

DEMENESCU VERONICA

<https://orcid.org/0000-0003-1902-5569>

West University of Timisoara (Timisoara, Romania)

veronica_demenescu@yahoo.com

DIRECTIONS IN ROMANIAN MUSIC OF BANAT REGION IN NATIONAL AND EUROPEAN CONTEXT

The musicological studies on the compositional techniques approached by the representative composers from the Banat region, Romania and Europe reveal similarities in their creation. In this sense, we pointed out the main directions present in the Romanian music, as well as their connection to the European models, practiced between the end of the 19th century and the beginning of the 20th century. The connection of the Romanian creation to the European one of this period was made by the presence in the typologies of musical language of the common elements identified in the musical creation of the representatives of the national schools.

Key words: Romanian music, Banat region, European music, modalism, 19th century, 20th century.

The 20th century, which is rightly considered to be the index of progress in the diffusion and knowledge of a new sound world, is largely concretized by the process of detachment from the major-minor functional tone in favour of modal sounds. The orientations, trends, and directional trends that have been approached since this historical milestone of the 20th century can only be the result of superior music education, so European composers who have approached this type of musical thinking have managed to persuade through the force of creation, music, cultivating fertile ground for the next generations, that of traditional music.

Following the European model, with a two centuries tradition in the field of music technique and stylistics, Romanian composers start on the road of renewal, bringing spectacular changes, favoured by the accumulation of information, alignment with the European musical languages at the end of the nineteenth and early twentieth centuries, as well as the contacts of the Romanian composers with the Western musical ambiance, through the composition schools attended by them.

Starting from traditional native melodic data, we witness in the national music school of composition, the emancipation of stylistic and morphological problems, at the level of the visions and traits of language that characterize the entire Romanian creation from the beginning of the 20th century.

The consequences of this new creation, within the national school, will be subjected to research by Romanian musicologists, who have not been late to bring to the attention of the specialists in the field numerous studies, extensive analytical works, thus constituting a solid basis for looks at the historical and evolutionary aspect of the autochthonous musical creation, which will open the path of a new field that will develop in parallel with the flourishing of the Romanian musical school, that of the musicology.

Alongside the development of these two segments, that of composition and that of musicology, the second half of the nineteenth century and the beginning of the twentieth century will leave room for further steps in the organization of new cultural societies. The

organization of musical education is accomplished through the establishment of the Conservatory for Music and Declamation in Iasi (1864) and the Music Conservatory in Bucharest (1864).

Starting with the intuition of modal harmony by Gavriil Musicescu and continuing with the perceptible modal polyphony in the creation of Dumitru Georgescu Kiriac, there are new stylistic orientations formulated by virtue of the two traditional phylons of Romanian, folkloric and ecclesiastical songs (from which three lines of development, which follow the creations in the spirit of urban folk music, the processing of authentic songs of rural origin and the songs from the side singing), concretized by coloristic and morphological solutions of neoromantic, neoclassical, folkloric, impressionist or expressionist essence.

The preoccupation of the Romanian composers for the configuration and perpetuation of a modal ethos will also be perceptible in the creation of the Banat composers. Even though the reference works in the field of musicology do not attach special importance to the particular features of the creation of Banat representatives, we can appreciate that from the detailed study of these works, as well as from a historical perspective, these creations fall into two categories: first, referring to the contribution of the Banat composers to the crystallization and evolution of the national school of composition, and the second to the substantial contribution of the two important Banat representatives, namely Sabin Drăgoi and Zeno Vancea. In this sense we have identified the characteristics of the two strands of the Romanian song, one that sums up the features of the Romanian folk melodies in which the Banat specificity is integrated, and then we have outlined the specific peculiarities of Banat singing, which differs from the psaltic practice practiced in the other areas of the country.

A moment of great significance in the evolution of Romanian art is the 19th century, in which the most important musicians will make their contribution to the patriotic movement through their creations.

On the artistic level, the important events are marked by the emergence of cultural societies (Bucharest Philharmonic Society – 1833, Philharmonic-Drama Conservatory in Iasi – 1836, Lugoj Choir – 1850, Musical Philharmonic Society in Iasi – 1868, Romanian Gymnastics and Braşov – 1874, Metropolitan Choir Iaşi – 1876, Romanian Music Council in Sibiu – 1878), setting up the institutions, publishing the didactic works, organizing the musical life. Also during this period the investigations of the Romanian researchers for collecting and capitalizing on folk songs will start, and the choral, symphonic, lyrical-dramatic creation will enjoy a great interest from the composers who activated in the second half of the 19th century.

Folk music, used as a source of inspiration in cult creations, was the starting point for the formation of a musical language close to the understanding of those to whom it was addressed.

