

THE ROMANIAN COMPOSER OF XX CENTURY: BETWEEN COMPOSITION AND MUSICOLOGY

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Summary

Through the history of music a numbers of composers have tried to theorize and explain the art of sounds. We can name here the studies of Philippe de Vitry, Jean Philippe Rameau, Leopold Mozart – from Renaissance, Baroque and Classicism – or Robert Schumann, Franz Liszt, Richard Wagner, Hector Berlioz – from Romanticism.

In the twentieth century, the technical and science development had a great importance for the ways of thinking. So that, a great number of creators – writers, composers, painters etc. – had systematized the theoretical aspects of methods and techniques of elaboration of artistic work.

The composer of the twentieth century has original ideas based on artistic and scientific views. His musical pieces are the direct result of the necessity of exploration of the composition's domain and an overview of their possibilities. Until now, the composers' analytical research had given us numerous compositional solutions.

This musicology is alongside with composition an alternative for composer to share his musical experience and his attitude to the arts of sounds.

Keywords: composition, musicology, analytical research, history of music.



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1. INTRODUCTION

The musical piece is a close system. The composers create a number of rules, which the listeners must decode. Through the history of music a numbers of composers have tried to theorize and explain the art of sounds. We can name here the studies of Philippe de Vitry, Jean Philippe Rameau, Leopold Mozart – from Renaissance, Baroque and Classicism – or Robert Schumann, Franz Liszt, Richard Wagner, Hector Berlioz – from Romanticism.

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From the first fifty years of the last century the musician's thinking has being transform in changing the point of attention from the practical aspects of creation to the theoretical one.

So, we can determine two categories of theoretical works. First is referring to the position express by Claude Debussy in *Monsieur Croche, antidilettante* or Igor Stravinsky in his well known *Musical poetics*. These books don't tackle the problems of analytic analysis or writing techniques. The phenomenon of music composition it was taken in heed by another category of composer, like Arnold Schoenberg, Paul Hindemith or Olivier Messiaen. Their analytical writings are the result of the researching of compositional processes. I must say that the works of these composers it is not a musicology study about other's concepts or styles, so that, by studding them we are tempt to associate some of there structural aspects to musical pieces of these composers.

2. THE ROMANIAN COMPOSER OF XX CENTURY: BETWEEN COMPOSITION AND MUSICOLOGY

To Rumanian composers it was very important to establish a personal opinion over the great music pieces of the twentieth century, on the one hand, and to the Rumanians musical works, on the other hand.

The 60' brought in attention the first theoretical contributions of some young composers of the time: Octavian Nemescu, Adrian Iorglescu, Liviu Dănceanu, Anatol Vieru, Aurel Stroe, Ștefan Niculescu, Tiberiu Olah, Cornel Țăranu, G.W. Berger, Pascal Bentoiu, Corneliu Cezar, and some of their teachers



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Dimitrie Cuclin, Zeno Vancea, Tudor Ciortea, Marțian Negrea, Sigismund Toduță etc. The themes of researching include some general observation about the ontological and axiological statute of the art of sounds and a lot of private observation about the personal opinion to the musical grammar or some direction of creation of the time. Theirs research came from the compositional laboratory and went back to this laboratories. So, the unknown ways of composition processes were systematize and so far understood.

Liviu Danceanu said that „*Many time we theorize because we need to put our minds together. There is an organic need for order. The act of creation it self save the compositor from confusion, from chaos. So between theoretical and practical creation there is no conflict, no contradictio in subiecto*”.

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St. Niculescu, for example, had prepared his musical works by researching totally – in *Reflections about music* – the temporal structure of **heterophony**; G.W. Berger and Anatol Vieru has build his musical pieces trough intense **exploration of modal world** – in *Modal dimensions* and *The Book of Mode* - Aurel Stroe discover in two representative essays – *Compositions and classes of compositions* and *The morphogenetic music. A thermodynamic-catastrophic approach of musical composition* – an original concept **the morphogenetic**; Octavian Nemescu studied the musical semantic in *The semantic capacity of music*.

The theories discovered in the process of edification of an personal compositional system was materialized in very important compositions to Roumanian music history: *The strings quartets*, *The Symphonies* – G.W. Berger; *The Third Cantata „Crossroad”*, *Unisonos I and II*, *Ison I and II*, *Heteromorphy* – St. Niculescu; *The concert for clarinet and orchestra*, *Archways*, *Monumentum*, *The garden of structures*, *Orestia I and II* – Aurel Stroe; *Sandels I and II*, the opera *Iona*, *The Symphonies I-V* – Anatol Vieru.

The systems developed by these composers – St. Niculescu (heterophony), Aurel Stroe (compositional classes, morphogenetic music), Anatol Vieru (modal operations) or G.W. Berger (modal system based by *section aurea*) had a great influence of the next generations, whom took some aspects of their theories, to enlighten their own compositional thinking.

On the other hand, we must say that some of these systems are intersecting with the evolutions of world's musical culture of the time. So, *The Book of Modes*



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make the same approach in modal world with the American analyses on the notion of *pitch class set*.

3. CONCLUSIONS

The theoretical musical research made by Rumanian composers represents that musicology in who is connected with the live art of composition. They were born form the necessity of knowledge and exploration of the musical phenomena and they are trough bench-marks of Rumanian musical thinking. This musicology is alongside with composition an alternative for composer to share his musical experience and his attitude to the arts of sounds.

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