

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Student Research, Creative Activity, and
Performance - School of Music

Music, School of

12-2013

ELEMENTS OF TRADITIONAL FOLK MUSIC AND SERIALISM IN THE PIANO MUSIC OF CORNEL ȚĂRANU

Cristina Vlad

University of Nebraska-Lincoln, vladcristina@yahoo.com

Follow this and additional works at: <https://digitalcommons.unl.edu/musicstudent>



Part of the [Music Commons](#)

Vlad, Cristina, "ELEMENTS OF TRADITIONAL FOLK MUSIC AND SERIALISM IN THE PIANO MUSIC OF CORNEL ȚĂRANU" (2013). *Student Research, Creative Activity, and Performance - School of Music*. 65. <https://digitalcommons.unl.edu/musicstudent/65>

This Article is brought to you for free and open access by the Music, School of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Student Research, Creative Activity, and Performance - School of Music by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

ELEMENTS OF TRADITIONAL FOLK MUSIC AND SERIALISM
IN THE PIANO MUSIC OF CORNEL ȚĂRANU

by

Cristina Ana Vlad

A DOCTORAL DOCUMENT

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment
For the Degree of Doctor of Musical Arts

Major: Music

Under the Supervision of Professor Mark Clinton

Lincoln, Nebraska

December, 2013

ELEMENTS OF TRADITIONAL FOLK MUSIC AND SERIALISM
IN THE PIANO MUSIC OF CORNEL ȚĂRANU

Cristina Ana Vlad, DMA

University of Nebraska, 2013

Adviser: Mark Clinton

The socio-political environment in the aftermath of World War II has greatly influenced Romanian music. During the Communist era, the government imposed regulations on musical composition dictating that music should be accessible to all members of society. Composers were therefore barred from writing works that were considered too complex or avant-garde for the standards of the nation. Many composers struggled with this official ideology because they wished to follow their own natural styles and desired to synchronize with Western compositional trends of the time, including aleatoric and twelve-tone serial music. Even before the government relaxed the restrictions on composition at the end of the Communist era in 1989, some Romanian composers were already experimenting with contemporary Western styles, while keeping a low profile in the process.

Romanian music written for piano during the twentieth century represents a wide variety of styles, mixing elements from Western traditions with local elements of classical concert music and folk music. This document discusses the history of Romanian music, its rich and varied contributions to twentieth-century repertoire, and in particular, the four works for piano written by the avant-garde composer Cornel Țăranu that serve as examples of one important direction taken by Romanian music in the twentieth century.

ACKNOWLEDGMENTS

Without the guidance of my committee members, help from friends, and support from my family, this dissertation would not have been possible. I owe my deepest gratitude to my advisor Dr. Mark Clinton for his patience, encouragement, and guidance. I also extend my sincere thanks to Dr. Paul Barnes, Dr. Anthony Bushard and Dr. Daniel Ciobanu for their guidance while serving on my doctoral committee.

I would also like to express my appreciation to Dr. Cornel Țăranu for his kindness and involvement in this process. His willingness to meet with me and correspond via email for the past several months and to provide me with valuable materials to help support my paper helped to make this process a rich experience.

Last, but not least, to all my colleagues and friends who were there for me during the ups and downs of my degree program: without your friendship and encouragement, this degree would not be possible for me to attain.

TABLE OF CONTENTS

INTRODUCTION.....	1
I. Romanian Music from the Nineteenth Century to the Present Day	
a. Historic background of Romanian Music.....	4
b. Directions in Romanian Music in the 20 th century.....	9
II. Cornel Țăranu (b. 1934)	
a. Biography.....	18
b. Cornel Țăranu's Compositional Style and Influences.....	19
III. The Piano Music of Cornel Țăranu	
a. Overview.....	28
b. <i>Sonata Ostinato</i>	31
c. <i>Contrasts I & II</i>	39
d. <i>Dialogues II</i>	57
IV. Conclusion.....	62
V. Appendix: List of compositions by Cornel Țăranu.....	64
Bibliography.....	70

INTRODUCTION

“A nation’s culture resides in the hearts and in the soul of its people.”
– Mahatma Gandhi

The culture of a nation can be defined as a reflection of the experiences of its people through time in the context of socio-historical and economical events. By examining different aspects of cultural expression, one can gain a better understanding of a country’s national realities. In order to approach a complete evaluation and appreciation of a country’s cultural values, it is important to place them in an international context. As affirmed in the twentieth century, the Romanian composition school was a few centuries behind when compared with other Western cultures in Europe such as Germany and Italy. The influence of factors such as the availability of travel and increased exposure to Romanian cultural history, including traditional music, resulted in a rapid ascension of musical variety and creativity at the end of the nineteenth century. Just as France, Russia, and other European countries formed national schools of compositional thought, so Romania gradually discovered its own original musical identity. Its voice has been a somewhat obscure subject for Western music scholars and audiences, and one of the purposes of this document is to provide a better understanding of Romanian music from the nineteenth century to the present day. The document explores the musical characteristics, styles, and influences of the Romanian composers that enriched and contributed to the national repertoire, elevating it from its provincial status to a greater international appreciation.

Although Romanian music possesses a diverse and valuable repertoire for piano, my research focuses more specifically on the piano music of the Romanian composer

Cornel Țăranu. The specificity of this study demonstrates, through one facet of Romanian musical expression, its place when situated in a universal context. Extending to the present day, Țăranu's years as an active composer have witnessed numerous historical, ideological, and cultural changes, which are reflected in his music. This phenomenon provides valuable information within the historical context of twentieth and twenty-first century music. An analysis of Țăranu's piano works offers a glimpse of the music of the region, presented with the political and historical influences under which they were written, and considered alongside the Western music of the time.

This study is comprised of three chapters and a conclusion. The first chapter contains an introduction to Romanian music history, along with an explication of its socio-political context and influences, followed by a more specific discussion of the musical characteristics and directions of the second half of the twentieth century. Local influences include social and political elements, as well as the folk tradition of regional music. Western influences include twentieth century trends such as serialism and chance music (also known as aleatoric music). The second chapter focuses directly on the personality of Cornel Țăranu, supplying a biographical account of his life and discussing his role in the proliferation of music in the twentieth century, both in Romania and abroad. Chapter II also contains a classification of his role in four discrete areas: composer, musicologist, conductor, and pedagogue. Țăranu's musical influences, innovations, and the evolution of his compositional style are discussed in detail.

The third chapter comprises an analysis of Cornel Țăranu's four major works for piano, revealing the influences, styles, and forms utilized. Musical examples are presented, and paralleled with the musical influences of the time of such composers as

Messiaen and Schoenberg. The goal of this document is to explore the development of a Romanian compositional style for piano, as compared to music written outside the borders during the same time, in order to demonstrate the innovation of Romanian composers—and more specifically Cornel Țăranu—within the context of socio-political constraint.