Not based on a tradition and an audience with a musical taste, the nineteenth-century composers created a music of a strong national colour, in which they perceived more than they knew the quality of popular creations used as a source of inspiration, thus In the first works we can see intonations from the folklore of folklore or crawling creations. According to the musicologist Zeno Vancea (1900-1991), from the analysis of the melodic-rhythmic and harmonic structures of the popular folk songs, which served as a model for the composers of the second half of the 19th century, the following features can be found:

- Most of the songs denote the influences of oriental and ecclesiastical music, by the presence of the second second between stages II-III, III-IV, VI-VII, II-III and VI-VII;

- Constructions closely follow symmetry, as popular folk melodies, in contrast to the asymmetry of peasant folk songs;

- There are quoted in a smaller number of songs and sound structures with step IV ascended and VII descended (acoustic range), or with a second enlarged between stages I-II.

The national character of the works signed by the first Romanian composers will emerge from the use of a schematic process based on the insertion in the melody of the augmented second, using the harmonic support as the classical, rhythmic rhythms of popular origin not approached.

Harmonized chromatic sequences, based on modal support, independent harmony of melody characterized by neutron-based dissonances, and Silvestri-specific harmonies (inspired by bihorian folklore) given by third-party parallels, queens, or third-and- , parallel seamstresses and polymodal and polytonic overlays, result in the free treatment of the dissonances through a chromatic harmony.

The folklore quote or the conceptions of songs "in popular character" are two sources that have been adopted in the elaboration of Romanian music.

For the composition of the representatives of Banat as well as for those of their countrymen, the problem of creating authentic Romanian music is the test stone in the process of defining the national identity. Considering the creation of Banat as an integral part of the Romanian composition, we consider that the effort made by them materializes through the successful integration of Romanian music into the European contemporary world. Even if George Enescu's prominent figure represents the Romanian image in the Western music world, the solutions adopted by Sabin Drăgoi or Zeno Vancea correspond to the exigencies and genuine values of European contemporaries, as evidenced by the analysis of the comparator creations.

In Romanian music, the process of establishing a modal harmony lasted almost a century. If the first composers – Alexandru Flechtenmacher and Eduard Caudella – used to harmonize the popular melodic trisonic melody and the functional ratios of classical and romantic harmony, Gavriil Musicescu showed the first intentions of modal approximation, consisting mainly in handling the ratio of the secondary stages. This eliminates the frequency of dominants that mainly characterized the tonal-functional system. The next composer who goes on Gavriil Musicescu's line is Dumitru Georgescu Kiriac, who is even more determined in the use of modal arrangement by avoiding dominance.

A second stage of modal thinking appears with the generation of composers from the 1940s and 1950s: Mihail Jora, Paul Constantinescu, Sabin Drăgoi, Sigismund Toduță, who will consciously raise the issue of the vertical treatment of the folk song, , both in terms of the vertical overlap of sounds and in the relationship between agreements.

In different ways, each of these composers will arrive at a harmony whose modalism reflects the basis of the musical composition of the composer. What is important and common to all is chromatic involvement, which, along with a certain freedom of tuning successions, removes that music from tonal-functional thinking.

The next step towards a new modal way of thinking is the one in which the third and the foremost agreement is removed, the vertical structures being constituted at other intervals, such as quartet agreements or agreements made at intervals other than third parties (second and third, second and fourth, second and seventh, etc., or other combinations of intervals).

If these combinations of intervals adopt an intense chroma, the harmonic discourse becomes extremely colourful, giving the folk melody a special aura.

The repercussions of the development of modalism in the national European musical cultures of the first half of the 20th century, the evolution of musical language, the directions found in the creation of this period, the hypotheses of the way referring to the representative creations, are the main ideas pursued in the musical creation of the Romanian composers, whose purpose is to anticipate the approach of the modal phenomenon in the Romanian creation and implicitly in that of the composers of Banat.

The structure of the modal phenomenon, considered in terms of the systematization of the archaic autochthonous data, existing under two forms of manifestation, that of the folk music and that of the singing, are the object of study of the Romanian composers from the first half of the 20th century.

The historical-geographic conjuncture influenced largely the evolution of the Romanian music, which took place under the conditions of a generally low knowledge of the modal phenomenon and the values of modernity imposed by it in the musical thinking. As regards the design of Romanian creation – which is subordinated to European modal thinking – in the universe of musical creation, we witness the appearance of various controversies regarding the recognition of the evolution of musical language, or simply omissions or avoidances of these aspects in specialized musicology literature in Romania, as Anatol Vieru, who appreciates that "sometimes it is said or understood that tonal music has a universal character; the same ability for universality was attributed to serialism. Instead, it is too much to think of modal thinking on the grounds that it would not be sufficiently crystallized, that it would be obsolete, and especially for its specific, local character, lacking in universality. "

The evaluation of the modal strategy, viewed from the perspective of the Romanian creation, recorded between the second half of the 19th century and the first half of the 20th century, reveals the existence of new elements of new language that mark the development of the creative process.

