabituelle, d'un bout à l'autre du déroulement) à l'expression *Kyrie eleison*.

4.2. « Gloria »

L'abondance des éléments de vocabulaire commun *démocratisent* aussi dans ce cadre sonore la réception, la perception de la nouveauté du parcours structurel, l'assimilation du différent. Si nous essayerons la découverte de la configuration archétypale responsable pour tous les exemplaires qui appartiennent à la catégorie du *Gloria* (à voir aussi les autres travaux similaires avec *Paukenmesse*), nous accepterons que nous sommes les prisonniers du déterminant répétitif, stéréotype, celui d'une « passacaille » unifiant.

Conçue en mesure ternaire (*Vivace*), *Gloria* démontre une conformation évidemment angulaire des caractères, des syntaxes étalées dans le discours. L'arrangement formel de la partie, en Do majeur, reflète soit une organisation mosaïquée des sous-sections (en créant l'impression du piétinement des mêmes trajets), soit la disposition strophiques prédictible. L'entier du *Gloria* est représenté par 3 bras structuraux grands, différemment dimensionnés, mais strictes comme facture : *Gloria + Qui tollis + Quoniam*.

Qui tollis est particularisé par l'échange de l'angle de la contemplation, par une expression des rondeurs, par l'obtention d'un „écho" caractériel connecté à la profondeur et la substantialité du genre, du rituel (Demaree & Moses 2008, 462).

Le changement de l'instrumentation adhère à d'autres changements. Tonalité détachée du contexte des relations fonctionnelles immédiates, le La majeur offre un monde à part, une opposition envers le Do majeur, du pole avec lequel nous avons familiarisé. L'extension de l'espace harmonique dans la zone des quintets supérieurs détermine un nouvel rythme des affects, de nouvelles valences de l'oratoire sonore[6]. La relation entre le texte littéraire et l'imposition d'un autre gout harmonique évoque une nouvelle périodisation musicale, un autre consensus visant le formel (Gruber 1972, 168). La forme de cette ample configuration est tripartite.

Une autre perspective de l'engrainage formel détaché de la coulée temporelle d'ensemble est celle de l'accumulation motivationnelle sur le modèle de la même chaine séquentielle. Conformément au principe de la variation continuelle, nous assistons ainsi à une et même expression, avec des flexions morphologiques minimales.

La déclamation de la voix du violoncelle solo semble donner pouvoir rhétoriquement et métaphoriquement à l'expression de la nouvelle idée qui a été atteinte par l'extension tonale. Dans cette section, on introduit aussi les cors et une flute, personnages essentiels qui, avec une nostalgie propre, semble se consacrer à

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[6] Le concept appartient à la musicologie allemande, étant assimilé par la théorie de la rhétorique musicale et par celle visant les principes de figuration baroques.

un rituel. En cet *Adagio* les motifs des soufflantes en cuivre sont dissolus, nouvelles idées étant de cette manière déliées, insoupçonnées sources de sens poétiques.

La préférence de Haydn pour mono-thématisme est ici - comme dans d'autres sections - visible. Il évalue par l'unicité thématique la croissance baroque, imaginable dans son unité organique. Dans cette accumulation centripète, nous distinguons de même l'alternance des interventions des voix solo avec la compacité des partis vocaux et/ou instrumentaux. Alors que le thème principal est exprimé d'un point de vue sonore par mélismatique, pour l'accompagnement, on choisit une constante rythmique - qui assure un mouvement proche du silence. Le point culminant de la configuration apparait au choir, entre les mesures 170-171, sur un champ harmonique instable, homophonie déclenchée pendulant entre les tonalités do dièse mineur et sol dièse mineur. La forme se déroule sur le même moule monodique, étant fini en nuance de *piano*, dans la tonalité la mineur.