CHAPTER I

Romanian Music from the Nineteenth Century to the Present Day

a. Historic Background of Romanian Music

Western classical music traces its origins to Europe, a continent that exhibits impressive cultural diversity, which begets a great wealth of ethnic and folk traditions. Just as indigenous music serves as an emblematic characteristic of any nation, traditional European music and its myriad variations served as an important factor in the development of the European classical style. Influenced by the social, political, and economic factors of the era, the culture of a nation is a reflection of the country's realities.

When compared with the music of other Western cultures in Europe, Romanian concert music has a relatively short history. Its delayed appearance is a result of several factors, one of the most significant of which was the Ottoman occupation, which for many centuries maintained a social and cultural environment that impeded the blossoming of cultural traditions and art for many countries in Eastern Europe.¹ Another factor was the influence of the Greco-Turk culture, which did not provide any stimulus for the development of more complex and art forms as concert music. The music that was heard at the courts of landowners in the sixteenth to nineteenth centuries was primarily of Turkish origin.² During this time, the two main sources of inspiration for the composition of music were the oral tradition of peasant music and the sacred vocal music of the

¹ The Ottoman Empire reigned over what is now present-day Romania from 1541 to 1878.

² Vancea, Zeno. *Creația Muzicală Românească: Sec. XIX- XX*. București, Editura Muzicală, 1968.

Romanian Orthodox Church.³ These resources constituted a relatively narrow musical vision, as they contained unison melodies and lacked harmonic content. The adoption of harmonic musical expression had several important effects upon the composition and performance of music in Romania. The vocal music of the Romanian Orthodox Church was already in a state of decline, and as various aspects of Romanian society began to change, it became apparent that the new musical style was too complex for traditional church music performance; the vocalists were not prepared to meet the performance standards.⁴ Additionally, harmonic exploration was necessary in order for Romanian society to align itself with Western culture and musical norms. Given these circumstances, a significant socio-political change was necessary to incite the evolution of the music of the region.⁵

The change came with the 1829 Peace Treaty of Adrianople between Russia and the Ottoman Empire.⁶ At this time, the newly-liberated culture of Romania began to integrate more and more into the commercial marketplace of Western Europe and to adopt forms of Western European cultural life. A catalyst for this blurring of cultural boundaries was lent by the continuous flux of artists and opera companies from Western Europe that came to concertize in the territory known today as Romania. In addition, this process of assimilation was aided by the formation of military bands, church choruses, and music schools.⁷

Toward the end of the nineteenth century, socio-historical events spawned the appearance of a professional and cultural Romanian music as a result of better trained

³ Ibidem.

⁴ Ibidem.

⁵ Ibidem.

⁶ Ibidem.

⁷ Ibidem.

musicians, a greater availability of musical instruments, the establishment of the first symphonic orchestra (1868),⁸ and the inception of chamber music groups (1880).⁹ Some Romanian composers began to seek programmatic musical inspiration in folklore, and to employ a harmonic language in their works that modeled the style of Western European tradition.

George Enescu (1881-1955), considered the founder and leader of the modern Romanian composition school, was a paragon for future generations of Romanian composers who strove to form a strong national musical identity that would be recognized and appreciated worldwide. Throughout his career, Enescu combined classical and romantic elements of Western concert music with Eastern European folk idioms to create a new stylistic direction for music.¹⁰ His style developed from orchestrating folk melodies in works like the two *Romanian Rhapsodies*, to more advanced techniques of manipulating the folk idiom seen in the Third Violin Sonata.¹¹ Among the most important characteristics of Enescu's compositional style are: the construction of the melody based on continuous variation of a starting motive, the asymmetry of phrases, heterophony, and rhythmic diversity including the *parlando-rubato*¹² system associated with Bartók's style.¹³

As increasing number of styles begin to proliferate in Romania, the compositions that were written and performed in the period between the two wars possessed a special significance marked by their accessibility and high artistic value. With the exception of

⁸ *Romanian Philharmonic Society*, founded and directed by Eduard Wachmann.

⁹ First string quartet, established by Constantin Dimitrescu.

¹⁰ Vancea, Zeno. *Creația Muzicală Românească: Sec. XIX- XX*. București, Editura Muzicală, 1968.

¹¹ Harsian, Cosmin. *Contemporary Romanian Music for Unaccompanied Clarinet*, 2009.

¹² It is a highly ornamented singing style, which departs frequently from strict rhythmic and metric patterns, firstly identified by Bartók in the folk music of different countries.

¹³ Harsian, Cosmin. *Contemporary Romanian Music for Unaccompanied Clarinet*, 2009.

Enescu's early works, which were internationally renowned even before the First World War, Romanian music composed between the two wars surpassed its provincial status and began to achieve recognition in musical circles outside of Romania.¹⁴

From 1944 to 1989, the Soviet Union held sway over many Eastern European countries, depriving them of their preexisting cultural, political, social, and economic traditions. The political events of the Communist era impacted the cultural identity of myriad nations, despite differences in language and traditions, generating overarching similarities across a broad geographical expanse.¹⁵

In 1947, the Communists forced King Michael of Romania to abdicate his throne and proclaimed the country the Romanian People's Republic. With the new cultural system imposed by Russia on Romania, the arts became an instrument of state politics. The new Soviet political ideology of Socialist Realism viewed the role of the arts as serving the creation of the "new man." Artistic messages needed to be clear, engaging, and accessible to middle-class workers, in a reflection of the Stalinist political scheme. In the realm of musical expression, these precepts opposed the concept of modernism and the avant-garde style, which was considered "decadent, antihuman, and diversionistic."¹⁶ The names and ideas of those who pioneered new compositional techniques (such as Schoenberg and Messiaen) were banned. Several Romanian artists who refused to compromise or conform to this ideology were incarcerated. Under these oppressive conditions there were three categories of artists: those who were "inspired" by the new ideology, and were therefore published and rewarded; those who chose to leave the country and live in exile, including George Enescu and Dinu Lipatti; and the largest

¹⁴ Valentina Sandu-Dediu, *Muzica Românească între 1944-2000* (București: Editura Muzicală 2002, 1-32.

¹⁵ Ibidem.

¹⁶ Ibidem.

category consisting of those who kept a low profile or made some compromises without totally betraying their art.¹⁷ Cornel Țăranu was among the composers in this final category.