The connection of the Romanian creation to the European one of this period was made by the presence in the typologies of musical language of the common elements identified in the musical creation of the representatives of the national schools. Thus, the modal modality, imposed by the polyvalent functionalism and the use of modal cadences, is found in George Enescu in *Seven Songs* by lyrics by Clement Marot, Sigismund Toduță in *Concerto for String Orchestra*, Sabin Drăgoi in *Rustic Divertimento*, at Paul Constantinescu in the *Christmas Byzantine Oratory*.

The twins of major-minor appearance are also found in Enescu's *third Sonata for piano and violin*, the quartet harmonies are present at Sabin Drăgoi (in *24 folk songs and poems*) and Mihail Jora (in the ballet *La piață*) the ison and modular cluster are present in George Enescu's suite of *Impressions from childhood*.

Following the compositional evolution among the representative Banat composers, referring to the Romanian composition and the composition of the European composition, we find – on the basis of a diachronic presentation – that the peak of the Banat creation is marked by that of the Romanian and European creation.

Thus, the year 1922 is marked in the creation of Banat by the completion of the *Three Symphonic Pictures* by Sabin Drăgoi, and in the European one by the appearance of *Sonata no. 2* for Béla Bartók's violin and piano, for the work of Manuel de Falla's *Pedro* masterpieces, the first version of *Das Marienleben* by Paul Hindemith, the *V and VI Symphonies* by Darius Mihauld, the orchestral version by Maurice Ravel from *Pictures at an Exhibition* by Musorgski, the songs called *Funf Klavierstucke* by Arnold Schönberg, the opera *Mavra*, and *Octet for Wind instruments* by Igor Stravinski.

The year 1923 brought for the creation of Banat the finishing of the *Piano Dance Suite*, the *Romanian Piano Dance*, the *21 piano popular songs*, the *24 piano songs*, the *25 Piano Doina-s* and *Eight piano miniatures* by Sabin Drăgoi, as well as the completion of the *Cozia Girl* by Emil Montia. The European repertoire is enriched with the *Sixth Symphony* by Jan Sibelius.

The *Fat frumos* opera`s by Banat composer Hermann Klee and the choral poem *King of Mountains* by Timotei Popovici complete the compositional painting of 1924 with Feruccio Bussoni's *Doctor Faust*, Gabriel Faure's *Quartet*, *Kammermusik no. 2* for the piano and 12 solo instruments op.36 no.1 by Paul Hindemith, *Concerto for violin and piano Tzigane* by Maurice Ravel, *Mixolidian concert* for piano and orchestra by Ottorino Respighi, *Quintet for wind instruments* op. 26, *Serenada* op. 24 and *Piano Suite* op. 25 by Arnold Schönberg, *Concerto for piano and orchestra of wind instruments* by Igor Stravinski and *Symphony VII* op. 105 by Jan Sibelius.

Prelude, Fugue and Toccata for piano, *Five Lieders* on Reine Maria Rilke and *Banat Rapsodia* no. 1 by Zeno Vancea marks the year 1926 with George Enescu's *Sonata n. 3 in Romanian Folk Style – for piano and violin*, *Two Romanian Dance* for wind instruments, *Battery* and *4-Hand Piano* by Theodor Rogalski, *Lyrische Suite fur Streichquartett* by Alban Berg, *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin and Cello* by Manuel de Falla, *Simfionetta* by Leos Janacek, *Konzertmusik* op. 41 by Paul Hindemith, the Poem *Tapiola* op. 112 by Jan Sibelius, *Oedipus Rex* by Igor Stravinski.

The year 1927 meant for the creation of Banat the completion of *Năpasta opera* by Sabin Drăgoi and the *Psalm 127* by Zeno Vancea. Also this year George Breazul founds in Bucharest the phonographic archive for the collection and study of musical folklore, and the Romanian repertoire is enriched with the *Chamber Symphony* no. 5 by Mihail Andricu, *Fantasy for Grand Orchestra* by Marcel Mihalovici, *Concerto grosso* no.1 op.17 by Filip Lazăr. The European repertoire includes: *Quartet* no. 3 and *Microcosmos* by Bela Bartok, *Kammermusik* no.5 and no. 6 by Paul Hindemith, *The Angel of Fire* by Sergei Prokofiev, *String Quartet* No. 3 by Arnold Schönberg, *Second Symphony* by Dimitri Shostakovich.