En *Quoniam* (*Allegro, 3/4*) nous remarquerons non seulement une spontanéité débordante de la voix homophone en tutti, mais aussi - comme celles du début de la partie–, certains éléments de définition du style baroque. Nous pouvons facilement appeler à la mémoire, pour la respective analogie, trouvant des points d'interférence avec l'architectonique motivationnelle des cordes, en *ascensio*, telle qu'elle apparaît dans les constructions des concerts de Brandebourg de Bach. Les principes de la dramatisation et de la dynamisation sont aussi présents, étant ceux qui confèrent une palette des contrastes, c'est-à-dire les moyens d'existence pour la « besonderen Ausdruck » de Haydn (Gruber 1972, 184). Le pole de la dynamique en *forte* est réactivé ici, les symboles antithétiques se constituant en *figures rhétoriques*. Les rapports dynamiques induisent certaines formules - stéréotype comme la relation de rapprochement - éloignement *forte-piano* (= la stéréophonie surgie de l'imitation, etc.), avec leur formulations correspondantes dans le plan sémantiques: la relation entre réel et imaginaire, entre objectivation et projection.

La forme configurée dans l'analyse est de facture ternaire, les sections (S1, S2, S3) étant contournées spécialement par l'engrenage tonal modulant. La forme est polarisée du foyer sémantique *Amen*; mais dans la deuxième section (mes. 225-242), la figuration de l'espace est revitalisée par l'exploitation de la locution *Cum Sancto Spiritu in Gloria Dei Patris, Amen*. L'intercalation du syntagme dans le périmètre du souffle rhétorique *Amen* est intensifié en échelons. L'intonation mélodique essaie le placement dans le contrepoids de celle instrumentale, rythmée.

Certain musicologues soutiennent que de la mesure 225 on retourne pratiquement - d'un point de vue caractériel - au moment *Vivace*, avec lequel commence *Gloria* (Demaree & Moses 2008, 467). Par cette raison, les chefs d'orchestre optent ici pour la prise du tempo fixé pour *Vivace* (la croche = 116). De la mesure 243 commence *coda* (respectivement le point culminant), couvrant un espace de 29 mesures. Les voix chorales répètent les cellules mélodiques en cascades, transmettant par une ascension dynamique le message liturgique. La prise en polyphonie d'une voix par une autre est réalisée par des variations rythmiques, la

soprane soliste étant le protagoniste principal du dernier souffle sonore. La cadence finale est concise, en Do majeur.

Le chef d'orchestre doit déterminer ici tant l'agogique par ensemble du mouvement, ainsi que les éléments de continuité, qui résultent des directions des voix, des contrastes dynamiques, dosages. Par suite, je propose le travail attentif sur des parties vocales et instrumentales, pour clarifier et assimiler sous l'aspect de l'expression comme devenir et accumulation informationnelle, l'entier donné structurel.

4.3. « Credo »

Quand nous mettons en circulation un système de signes ou de symboles tant riches en signaux, en évocations épistémologiques (comme nous faisons quand nous reflétons à… ou prononçons *le Credo*), nous voulons projeter la représentation de sa signification à une communication spéciale ou à une communication détachée d'un mouvement à part de conscience. Nous sommes souvent tentés à faire des spéculations ou des constatations comme celle que nous étions plus proche de la valeur informationnelle et émotionnelle offerte par la byzantinologie (respectivement la liturgie de l'espace géographique de l'est) *du Credo*, mais nous ne pouvons pas apprécier (statistiquement) comment on perçoit le message du *Credo* dans un espace culturel comme celui de l'ouest. Davantage, nous voulons contextualiser avec la plus grande rigueur le message de cette expression, de la perspective musicale de l'ouest, pour conscientiser avec quoi nous démarrons initialement comme donné sémantique et qu'est-ce que nous ajoutons depuis par la musique juxtaposée.