The communist regime in Romania was more oppressive compared with that of neighboring countries. For this reason, it was difficult for Romanian artists to access Western cultural environments. After Nicolae Ceaușescu became President of Romania in 1965, there was an amelioration of restrictions in the overall life of Romanian musicians, who seized upon the opportunity to participate in international competitions and festivals such as the *Darmstädter Ferienkursen für moderne Musik* in Germany.¹⁸ However, this situation didn't last long. Shortly after 1970, oppressive restrictions began to appear again in the form of limitations on travel and a rekindling of the ideas behind Socialist Realism.¹⁹

After the revolution in 1989, Romanian music continued to face adversity. The foremost issue was the country's lack of familiarity with modern music, from the perspectives of both audiences and professional musicians.²⁰ However, the situation improved incrementally after the Communist years. The younger generation of musicians benefitted from a direct professional exchange with Western cultures. The possibility of studying abroad, and participating in international competitions and festivals, helped the musical situation in Romania to improve. More recently, music festivals based in Romania have helped to enhance the nation's musical output in major cultural centers. The most important of these is the *George Enescu International Festival*, which each

¹⁷ Valentina Sandu-Dediu, *Muzica Românească între 1944-2000* (București: Editura Muzicală 2002, 1-32.

¹⁸ Ibidem.

¹⁹ Socialist Realism is a style of realistic art, having its purpose to conform to the ideology of socialism and communism.

²⁰ Valentina Sandu-Dediu, *Muzica Românească între 1944-2000* (București: Editura Muzicală 2002.

year attracts famous artists from all over the world to proffer a performance of their individual styles on Romanian soil. The festival provides musicians with a tremendous cross pollination of Romanian and international repertoire.²¹

b. Directions in Romanian Music in the Twentieth Century

Although steeped in more than four hundred years of tradition, the voice of the Romanian music school was largely unknown to the rest of the world before the twentieth century, when it began to be recognized as an important contributor to concert music in the twentieth century. The establishment of the Romanian Society of Composers, which took place in 1920 under the direction of George Enescu, expedited this process by inciting the formulation of a national identity. To this end, the musical language of the nation underwent a series of transformations.²²

Traditionally, Romanian music relied on traditional and Byzantine music as its sources of inspiration; these musical facets were now synthesized with Western elements of concert music, namely classical elements of balance and proportion, to produce a new stylistic orientation. This neoclassical interpretation of folkloric elements is extremely significant to the history of Romanian music, as indicated in part by its prevalence in the repertoire of well-known twentieth-century composers such as Bela Bartók and George Enescu. The marriage of classical musical elements and traditional Romanian musical structures yields rich potential for analysis. Aspects of this fusion of style include the use of monothematicism, as exemplified in the third chapter (Cornel Țăranu's *Sonata Ostinato*), and the presence of dichotomy, as shown in the contrast between metered

²¹ Harsian, Cosmin. *Contemporary Romanian Music for Unaccompanied Clarinet*, 2009.

²² Hasnas, Irina. *Ideii Dominante in Creatia muzicala romaneasca dupa 1920 pana in prezent*, (Cluj, 2000) pp. 1-42.

dance and free *doina*²³ (traditional song), and between the corresponding markings of *parlando-rubato* and *giusto*.

The period following the 1920's marked a revolutionary change in the learned music world with the introduction of two divergent concepts: the Second Viennese School, with dodecaphony, and pieces associated with Igor Stravinsky's Russian Composition Period (1907-1919). Romanian composers were influenced by these new directions in music composition, which were viewed more broadly as a reaction against Romantic and Impressionist music. Thus, much of the Romanian repertoire fused the dodecaphonic technique with elements of folk music to create an original sound. This music shares the same aesthetic concepts with the modern European music of the time, representing a step further in the development of a distinct Romanian compositional school.²⁴

During the musical period marking the years from 1940's to 1950 the esthetics of composition continued to change. An interesting aspect seen in the works with a classical formal structure written toward the end of the 1940's is the replacement of the development section with motivic alternation (e.g. Cornel Țăranu's *Sonata Ostinato*). The principle of motivic, thematic, and structural variation was a primary characteristic of many of the works composed during this time; for example, Enescu's "Village" Suite, Op.27, No. 3, features prominent variation of the aforementioned musical elements. In many works dating from the end of the 1940's, this method was presented as a series of compositional experiments, serving as a transitional period that led to new styles. The

²³ Ethnomusicology defines the *doina* as „a pre-eminently lyrical melodic style, an open song based on improvisation, having certain typical and more or less variable melodic elements ”(Gheorghe Oprea, *Folclorul muzical românesc*, Bucuresti, Editura Muzicala, 2002, p. 488).

²⁴ Hasnas, Irina. *Ideii Dominante in Creatia muzicala romaneasca dupa 1920 pana in prezent*. Cluj, 2000. pp. 1-42.

Expressionist and Neoclassical sources were abandoned as composers moved toward the study and application of linear contrapuntal writing, polyphony, variation, and chromatic melodies.²⁵

Throughout the first half of the twentieth century, Romanian composition demonstrated a steady and multifaceted increase in complexity. Echoing the broadly cyclic motion of European compositional styles across time (from the technically pedantic Baroque style to the lighter Classical style to the emotional and chromatic heft of the Romantic style), the next direction for Romanian music was the simplification of musical elements, taking cues from the music of Shostakovich and Honegger. In their works, the contrapuntal and harmonic language is reduced to a more accessible level, a simplified orchestration, while the focus shifts toward the ornamental quality of the melody, and the rhythmic structures it generates (e.g. Shostakovich's Symphony No.11).²⁶

European concert music composed during the middle of the twentieth century employs a plethora of characteristics derived from the philosophies of Neoromanticism and Neoclassicism, combined with the dodecaphonic technique. Many composers were interested in synthesizing various composition methods; for instance, Britten and Stravinsky drew upon Classical and dodecaphonic techniques in the composition of *Carmen Basiliense* (1959) and *Threni* (1958), respectively.²⁷ By 1958, composers such as Boulez and Stockhausen, who elected to adopt Webern's serial technique, had succeeded in applying serialization to all parameters of music, leading to the phenomenon known as total serialism. The rigidity of the total serial technique posed a challenge for the new

²⁵ Hasnas, Irina. *Ideii Dominante in Creatia muzicala romaneasca dupa 1920 pana in prezent*. Cluj, 2000.

²⁶ Ibidem.

²⁷ Ibidem.

generation of composers who chose to employ it. The works of Romanian serial composers were set apart by their incorporation of folkloric musical language; notably, the interval of the augmented second carried over from the traditional music of folklore. A momentous event for Romanian composers occurred in 1949, when the Union of Romanian Composers was established. The goal of this professional association was to protect the rights and compositions of each member; in addition, the union was, and is to this day, concerned with promoting Romanian works nationally and internationally. Furthermore, during this time *Editura Muzica* (Music Ed.) was established, allowing the Romanian compositions to be better promoted.²⁸

The period after the World War II represents the affirmation of a new generation of composers. Characteristic to this generation of composers was the thirst for information, and artistic exposure to the musical realities of the time, that was possible through their participation to international summer festivals in Warsaw, Zagreb or Darmstadt.²⁹

In Europe during the 1950's there were several composers experimenting with total serialism along with other several mathematical techniques of composition as chance, and aleatoric music (P. Boulez, K. Stockhausen, B. Madena). While total serialism was the trend, Romanian composers showed more interest in fusing the traditional musical elements with the dodecaphonic technique, leading to the apparition of a new modal concept, and the appearance of complementary modes.³⁰

Several Romanian composers who were active in the 1950's employed compositional techniques of the Structuralism movement during this time. Structuralism

²⁸ Hasnas, Irina. *Ideii Dominante in Creatia muzicala romaneasca dupa 1920 pana in prezent*. Cluj, 2000.