The modal thinking is demonstrated by the European, Romanian and Banat creation, through those who have chosen to adhere to this model of musical construction.

Bibliography

1. Alexandru, T. (1968). Constantin Brăiloiu și valorificarea înregistrărilor de muzică populară. *București, Revista Muzica*, nr.8.
2. Brăiloiu, C. (1967). *Opere I*. București, Editura Muzicală.
3. Breazul, G. (1970). *Pagini din istoria muzicii românești*. București, Editura Muzicală.
4. Buciu, D. (1981). *Elemente de scriitură modală*. București, Editura Muzicală.
5. Codreanu, P. and Firca, G. (1966). Unitatea de concepție și diversitatea de stiluri în muzica românească contemporană. *București, Revista Muzica*, nr.6.
6. Cosma, O. L. (1969). Coordonate ale muzicii românești contemporane. *București, Revista Muzica*, nr.7.
7. Cosma, O. L. (1974). *Hronicul muzicii românești II*. București, Editura Muzicală.
8. Cosma, O. L. (1988). *Hronicul muzicii românești VIII*. București, Editura Muzicală.
9. Cosma, O. L. (1995). *Universul muzicii românești*. București, Editura Muzicală.
10. Cuclin, D. (1957). Despre armonizarea modală. *București, Revista Muzica*, nr. 4.
11. Firca, C. L. (2002). *Modernitate și avangardă în muzica ante- și interbelică a secolului XX (1900-1940)*. București, Editura Fundației Culturale Române.

12. Firca, G. (1966). *Bazele modale ale cromatismului diatonic*. București, Editura Muzicală.
13. Firca, G. (1965). Muzicologia contemporană și problemele limbajului muzical. *București, Revista Muzica* nr.3.
14. Firca, G. (1972). Patriotism și caracter național. *București, Revista Muzica*, nr.2.
15. Giuleanu, V. (1986). *Tratat de teoria muzicii*. București, Editura Muzicală
16. Glodeanu, L. (1966). Rolul folclorului în creație. *București, Revista Muzica*, nr.7.
17. Mețianu, L. (1974). Specific național și universalitate. *București, Revista Muzica*, nr.5.
18. Olah, T. (1974). Folclor și esență, școală națională și universalitate. *București, Revista Muzica*, nr.5.
19. Oprea, G. (1988). *Sisteme sonore în folclorul românesc*. București, Editura Muzicală.
20. Pascu, G. and Boțocan, M. (2003). *Carte de istorie a muzicii II*. Iași, Editura Vasiliana '98.
21. Vancea, Z. (1968). Tendințe și orientări în muzica contemporană. *București, Revista Muzica*, nr.1.
22. Vancea, Z. and Niculescu, Ș. (1966). Raportul între național și universal în lumina dezvoltării istorice a muzicii. *București, Revista Muzica*, nr.3.

Стаття надійшла до редакції 7.12.2018 р.

ДЕМЕНЕСКУ В.

<https://orcid.org/0000-0003-1902-5569>

Західний університет Тімішоари (Тімішоара, Румунія)

veronica_demenescu@yahoo.com

DOI: <https://doi.org/10.31318/2522-4190.2019.124.165416>

Шляхи розвитку румунської музики регіону Банат у національному та європейському контексті

Актуальність дослідження. Цензурні обмеження, характерні для попереднього періоду розвитку румунського музикознавства, зумовлюють необхідність та актуальність перегляду застарілих поглядів, пропаганди ретроспективи румунської музичної культури, а також дослідження її внеску в європейське мистецтво, починаючи з XIX та першої половини XX століття.

Метою дослідження є аналіз вкладу румунських композиторів (зокрема, регіону Банат) у формування спільної музичної мови європейського простору.

Методологія дослідження. Музикознавчі штудії композиторських прийомів, що їх використовували композитори Банатського регіону, Румунії та Європи, базуються на порівнянні композиційних закономірностей та виявленні подібності у їх створенні. Для коректного порівняння використано прийоми узагальнення (головні напрямки, що існують в румунській музиці) та зіставлення з європейськими моделями, типовими для музичного мистецтва кінця XIX і початку XX століття.

Основні результати та висновки дослідження. Прослідковуючи еволюцію композиційних прийомів у знакових композиторів регіону Банат та посиляючись на досвід румунських та європейських композиторів, на основі діахронічної презентації доведено, що пік творчості митців Баната відзначений орієнтацією на досягнення румунських та європейських митців.