Nous avons fait cette connexion parce que je remarque - quand j'essaie à m'approcher la mie de la musique de Haydn devant moi – comment difficile est-il de clarifier quelles pourraient être les intuitions intellectuelles de l'auteur quand il a cherché à associer le lait motif du *Credo* – tant profond (par sa force de contrainte sémantique) - avec les parités du répertoire de signaux sonores « en Do majeur », extrêmement impropices à ce thème; je fait référence par suite à l'aire de possibilités, aux sélections syntactiques qui sont imposées par le système tonal-fonctionnel. Le reflet que nous voulons croitre en nous vraiment, conformément auquel nous aurons l'intuition - dans la musique réalisée par le grand compositeur viennois – de l'étalage d'une communication plus proche que possible de la relation avec l'icone biblique[7] et plus loin possible d'une expression sonore artisanale, est très difficile, même impossible.

Sous l'aspect de la distribution du contenu sémantique, *le Credo* est composé de 4 sous-parties: *Credo, Et incarnatus est, Et resurrexit* et *Et vitam venturi*.

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[7] Dans la manière dans laquelle la musique de nous Johann Sebastian Bach comprend.

La formule orchestrée, avec laquelle cette musique entre en scène, est similaire à celle de la *Kyrie*. En évaluant la prédilection du compositeur pour les instruments axés sur la prégnance de l'attaque et sur la précision dans l'émission du son (hautbois, fagot, trompètes), nous constatons l'induction d'une sémantique associée au geste impératif, mais nos de la tension intime de la prière *Credo*.

Par l'introduction instrumentale homophone avec la dimension d'un motif (mètre binaire = 4/4) – qui s'impose par un thème à caractère férié (en *forte*), on ramène dans notre mémoire la figure des suites pour l'orchestre de Haendel. Dans l'économie constructive du motif, la con-lucration des unités morphologiques ascendantes- descendantes entretiennent par des rapports des intervalles arpégés, consonants, accouplés avec des ornements et valeurs rythmiques courtes sur les temps faibles des mesures. La polyphonie des mesures 3-4 entre les voix de bas et ténor impose un flux chantable du discours – celui étant associé avec le set des impulsions syllabiques données par les rimes du verset respectif.

La forme de sonate avec *ritornello* déroule une constitution fréquemment rencontrée dans la musique de facture instrumentale. J'ai considéré comme étant un *ritornello* même l'initium homophone qui ouvre le flux sonore, sa frontière par rapport du reste marquant la différenciation claire entre structures. La fluidisation de l'harmonie par des modulations affirme des relations claires entre les tonalités, l'information de la morphologie générale se manifestant mais *non* sur ce palier, mais sur celui du mouvement (de la vitesse en déroulement), des personnages instrumentaux trouvés en dialogue, de la cinétique des voix accompagnantes (violines) or par des modulations de syntaxe offertes par le compartiment choral. L'abondance des éléments de construction impose de la part du chef d'orchestre la réalisation d'un ordre hiérarchique entre les plans de l'évolution sonore; il va se concentrer à trouver les points ou certaines structures « s'éteignent » sous aspect de la tension, pour que les autres avancent en sens opposé, en réalisant de cette manière une dialectique dynamique et une stratification convenable des événements discursives.

La résonance *du Credo* comme spectre des vastes significations - ou plus - la possibilité de leur sondage, peut être imaginée par le parcours d'un certain chemin dans le processus de création. *Et incarnatus* oriente, de cette manière, par de nouvelles combinaisons de couleur sonore, par une nouvelle inspiration, dans la consolidation de la vision liée par *Le Symbole de la Création*. L'amincissement de la conduite instrumentale implique l'amincissement de la perception, à savoir le raffinement de la volonté de refléter sur l'essence; le tempo et le caractère meut l'accent de l'artisanal de la postulation en *forte*, vers une subtile musique intérieure.

Adagio est le mouvement qui permet au cœur la pacification, la réadaptation de l'esprit avec la prospection nostalgique, l'accordage du tempérament avec l'ordre rituel et avec la divinité. Cet équilibre structurel est résulté d'un vide obtenu par transmutation spirituelle, par une alchimie; il suit de manière organique à toute

manifestation sonore liée plus du langage musical, que de celui liturgique (compare *Et incarnatus* avec la sous-section I du *Credo*).