²⁹ Ibidem.

³⁰ Ibidem.

is a mathematical technique of composition in which music is generated by the Fibonacci row, and as the name indicates, the structure of each piece composed by this method is formulaic and mathematically explicable. The compositional procedure synthesizes mathematical and modal elements to create an original musical work.³¹

During the period from the 1960's to the 1980's, folklore continued to act as a perennial source of inspiration for Romanian composers, but its manner of expression began to shift and expand. The early use of folklore in composition was limited to simple folkloric quotations, or melodico-rhythmical formulas that added a bit of local color to Western compositional styles; composers now began to reevaluate folkloric idioms, and incorporate them into the harmonic and modal structures of their pieces as well.

Romanian composers were now familiar with a broad spectrum of compositional techniques. At their disposal were serialism and aleatoric methods, national musical tactics such as heterophony and monody,³² and such experimental procedures as tape music, sound manipulation, and computerized music. Composers in Romania were eager to absorb and demonstrate these divergent musical qualities in an effort to explore the possibilities of sound, and to integrate their compositions into the standard musical repertoire. With such compositional freedom, it is no surprise that the period after 1965 represented a stylistic evolution of Romanian music in a multitude of genres, such as the symphony (with or without vocal additions), opera, operetta, ballet, lieder, and choral music.³³

³¹ Ibidem.

³² Traditional Romanian oral music is centered on the monophonic archetype. The sources of monophony for the Romanian music are in the folkloric and liturgical sources, which contain the melismas, and chorus. Although heterophony is allied to multiple voices, the procedure is just another state of monophony (one voice having improvisatory qualities and improvising on the other).

³³ http://vasile.iliut.cbi.ro/Dinamica_muzicii_profesioniste_in_Romania.pdf.

Beginning in the first decades of the twentieth century, heterophony was a point of interest for several influential composers who were interested in the origins of European and Asian folklore; their research and innovation resulted in a new musical language that would be utilized from that point forward. Composers who have incorporated heterophony into their works include Igor Stravinsky (*The Rite of Spring*, *Firebird*), Olivier Messiaen (*Sept Haikai*, 1962), and George Enescu (*Village Suite Op.2*, No.3).

In *Penser la musique aujourd'hui* (translated for English as *Boulez on Music Today*), Boulez defines heterophony as:

superimposition on a primary structure of a modified *aspect* of the same structure...In heterophony, several aspects of a fundamental formulation coincide...[I]ts density will consist of various strata, rather as if several sheets of glass were to be superimposed, each one bearing a variation of the same pattern.³⁴

Heterophony³⁵, which is a Romanian compositional norm, is an intermediary category between homophony and polyphony. Following in the footsteps of George Enescu, the new generation of composers from the 1950s onward studied the folkloric roots of traditional Romanian music, and showed their preoccupation through the use of heterophony, which provided a change of pace from simple folkloric quotation. During the span of years from 1965 to 1970, nearly every active Romanian composer began constructing his or her own modal scales based on existing musical formulas and intervallic relations.³⁶ For instance, composers made use of folkloric modes, Asian-inspired modes (ragas), or modes derived from the superior harmonic row. Once a

³⁴ Goldman, Jonathan. *The Musical Language of Pierre Boulez: Writings and Compositions*. Cambridge University Press, 2011, p.104.

³⁵ Different from the improvised type of heterophony seen in European or Asian folklore.

³⁶ Hasnas, Irina. *Ideii Dominante in Creatia muzicala romaneasca dupa 1920 pana in prezent*. Cluj, 2000. pp.1-42.

composer had selected his or her mode of choice, heterophony was often utilized to add density and complexity of structure.³⁷

One outlet for programmatic music during the 1960's and 1970's was the concept of "instrumental theater," in which the performers were given lease to offer a showy performance with some acting involved. The audience was often permitted to join in the proceedings as well, which lent the performances a lively and unpredictable atmosphere. Noted for their contributions to instrumental theater are the composers Sorin Vulcu (e.g. *Epica Magna*, for solo trombone) and Nicolae Brandus (e.g. *Match I&II*).³⁸

The notion of spectral music also gained popularity during this time. The Spectral movement represents the revival of the basics in music through the use of the natural overtones in sound. Spectral music is a compositional practice involving analysis of sound spectra. Spectral composers would use Fast Fourier Transform (FFT, used in computer based sound spectrum analysis to obtain descriptive data), and further spectrograms as methods of generating data that will break up sound into its components, and further modifying it by bringing out certain aspects of it.³⁹ Pioneered by composers like Gérard Grisey and Tristan Murail, Spectralism was further developed at the Institut de Recherche et Coordination Acoustique/Musique, Paris. Since then, it has spread all over Europe and to certain composers in America and Japan with a Romanian school being especially visible. Romanian composers that wrote and experimented with this type of musical composition number Horațiu Rădulescu, Octavian Nemescu, Iancu Dumitrescu, and Ștefan Niculescu.⁴⁰

³⁷ Ibidem.

³⁸ Ibidem.

³⁹ Ibidem.

⁴⁰ Ibidem.

In Romania, the period during the 1960's and the 1970's also witnessed an increase in examples of aleatoric music, which can be viewed as a reaction to the limitations dictated by the total serialism concept. Some composers (such as Horațiu Rădulescu, and Aurel Stroe) embraced minimalism⁴¹, which can be defined as continuous variation with small changes in a melodico-rhythmical structure. The period after 1980 marked a reevaluation of fundamental values of Romanian spirituality. In a reflection of the national values and questions of the time, each composer creates his or her own musical universe, replete with personal codes and rules. For example, some directions include the reevaluation of Baroque musical forms, Byzantine music associated forms, or of synthesis of the folkloric element⁴² (e.g. works of Ede Terenyi, Vasile Herman).

Romanian composers, by and large, succeeded in nurturing individual compositional styles, in spite of difficulties such as the lingering isolation of the Communist regime. During the 1980's, new music was studied only sporadically in schools, and therefore performers and audiences alike were unfamiliar with the most current musical developments from around the world. Increased international travel in the 1990's and onward has remedied this situation; the next generation of composers and performers has been exposed to musical trends throughout Europe and the Americas, yielding an expansion of modern musical output in Romania. In addition, international communications led to the promotion of Romanian music by significant contemporary composers. Festivals in Romania have begun to draw attention and crowds from other parts of the world, attaining exposure for the Romanian music performed therein. At the

⁴¹ Ibidem.