Зв'язок румунських та загальноєвропейських прийомів композиції у цей період здійснювався через присутність у музичній мові спільних елементів, що виявляються у музичних творах представників національних шкіл. Зокрема, модальність, що виявляється у багатовалентному функціоналізмі та використанні модальних каденцій, зустрічається у Джорджа Енеску в «Семі піснях» на словах Клементя Маро, Сигізмунда Тодуца в Концерті для струнного оркестру, Сабіна Драгої в Дивертименто Рустико та Поля Константінеску в Різдвяній візантійській ораторії.

Мажоро-мінорні прояви зустрічаються у Третій сонаті Джордже Енеску для фортепіано і скрипки, квартіві гармонії – у Сабін Драгої (в циклі «24 народні пісні та вірші») та Міхаїла Жора (в балеті *La pîiață*), кластерні співзвуччя – в сюїті Джордже Енеску «Враження дитинства».

Різними шляхами кожен з названих композиторів приходять до гармонії, структурні особливості якої відображають індивідуальність музичної мови конкретного митця. Найважливішим і загальним для всіх є хроматизація, яка виводить цю музику зі сфери тонально-функціонального мислення.

Ще одним кроком на цьому шляху є зміна традиції терцової організації вертикальних структур, що передбачає різні комбінації інтервалів. У цій інтервальної комбінаториці звучання набуває інтенсивних колористичних характеристик, надаючи фольклорним мелодіям регіону Банат особливої аури.

Ключові слова: румунська музика, регіон Банат, європейська музика, модальність, XIX сторіччя, XX сторіччя.

Деменеску В. Л.

<https://orcid.org/0000-0003-1902-5569>

Западний університет Тимишоари (Тимишоара, Румунія)

veronica_demenescu@yahoo.com

ПУТИ РАЗВИТИЯ РУМУНСКОЙ МУЗЫКИ РЕГИОНА БАНАТ В НАЦИОНАЛЬНОМ И ЕВРОПЕЙСКОМ КОНТЕКСТЕ

Актуальность исследования. Цензурные ограничения, характерные для предыдущего периода развития румынского музыкознания, обуславливают необходимость и актуальность пересмотра устаревших взглядов, пропаганды ретроспективы румынской музыкальной культуры, а также исследования ее вклада в европейское искусство, начиная с XIX и первой половины XX столетия.

Целью исследования является анализ вклада румынских композиторов (в частности, региона Банат) в формирование общего музыкального языка европейского пространства.

Методология исследования. Музыковедческие штудии композиторских приемов, которые использовали композиторы Банатского региона, Румынии и Европы, базируются на сравнении композиционных закономерностей и выявления схожих моментов в их образовании. Для корректного сравнения использованы приемы обобщения (главные направления румынской музыки) и сопоставления с европейскими моделями, типичными для музыкального искусства конца XIX и начала XX столетия.

Основные результаты и выводы исследования. Прослеживая эволюцию композиционных приемов у знаковых композиторов региона Банат и опираясь на опыт румынских и европейских композиторов, на основе диахронической презентации доказано, что пик творчества художников Баната отмечен ориентацией на достижения румынских и европейских музыкантов.

Связь румынских и общеевропейских приемов композиции в этот период осуществлялась через присутствие в музыкальном языке общих элементов, выявляющихся в музыкальных произведениях представителей национальных школ. В частности, модальность, которая проявляется в многовалентном функционализме использовании модальных каденций, встречается у Джорджа Энеску в «Семи песнях» на словах Клемента Маро, Сигизмунда Тодуца в Концерте для струнного оркестра, Сабин Драгой в Дивертименто Рустико и Поля КонстантINESКУ в Рождественской византийской оратории.

Мажоро-минорные проявления находим в Третьей сонате Джордже Энеску для фортепиано и скрипки, кварттовые гармонии – у Сабин Драгой (в цикле «24 народные песни и стихи») и Михаила Жора (в балете *La pîță*), кластерные созвучия – в сюите Джордже Энеску «Детские впечатления».

Разными путями каждый из названных композиторов приходит к гармонии, структурные особенности которой отражают индивидуальность музыкального языка конкретного творца. Наиболее важной и общей для всех выявляется хроматизация, выводящая эту музыку из сферы тонально-функционального мышления.

Еще одним шагом на этом пути является смена традиции терцовой организации вертикальных структур, что предполагает различные комбинации интервалов. В этой интервальной комбинаторике звучание приобретает интенсивные колористические характеристики, придавая фольклорным мелодиям региона Банат особенную ауру.

Ключевые слова: румынская музыка, регион Банат, европейская музыка, модальность, XIX столетие, XX столетие.