Il y a une transparence idéale des lignes mélodiques qui ne se perturbent pas, qui respirent comme l'aveu; le rythme contourne le conduit avec rétention, pointant seulement les volutes du texte *Et incarnatus est, de Spiritu Sancto; ex Maria Virgine, et homo factus est*. La tonalité choisie est *do mineur*; l'atmosphère qu'elle provoque amplifie la réceptivité, le sens d'observation pour la configuration des états affectifs, le sentiment profond, créatif.

Et resurrexit déroule (comme la sous-section première du Credo) un commentaire concentré de point de vue sonore en *Allegro* – comme reflet de la même nécessité de diversification du mouvement (du tempo). L'état explicite résulté est affirmé par l'idée de contraste (sur laquelle les formes musicales classiques se plient). Cette section revient à la tonalité Do majeur; c'est aussi une raison de plus, pour compter la modulation en do mineur/Mi bémol comme une perspective d'évasion sensible de l'espace-axe imposé par la tonalité référentielle.

Le parallélisme avec d'autres parties constituantes (déjà exposées) se relèvent aussi cette-fois par l'instrumentation (les paramètres du formant des souffleurs se replie comme on sait). La dépendance du cadre temporel standard requiert un mouvement de conscience augmentée de la part de l'interprète; il doit objectiver le tempo en relation avec les parties qui précèdent ou succèdent le respectif déroulement. Le texte poétique (*Et resurrexit / tertia die / secundum Scripturas*) s'associe avec la scansion dans une homophonie distribuée par des phrases de quatre mesures, soutenue par les groupes vocaux-instrumentaux.

Et vitam venturi est la dernière sous-section liée osmotiquement par *Credo*. Par *mortuorum* (le dernier mot de *Et resurrexit*) entonné calmement, gravement, réflexivement, on va faire un passage inattendu vers la voix explosive de la nouvelle partie. *Et vitam venturi* rafraichisse le fluide expressif non seulement par une force dramatique appartenant à la densité sonore en soi, mais aussi par la solution harmonique fonctionnelle à laquelle il fait recours. Parce que la fin de la précédente énonciation s'est arrêtée sur la dominante de la tonalité la mineur, nous ne nous avons attendu que sa tonique suit. Il ne se passe pas de cette manière; on effectue un remplacement de fonctions harmoniques, le compositeur optant pour la tonique de la relative majeure de la tonalité affirmée (Do majeur). Ce système ingénieux, des remplacements, est un des secrets de la complexité du langage musical de la tonalité; les compositeurs classiques se sert dans une mesure considérable de ceci, pour s'imposer depuis par l'extrême applicabilité dans la pensée des romantiques.

Et vitam venturi est une fugue à rôle de synthèse, composée de cinq sections et une coda (consultez le Tableau II.10). Cette forme syntactique d'expression rompt la redondance crée jusqu'au présent par l'entière architectonique de la messe. Le déclanchement d'une telle source informationnelle (analogue avec celui dela

possible maïeutique[8] socratique) ne déroule pas ici comme une conséquence exclusive de la richesse d'un langage considéré, mais spécialement du degré de nouveauté contenu par ceci rapporté à un certain contexte. La contextualisation même de cette fugue naît la richesse, et c'est elle aussi qui rompt la redondance à laquelle j'ai commencé à faire allusion jusqu'à l'apparition de cet événement componistique. Le schéma de la forme est non-usuel; parmi les cinq sections, la deuxième et la quatrième sont destinées aux solistes.

La cyclisation de la figuration générale sonore est alerte: *Vivace* (alla brève), la demie=106. On peut observer le rythme cinétique distribué aux éléments successifs de construction; j'ai en vue l'image de l'enchaînement créé par la superposition des voix expositoires de la base vers la cime de la registration (Bas-Ténor-Alto-Soprane); le contre-sujet apparaît pour la première foi au soprane, pour que depuis délivrer l'estafette aux altistes, aux ténors et (pas dernièrement) à la voix grave de bas. Le contre-point libre - disposé à l'Ière et IIème violine - est le vêtement sonore qui franchit (par une chaîne de mouvements mélodiques-rythmiques courtes) le fil du temps, en assurant l'unité de sentiment de la forme irréversible.