⁴² Ibidem.

present time, Romania has joined the ranks of the nations on the cusp of new musical thought.

CHAPTER II

CORNEL ȚĂRANU (b.1934)

a. Biography

A highly prolific Romanian composer, distinguished educator, musicologist, and conductor, Cornel Țăranu was born in Cluj-Napoca, Romania in 1934. Beginning his musical training at the age of fourteen with Marțian Negrea, he soon thereafter attended the *Gheorghe Dima Music Academy* (Cluj, 1951-1957), where he studied composition under Sigismund Toduță. His musical curiosity and interests would later lead him to travel to Western Europe, in order to pursue further studies with some of the most esteemed musical figures of the twentieth century. Țăranu studied musical analysis with Nadia Boulanger and Olivier Messiaen at the Paris Conservatoire from 1966 to 1967. During the summers of 1968 and 1969, he went to Darmstadt to study analysis with György Ligeti, conducting techniques with Bruno Maderna, and percussion performance with Christoph Caskel. Upon returning home, he founded the chamber ensemble *Ars Nova* in 1968, which he has directed ever since.

Țăranu's career has garnered him many honors, prizes and awards. Among them are the Order of Cultural Merit (1969), the Prize of the Union of Romanian Composers (1972, 1978, 1981, 1982, and 2001), the Prize of the Romanian Academy (1973), and the International Koussevitzky Record Award for the orchestral recording of *Garlands* (1982). Țăranu has served as the Vice President of the Romanian Composers Union since 1990, has been a member of the Romanian Academy since 1993, has directed the *Cluj Modern Festival* since 1995, and was named *Chevalier de l'Ordre des Arts et des Lettres*

in 2002 by the government of France. He also received an Honorary Doctorate from the National University of Music in Bucharest in 2007.

In 1957, Cornel Țăranu began his teaching career as a graduate assistant at the *Gheorghe Dima Music Academy*. He received his Doctorate in Musicology (DMus) in 1974, and has held the titles of Assistant Professor of Composition (1970) and later, Professor of Composition at the *Gheorghe Dima Music Academy*, where he has taught ever since. Țăranu has published a large body of musicological works, including the book titled *Enescu in constiinta prezentului* 1969.⁴³ A frequent guest on numerous radio and television broadcasts, Țăranu is frequently invited to present lectures and offer masterclasses in different parts of the world, including New York University in New York, the *Institute de Ribaupierre* in Lausanne, *Musikhochschule* in Munich, and the Rubin Academy for Music in Tel Aviv.

Țăranu's musical output is remarkably diverse. He has written two operas, multiple symphonies (with and without a vocalist), many choral pieces, incidental music and film scores, and a large body of chamber music, most of which was composed for *Ars Nova*.⁴⁴ In collaboration with the internationally renowned violinist Sherban Lupu, Țăranu reconstructed and completed the *Caprice Roumain* for violin and orchestra by George Enescu. His works are published by *Salabert* (Paris), *Leduc* (Paris), and *Editura Muzicala* (Bucharest).

b. Cornel Țăranu's Compositional Style and Influences

Cornel Țăranu's compositional output can be divided into three distinct periods.

⁴³ English translation *Enescu, in the Consciousness of Present Time*, 1969.

⁴⁴ <http://www.ucmr.org.ro/listMembri.asp?CodP=167&TipPag=>

Like many composers, he spent the first portion of his career as a composer searching for his own distinct musical voice. The majority of works written between 1957 and 1963, are characterized by chromatic modalism.⁴⁵ The repertoire of Țăranu's second period (1963 to 1972) is characterized by a post-Enescu modalism, in which the folkloric modal element is presented in a reduced fashion, and utilized in conjunction with the twelve-tone technique. He employs it in a strict or free manner depending upon the piece falls in his compositional period. Țăranu's music composed after 1972 is characterized by the thematic representation of dance, love, and death, which are three prominent elements in Romanian folklore and culture. The music of Țăranu's third compositional period is strongly influenced by the poetry and literature of the time, which probed the same traditional features and themes. It is during this third period that Cornel Țăranu truly flourished as a composer, turning out cantatas, symphonies, choral works, and chamber music.⁴⁶

Țăranu's style of composition can best be described as "continuous development" because he seeks to enrich the existing musical language and modes of expression in order to add depth to his works. A predominant characteristic of Cornel Țăranu's music is the presence of duality, consisting of a balance between strictness and freedom, and of lyric and percussive.⁴⁷ His music is characterized by highly chromatic melodies, asymmetrical rhythms, and an improvisatory character (especially in slow movements).⁴⁸ Although these features hold true for Țăranu's current works, the musical language of his recent compositions has become less abstract and more cohesive, moving toward a

⁴⁵ Herman, Vasile. *Medallion*. Revista Muzica, No.2, 1971, p.43-46.

⁴⁶ Ibidem.

⁴⁷ Arzoiu, Ruxandra. *Dialog cu compozitorul Cornel Țăranu*. Muzica, No.2/1994.

⁴⁸ Herman, Vasile. *Medallion*. Revista Muzica, No.2, 1971, p.43-46.

synthesis of elements of expression.

Cornel Țăranu's attitude toward musical composition is one shared by American composer Milton Babbitt, in which the composer remains true to his or her art and does not pretend to write for the masses.⁴⁹ The following translation from Oleg Garaz's 1998 interview with Țăranu explains his view on composing:

In my conception, this music is not abstract. It expresses emotions even if it is not programmatic music. Stravinsky said that music doesn't have to express anything; to each listener it would say something different. This was not my concern, and as Ligeti would say, I am not interested in how my music impacts the listener. It is a problem that I do not care about. Of course, I would not say the same thing as an interpreter, but I never thought of directing listeners' reactions in any way. I was interested to determine what I felt in that context.⁵⁰

Țăranu does not place himself in the shoes of his audience in order to compose, and conversely, he does not expect any specific reaction from his listeners. Instead, he is inspired to write music for music's sake.

The compositions of Țăranu's third and latest period continue to explore variation technique from every musical aspect, consisting of rhythm, melody, timbre, and harmony; and they are distinguished by stylistic unity and numerous economic ways of approaching the musical material. Dora Cojocaru, a Romanian musicologist, has assessed two melodic types within Țăranu's works: the repetitive-static type, created by varied repetition within a restricted range, and the accumulative-dynamic type, created by the presence of an ever-expanding melodic range.⁵¹

Variation on a theme was a concept explored in other arts, as seen in the case of the great Romanian sculptor Constantin Brâncuși (1876-1957). Brâncuși, one of the most influential sculptors of the twentieth century is considered the pioneer of modernism and

⁴⁹ Babbitt, Milton. *Who cares if you listen?*. High Fidelity , VIII/2, 1958, p.38-40, 127-128.

⁵⁰ Garaz, Oleg. *Interviu cu maestrul Cornel Țăranu*. Muzica 2/1998, p. 92.

⁵¹ Cojocaru, Dora. *Cornel Țăranu ai obsesia varietiei*. Muzica Nr.1/1995.

extreme simplification of forms. Brâncuși sought to create sculptures that conveyed the true essence of his subjects (animals, people, or objects) by concentrating on highly simplified forms. The materials he used—primarily marble, stone, bronze, wood, and metal—guided the specific forms he produced. He paid close attention to his mediums, meticulously polishing pieces for days. The reduced forms of his sculptures had a major impact on the artists associated with the Minimalist movement of the 1960's.⁵²

His body of work is relatively small, known to be consisting of two hundred and fifteen sculptures from which fifty are thought lost or destroyed. Examining his creation, one can see his obsessive variation, which over a period of at least twenty-three years provided a *modus operandi* for twenty-eight sculptures of birds. An example of his stylistic evolution toward synthesis can be seen below:

Ex. 2.1. Constantin Brâncuși, *Majestic Bird*, (1910) and *Bird in Space* (1919, in bronze and marble).



⁵² <http://www.moma.org/explore/collection/index>

Brâncuși held a particular interest in mythology, especially Romanian mythology, folk tales, and traditional art, which also had a strong influence on his works. The first image depicts the sculpture titled *Magestic Bird*, a magic golden bird in Romanian folklore noted especially for its marvelous song, which had miraculous powers. The Russian form of this same legend was the inspiration for Stravinsky's *Firebird*. The other two are entitled *Bird in Space*, executed in both marble and polished bronze, and represent a more abstract and simplified form of the sculpture, in which Brâncuși specialized during his later years.⁵³ Brâncuși's treatment of sculpture echoes Țăranu's treatment of composition in his third and current period, as it will be discussed in more detail in Chapter III.

Țăranu's fixation on techniques of variation is clearly exhibited throughout much of his third-period repertoire, and is executed by restructuring and rearranging preexisting musical material; in fact, he has been known to take material from one composition and reconstitute it for another. A good example would be his *Sonata for oboe and piano*, initially composed between 1961 and 1963, and then completely rewritten in the 1980's. The second movement, *Improvisation*, was rewritten as a solo piece, which was then used partially for the second movement of *Three pieces for solo clarinet* (1982) and in its entirety, with an added coda, in *Sonata rubato* for oboe or clarinet solo (1986).⁵⁴

Examining the progression of Țăranu's compositional style throughout the years, two key elements indicate the strong influence Brâncuși had on his musical creation. Firstly, Țăranu's style of composition shares with Brâncuși's style of sculpture a ubiquitous presence of thematic variation. Secondly, both artists consciously advanced

⁵³ <http://www.metmuseum.org/toah/works-of-art/1996.403.7ab>

⁵⁴ Cojocaru, Dora. *Cornel Țăranu si obsesia varietiei*. Muzica, No.1, 1995, p.5

from permitting more divergence of style toward a greater cohesion of expression.

Cornel Țăranu's preference for variation can be regarded as a result of rich imagination and compositional skill. The process of constant variation can easily become monotonous; and yet, in the music of Țăranu, it becomes a kaleidoscope of thematic and rhythmic experimentation that culminates in a unique mode of musical expression.⁵⁵

Even though Țăranu considers himself a successor to the style of Enescu, he confesses that his music embodies a distinctive harshness of expression, "a Transylvanian characteristic" that is uncommon in Enescu's music.⁵⁶

Țăranu's folkloric inspiration is not confined to his home country; his works draw upon folklore from around the world. For example, in *Nomads Songs/Tarot* (originally *Cantece Nomade/Tarot*), he employs the Indian rhythms *Theka* and *Chitra*, based on rhythmic modes known as *tala*.⁵⁷ As Cornel Țăranu has said:

All my activities are to imagine, think, and evaluate through the activity of a composer. Being a composer, I am in charge of the *Ars Nova* ensemble, which I also conduct, and if I may say, I have a series of disciples in the same discipline, and we all try to learn together. If I would not be a composer, all my other activities would not exist, so composition is the key of my activity.⁵⁸

Since 1968, when Țăranu founded the *Ars Nova* chamber ensemble, he has directed, conducted, and written numerous works for it. The ensemble's repertoire ranges from international works, such as compositions by Pierre Boulez and Iannis Xenakis, to works by Romanian composers, including those written especially for the ensemble by the conductor himself. The *Ars Nova* ensemble's adept musicianship has secured it

⁵⁵ Cojocaru, Dora. *Cornel Țăranu si obsesia variatiei*. Muzica, No.1, 1995, p.19.

⁵⁶ Garaz, Oleg. *Interviu cu maestrul Cornel Țăranu*. Muzica 2/1998, p. 91.

⁵⁷ Cojocaru, Dora. *Cornel Țăranu si obsesia variatiei*. Muzica, No.1, 1995, p.19.

⁵⁸ *Ibidem*.

national and international recognition, resulting in numerous tours in such major musical centers as London, Zagreb, Warsaw, Budapest, Paris, Berlin, and Vienna.

As an educator, Țăranu desires to instill in his students curiosity regarding new musical theories, trends, and ideas.⁵⁹ Peter Szego and Adrian Pop were some of his first students; today, they are established composers, along with other notable Țăranu pupils including Liviu Goldeanu, Mihai Moldovean, Dan Voiculescu, and Hans Peter Türk.

In the last few decades, as a result of fruitful collaborations with renowned international soloists such as Daniel Kiensky and Pierre Yves Artaud, Țăranu delved into the realm of instrumental concert music, which he previously avoided, incorporating into his new works the *parlando rubato* and *giusto* characters often utilized by Enescu. Furthermore, Țăranu's intensive musical analysis of Enescu's repertoire, and his dedication to reconstituting his predecessor's unfinished work, assured heightened compositional sensibility. The subject of Țăranu's doctoral document concerned Enescu's literature, including his unfinished pieces; at the time, he was the only one of his peers focused on the potential of the incomplete works of the esteemed composer. Țăranu went on to finish several of Enescu's incomplete pieces, including *Ghosts*, *Caprice Roumain*, and *Symphony No. 5*; this daunting task permitted him to attain experience in a variety of concert music genres while emulating the style of his acclaimed Romanian predecessor.