Ce final, de la force du son pluriel et des forces intérieures cumulées, semble récupérer le temps et l'espace axiologique du *Credo* dans sa plénitude - comme substantialité et conscience de la Divinité - en projetant une intuition du sentiment plénier en chaque de nous. Le chef d'orchestre doit penser ici non seulement au climax du *Credo* (les quatre institutions de ceci), mais aussi le maximum de tension sémantique générale, de l'entière messe. L'intuition cinétique et la réalisation de l'unité de cette voute (concentrée en *Et vitam venturi*) se réalise par la discipline personnelle par rapport au donné de la partition, ainsi que par la contextualisation de la conscience des actants (Golcea 2006, 151).

4.4. « Sanctus »

En 1812, Giuseppe Carpani décrivait le mariage de l'éloquence musicale avec la discipline de la rhétorique dans la création de Haydn: « Sa musique […] est un vrai arsenal dans les mains d'un oratoire, couvrant un spectre large avec ce qui pouvait exister dans la théorie actuelle de la musique. […]. Seulement dans la musique instrumentale le maestro est capable d'être oratoire, dans la musique vocale, il ne fait que traduire le discours d'un poète dans le langage musical; de cette manière, il ne peut pas, ou il est interdit d'être plus qu'un traducteur, imitateur ou paraphraseur" (Beghin 1997, 205). Par suite, il serait intéressant à savoir qui est le seuil entre

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[8] Méthode de déduction logique que Socrate utilisait dans ses dialogues, pour mettre en lumière (par une chaîne de questions/réponses) la vérité ou le faux des connaissances que ses interlocuteurs avaient dans la tête

intelligibilité et convention, au moment où on parle sur l'expression disséminée entre texte et son musical.

Les critères d'optimisation de l'éligibilité (accentués sur un spécifique) sont si vagues que le lecteur considère que le discours, tel qu'il est conçu, transmet un message complet et vrai. Mais ce n'est pas du tout ainsi. Même dans cette partie, en *Sanctus*, l'attracteur musical (tonal-fonctionnel est tant présent, qu'il prend comme dans une toile d'araignée (ou comme dans un delta) beaucoup de genres du style classique (parmi les plus différents).

Une approche moderne de l'idiome de Haydn, plié sur la configuration de cette partie, pourrait être celle de détacher tous les raisonnements possibles (vrai/faux/conclusion) impliqués par la musique avec texte.

Il est bien connu le fait que, en contemporanéité, l'analyse du langage musical s'est déplacée de la grammaticalité simple vers l'espace de la rhétorique. Ainsi, non seulement l'analyse de l'enchaînement des structures induit une information; pour l'interprète, une cumulation des fonctions analytiques ouvre vers des significations plus larges. Le processus rhétorique peut être suivi avec minutie, tel qu'il puisse relever les extensions impliquées du thématisme, les horizons d'idées pas énoncés encore dans le texte soumis à l'analyse, de nouvelles dimensions expressives. De cette manière, une catégorie de formulations rhétoriques comme l'inventio, dispositio, elocutio, memoria, pronuntiatio (actio) deviennent un modus vivendi pour l'interprète passionné (Beghin 1997, 202).

La deuxième section du mouvement, *Allegro con spirito*, représente un geste spontané, dans lequel on natte une certaine innocence du déroulement instrumental avec reprises homophones (qui prétendent un certain climat de la rigidité impliquée par le texte). La composition d'une fiche des affects, avec hiérarchies et correspondances entre la configuration macrostructurale du mouvement et l'évolution de chaque microstructure sous l'aspect des considérations rhétoriques, fait partie de mon système de travail. De cette manière, la division et puis la traduction des éléments morphosyntaxiques en unités sémantiques distinctes comme *periphrasis*, *reduplicatio*, *anadiplosis*, *disputatio*, *ratiocinatio* sont des instruments sures, qui peuvent relever les valences de la symbolique encodée dans le concrète sonore de la messe de Haydn.