There are a number of works from European musical literature that were begun by great composers, but left unfinished: Schubert's *Symphony No. 7*, Bach's *Art of the Fugue*, Mahler's *Symphony No. 10*, and Mozart's *Requiem* are just few examples. Within the last century, contemporary composers have taken it upon themselves to contribute reconstructed versions of these works for performance. The works of George Enescu are

⁵⁹ Garaz, Oleg. *Interviu cu maestrul Cornel Țăranu*. Muzica 2/1998, p. 91.

no exception; through Cornel Țăranu's research and dedication, Enescu's body of work can now be performed in its entirety, at least in a probable version of what might have been. Enescu's vision is more complete today than it was thirty or forty years ago, before Țăranu immersed himself in Enescu's style and compositional goals in order to offer an educated prediction of his complete musical thoughts.

Enescu's influence on the early works of Țăranu can be viewed as a foreshadowing of Țăranu's role in the completion of Enescu's body of work. These early works of Țăranu are particularly inclined toward lyricism. The *parlando-rubato* and *giusto* designations in these works also adhere to Enescu's style, although Țăranu maintains his own musical identity in spite of these comparable elements.

Initially, Țăranu had difficulty deciphering Enescu's manuscripts, so he devised a methodology to assist him. First, he studied the manuscript, transcribing it on clear paper. After making sure he had written it correctly, he orchestrated the score. In the case of Symphony No. 5, Enescu had orchestrated more than twenty pages, which suggests his intent in finishing it. He left behind a model of the intended orchestration for each of the other unfinished works, revealing the colors and timbres he intended to choose. These blueprints served Țăranu well in the task of composing in the style of Enescu in his absence.

Țăranu began the procedure of analyzing Enescu's work at the advent of the 1970's, in collaboration with Enescu's friend, musicologist Romeo Draghici (founder of the Enescu Museum). Working in collaboration with violinist Sherban Lupu, Țăranu reconstructed and orchestrated the *Caprice Roumain* for violin and orchestra. During his lifetime, Enescu traveled continually for performance and instruction, leaving some

manuscripts at home while he fulfilled the many activities of his busy lifestyle. In addition, he typically worked on several pieces simultaneously, which explains the multiple unfinished works within his considerable body of repertoire. Enescu's numerous obligations as a pedagogue, performer, and conductor, coupled with his sickness in later life, impeded his prolific compositional progress.

The act of completing Enescu's manuscripts has generated myriad repercussions for the global realm of music. Romanian music has attained international acclaim as renowned performers such as Gidon Kremer have been eager to offer interpretations of Enescu's previously unavailable works. Various orchestras, including the BBC Symphony Orchestra, have made recordings of his compositions. Finally, Țăranu has provided an example of the benefits of creative collaboration among composers. By finishing Enescu's manuscripts, Cornel Țăranu has had a hand in rewriting Romanian music history.

CHAPTER III

a. Piano Music of Cornel Țăranu

Sonata Ostinato, Contrasts I& II, Dialogues

“Serial music is doomed to the same fate as all previous sorts of music; at birth it already harbored the seeds of its own dissolution.”

– Ligeti

By the early twentieth century, the European compositional system of tonality had been the primary blueprint for composition for a few hundred years. Defined as the interaction between an ordered system of vertical chords and intervals and a structured, horizontal melodic line, functional tonality provides an efficacious foundation for many diverse musical works. However, as composers in the first half of the twentieth century discovered, the possibilities lent by tonality were not necessarily endless; in fact, many recent incarnations were beginning to sound too familiar. Struggling for genuine originality, composers of the early twentieth century strove to develop unknown or atypical forms of expression and underlying structural organizing principles.⁶⁰ As a result, in the first decades of the twentieth century, composers began weaving together the threads that, by the 1920s, would become a system of composition known as serialism. Vastly different from functional tonality, the core of serialism is Arnold Schoenberg’s twelve-tone technique. His contemporaries built upon this concept by putting their own twists on serial music, affording myriad examples of post-tonal musical thought.

⁶⁰ Salzman, Eric. *Twentieth-Century Music: An Introduction*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall Inc., 1974.

Serialism was one of the most influential trends in post-World War II music. Composers such as Schoenberg, Webern, and Berg employed various serial techniques throughout their works, while others such as Bartók, Messiaen, and Stravinsky used serialism only sporadically, or within isolated sections of pieces. The list of twentieth-century composers who incorporated serialism or its basic construction of the twelve-tone technique into their works is extensive. The list includes Boulez, Stockhausen, Nono, and others of the so-called “Darmstadt School” (named after the summer courses in contemporary avant-garde music held in that city beginning in the early 1950’s). A host of lesser-known composers also wrote serial music, making it easy to understand why its study is an integral part of any examination of twentieth-century avant-garde concert music.

Serial music seemingly favors a mathematical approach to composition, since it is founded upon specific rules that govern the order in which discrete pitches can be sounded. It is important to note that even the greatest serial composers sometimes forgo the seemingly strict rules of twelve-tone composition. As with any system, once one understands the rules, one can also break them effectively. In spite of its meticulous construction, twelve-tone music often gives the listener an initial impression of melodic chaos and disorder. Boulez offers a recollection of his use of serialism:

Serialism was a short period, mostly in the 1950’s. [...] Serialism was right for me and many of my generation because it gave us a strict discipline, but we could then go anywhere from there. I suppose it’s like if you like strict counterpoint, you are held within very rigid constraints, but it forces you to find solutions where you think there are no solutions. You had both the flexibility and discipline of invention which you could not get anywhere else. But we went so far, it went to a point of absurdity. When I began to work on *Le Marteau sans maître* [1953-1955] I was already beginning to go beyond this point, trying to make the discipline more flexible. If you have too strict a discipline, it kills your ideas. If you are

flexible and not so strict, your ideas will flow. So there was this great fight within the discipline.⁶¹

Boulez offers insight into the probable reasons that serialism was a relatively short-lived musical trend. The more limitations one places on a work of art, the fewer combinations and variations are possible. One of the most significant contributions of the serial method to the world of music is the notion that there are other options for composition that lie beyond functional tonality. In addition to the use of modes (offering a brief respite from the well-traveled road of tonal music) serialism generated musical discussions and experiments that served to rejuvenate compositional diversity in the early twentieth century.

Much like music around the world, Romanian piano music of the twentieth century is characterized by its variance of musical expression. This is realized through the exploration of the different timbres of the piano in order to exploit the full range of its acoustical and physical resources. The piano is used as a medium for emulating and transforming noises and sounds from every aspect of life. Many Romanian composers of the twentieth century adopted serial techniques in their search for a new means of musical expression, arriving at a middle ground that can be best described as "modal serialism." Modal serialism can be defined as the fusion of the twelve-tone technique with elements of traditional folklore or folk music.