4.5. « Benedictus »

Haydn change dans cette partie l'imperturbable majeur en mineur, l'implacable *Adagio* en *Andante*, fluidisant - comme un certain poids (du rythme de sicilienne) - l'ambiance sonore justement quittée (la section *Allegro con spirito* de *Sanctus* ne s'impose que comme fragment-tampon entre les deux invocations quasi-lentes).

D'ailleurs, l'insinuation d'une danse dans la mesure de 6/8 adhère à un arioso, par une répétitivité dialoguante; il ne surprend ici aussi une page camérale en *piano*, sans chanteurs, seulement avec instruments. Selon certains auteurs (Demaree *&*

Moses 2008, 483), ce mètre affirme - comme une moto - les éléments structuraux qui se retrouvent fréquemment dans *Gloria* ou *Credo*. Une certaine « chorégraphie » (si on parle du caractère dansant) peut être distinguée parmi les lignes justement depuis les premières figures mélodiques. La composition de l'assemblée invite la juxtaposition des caractères deux par deux, la choir attendant une bonne partie du temps déroulé, en *tacet*.

Le tempo que le chef d'orchestre doit adopter ici dépend d'un jugement de gout; par rapport *Adagio* (la croche = 54), cet *Andante* devrait être gradé autour de la croche à point = 62. L'organicité du discours (voir la première phrase) est interrompue par un développement par élimination de l'élément chantable. La spontanéité se remarque ici aussi: la fragmentation de la continuité est accompagnée par l'accentuation des sous-divisions des parties faibles de temps (*fz*). La pédante de l'orchestration de l'auteur se remarque aussi sous l'aspect de la diction, de l'articulation sonore : j'ai en vue la superposition de l'élément vocal, chantable, sur un autre lait motif accompagnant, en *staccato* (voir les premières mesures).

La structure formelle de cette partie est hybride, en similarité avec le plan tonal qui, partant de la sobriété du do mineur, atteint plus souvent la sphère de la tonalité relative (Mi bémol). La dernière section de *Benedictus* renforce par prégnance la tonalité origine (Do majeur), étant réceptionnée (par ensemble) comme une ample cadence picardienne figurée. Nous découvrons ainsi un accompagnement du procédé variable avec la moule du concert instrumental classique.

On peut détacher quelques particularités de l'écriture. Il s'agit du gout de l'auteur pour les appogiatures courtes, dénommées *acciaccaturi* (Firca 2010, 19); celles sont rencontrées dans les mesures 35 et 57. L'hypostase brusque d'un *subito forte* (mes. 91), qui surprend la tranquillité partout jusqu'à ce moment-la. Haydn utilise de manière sporadique des événements de ce type. Un point sensible d'interférence du mouvement *Benedictus* avec d'autres travaux est le mètre (compare cette partie avec *Schöpfungsmesse*).

4.6. « Agnus Dei »

La réception de cette dernière partie de la messe peut nous poser en relation avec les racines, avec le moment zéro de sa conception. *Paukenmesse* n'est pas d'aucune manière une monade canonisée ou canonisable, mais elle sera configurée dans notre conscience par sa conversion dans un hymne qui pousse à de différents états d'esprit, … même si à la rébellion. D'ici dérive aussi sa dénomination, qui sera reflétée dans le célèbre solo de tympan d'*Agnus Dei* (voir plus loin).

Enrichi par l'expérience de l'architecture des symphonies londoniennes, Haydn cible à l'acquisition d'un contenu musical „surprise", valable aussi pour le genre vocal-symphonique. Le respect strict du cadre conventionnel réclamé par une œuvre liturgique devient pour lui une limite à dépasser; de cette manière, sa concentration sur les moyens d'expression qui appartiennent au domaine

symphonique va générer des changements sensibles et dans l'esprit de la messe. L'amplification de l'appareil orchestral, l'accentuation de son expressivité par la mise sur le même support axiologique avec l'expression vocale, l'esprit de la virtuosité requise à la partie des solistes sont seulement quelques éléments d'enrichissement de ses formes d'expression sonore. Suivant ainsi la mode des renouvellements d'alliages sonores, une épreuve « de feu » - comme celle du passage de la timbale à la fonction solistique - se fait lieu ici, dans le *solo* de la timbale d'*Agnus Dei* (Exemple 1).
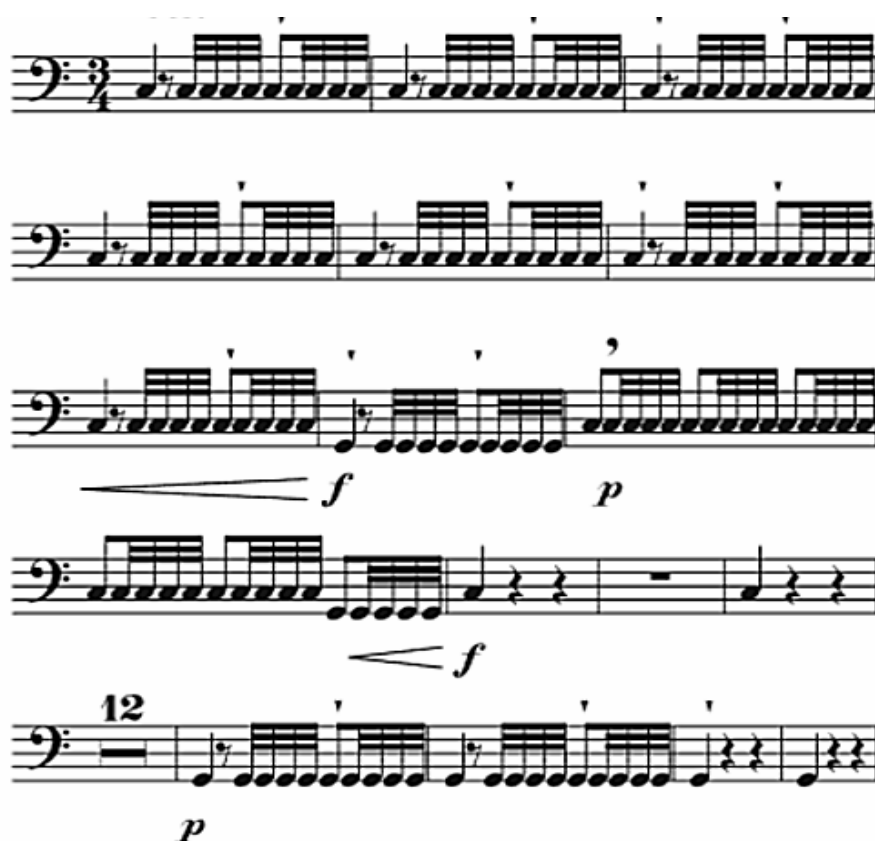
Exemple 1. *le **solo** de la timbale dans la section « Agnus Dei de Paukenmesse »*
(mes. 10-19)

Ce moment « surprise » sera inscrite de nouveau sur l'orbite des renouvèlements de vocabulaire avec un quart de siècle plus tard par Ludwig van Beethoven, qui l'inscrit de manière plus prégnante en *Agnus Dei* de *Missa Solemnis*. Je ne considère pas que

Haydn a suivi à souligner d'une manière extrême le sentiment de trouble et peur qui caractérise la période dans laquelle la messe a été composée (*in tempori belli* – en temps de guerre), mais qu'il essaie seulement à accéder - tel qu'il procédé aujourd'hui un compositeur expérimentaliste - autres formes sonores, appropriées avec son monde imaginatif.

Un argument dans l'appui de cette thèse est la débordante humeur du compositeur, humeur qui se transforme rapidement en expansion ou excès de zèle. D'une autre part, comme nous affirmons ci-dessus, l'expérience vive de ce « Aha! » (*Aha!-Erlebnis* [allemand]) pouvait donner pouvoir à son amusement musical (Beghin 1997, 245). Le respectif amusement abandonne l'expression statique, linéaire et fait que le bruit contraste avec la sonorité angélique des voix chorales (dont la mélodie est configurée sur le texte « Agnus Dei »). Nous observons la triple répétition en *Adagio* du texte *Agnus Dei*. La cadence de la timbale peut être assimilée (regardant d'un contexte formel) d'une anacruse (à souffle dynamiseur) de la verse ultérieure (*Miserere nobis*). Il y a une croissance dynamique dans cette forme - explicable par l'impulsion donnée initialement par le moteur rythmique de la timbale.

La section qui lui succède dans une organicité naturelle de l'arche d'accumulation d'*Agnus Dei* est *Dona nobis*; contrastante comme tempo, cette pédale de pulsation orchestrée apporte en premier plan le caractère apothéotique, la massivité phonique spécifique aux fins de symphonies ou messes.

La forme se déroule- en ce qui concerne cette dernière respiration de la messe - dans une expression directe, précise, univoque. Les ressources de tension de la configuration sont préservées de manière constante dans l'unité des couleurs de la base - du fondement impliqué par l'ensemble de la messe: la tonalité Do majeur.

L'enchainement des unités syntactiques sera organisée cinétiquement jusqu'en coda (*Piú presto*), qui se constitue dans un commentaire final homophone, affirmant même jusqu'à la barre double un grand potentiel de variation. La scansion du choir en tutti se combine avec les figurations des cordes et avec la manifestation collective des souffleurs et de l'orge.

5. Conclusions

Paukenmesse préserve dans la puissance de sa profondeur des espaces de contemplation encore pas atteints; elle groupe ses visions et ses images symboliques comme une nécessité interne implacable, à coté de laquelle se projette une charge affective proche du mystère. Sa sphère sémantique se dégage (comme nous avons vu aussi sur l'entier parcours de l'analyse) tant par une combinatorique des procédés de construction (qui lui marque pas à pas la personnalité), ainsi que par l'ingéniosité avec laquelle le grand compositeur viennois a articulé sa perspective cinétique, les modalités d'expression, la spontanéité. Au delà de la fanfare (comprise comme

moment de mise en évidence du groupe d'instruments à souffler), des moments concertants qui pénètrent parfois automatiquement, presque de manière utilitaire dans le discours, il reste à méditer sur la cohésion structurale de cette messe, sur sa morphologie. De point de vue nodal, le chef de l'orchestre peut encore travailler avec soi, avec ses affects, avec la symbolistique illimitée offerte par le texte. Seulement quand on va épuiser un parcours des significations trouvées (et pas seulement prétendues), on pourra parler sur l'émotion, sur la créativité dans le domaine de l'interprétation musicale.

Dans une usance attestée historiquement et pas du tout sous silence, la musique de Joseph Haydn a été associée avec certaines personnages des pièces de théâtre de William Shakespeare (Sisman 1993, 22); ces créateurs, de grands explorateurs (d'un univers référentiel spéciale) mélangeaient (en divers degrés), l'épreuve entre l'illusoire et la concrété dans leur art, le comique avec des éléments sérieux, les caprices avec le tragique; toutes celles offensaient pleinement « les manières stylistiques correctes". Ils activaient de cette manière en récepteur, une forme « d'écouter théâtralement". Je considère que ce maniérisme attirait avec soi toute forme de projection de la musique, et ses effets peuvent être entrevus (au niveau émotionnel) dans le fait que Haydn acquiert de renom aussi par la qualité de ridiculiser, d'ironiser le langage poétique allemand. Est-il possible que le composteur avait échappé ces reflexes tonifiants aussi dans le cas de la conception de la musique liturgique? Est-il possible qu'il s'est imposé à évader de la gageure de ceux-ci? Ce sont seulement quelques questions de celles qui puissent trouver leur réponse par sa musique, par l'univers qu'il imaginait et, bien sur, dans celui que nous, les interprètes, concevons.

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