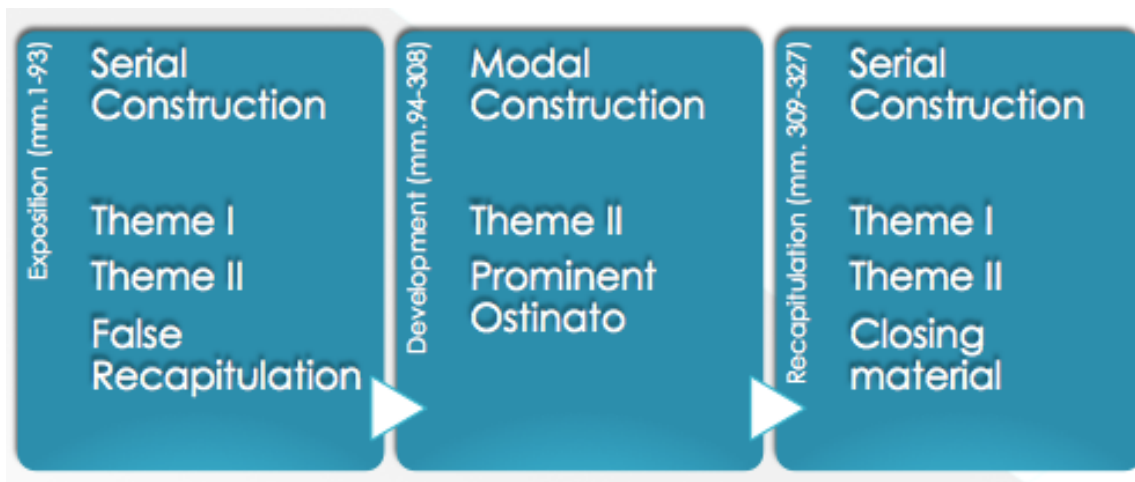
In the works of Cornel Țăranu, folklore is omnipresent, either through allusions or through modified formulas. One of the best examples of this fusion of twelve-tone technique with traditional folk elements is his *Sonata Ostinato*.

⁶¹ <http://www.edwebproject.org/boulez.html>

b. *Sonata Ostinato*

Written in 1961, *Sonata Ostinato* follows the format of the pre-Classical sonata in one movement, perhaps modeling the sonatas of Johann Christian Bach and Domenico Scarlatti, wherein the secondary theme did not always have a cleared defined identity. The formal structure of the piece is comprised of an exposition with two thematic areas (concluding with a false recapitulation), developmental section that begins with secondary thematic material, (which moves almost immediately from serial to modal construction, and features a prominent use of ostinato), and the true, conclusive recapitulation.

Ex. 3.1. Sonata Ostinato formal diagram.



In *Sonata Ostinato*, Țăranu uses the twelve-tone technique in a particularly straightforward and comprehensible way. His originality lies in his incorporation of traditional elements into this avant-garde style, which can be parsed out upon a closer examination of the series. The tone row that forms the basis of *Sonata Ostinato* is divided into three individual melodic cells, each of which can be considered a modal formula.

The first two are somewhat related by their pentatonic flavor, an element often found in traditional folk music.

Ex. 3.2. Twelve-tone row divided into three melodic segments.



Țăranu's treatment of tone rows in *Sonata Ostinato* is similar to that of Webern, which are often arranged to take advantage of internal symmetries.⁶² It may be argued that Țăranu goes farther in the direction of traditional musical thought, supplying moments of implied harmonic movement (like Berg) and folk-inspired structures. The construction of the piece, with its sparse texture and moderate tempo, makes the manipulation of the row clear and discernible. Țăranu further facilitates the audibility of the series by presenting it melodically rather than harmonically.⁶³

As described in Chapter I, numerous twentieth-century composers manifested an increased interest in heterophony and used it in many of their works. Not an exception to this trend, Țăranu's use of heterophony in *Sonata Ostinato* emerges from the texture of two voices presented in unison. Throughout the piece, the two-voiced texture oscillates between a line written in unison or octaves and a heterophonic line created when one voice changes slightly. This procedure stems from traditional music from such Asian areas as Bali, Java, and Ceylon.⁶⁴

⁶² For example a tone-row can be divisible into three or four groups which are variations of each other, thus creating invariance.

⁶³ Sandu-Dediu, Valentina. *Muzica Romaneasca intre 1944-2000*. Editura Muzicala Bucuresti, 2002.

⁶⁴ Herman, Vasile. *Forma si stil in noua creatie musicala romaneasca*. Ed. Muzica, Bucuresti, 1977, p. 133.

Ex. 3.3. Heterophony as seen in *Sonata Ostinato*, mm. 1-4.



Ex. 3.4. Heterophony as seen in the music of Ceylon.⁶⁵



Boulez defines heterophony as a “main syntactic form” that serves as the midpoint between homophony and polyphony. Heterophony develops through simultaneous monophonic statements, which represent variants on a melodic idea. It is sometimes confused with polyphony, due to the use of multiple lines in the two textures. The difference is that the lines of heterophony are independent, while, as Boulez states, polyphony “makes a structure responsible for another.”⁶⁶

The exposition of *Sonata Ostinato* begins with the primary theme, comprised of a statement of the twelve-tone row in both clefs (P^0 , mm. 1-4), followed by the statement of the row in the retrograde inversion (R^0 , mm. 5-9) in a canonic imitation, and a statement of the inversion (I^0 , mm. 9-13) as well, in canonic imitation culminating with a quasi-

⁶⁵ Ibidem.

⁶⁶ Boulez, P. Boulez on Music Today. 1963. Trans. S. Bradshaw and R. R. Bennett. London: Faber and Faber, 1971.

pause marked by a fermata. Throughout this section and the entirety of the sonata, none of the iterations of the row are transposed.

Following the fermata, the primary row is reintroduced in both hands, echoing the opening statement, but with a small rhythmical diminution in the left hand, thus creating a brief imitative counterpoint within the first melodic cell of the row (P^0 , mm. 15-18).

The retrograde row (R^0 , mm. 19-21) is delineated once more, but is incomplete, marked *ritenuto* and *diminuendo*, as a preparation for the final statement of the primary material (P^0 , mm. 23-26), written in rhythmic diminution. The secondary theme (mm. 28-50)

harbors a contrasting character and mood that distinguishes it from the primary theme.

Although the two themes contain the same modal formulas, the secondary theme lacks a clear individual identity, and is imitative in nature.

Ex. 3.5. Secondary thematic material, mm. 28-50.

The image shows a musical score for piano, measures 28-50. The score is in 3/4 time and features a tempo marking of "Esitando più mosso" with a quarter note equal to 50. The music is marked "mp non legato" and "mf". The score shows a melodic line in the right hand and a bass line in the left hand, with various rhythmic values and dynamics. The piece concludes with a "poco rit." marking.

An incomplete statement of the retrograde row (R^0) is made in measure fifty, leading into an imitative section with a melodic ostinato (R^0 , mm. 50-78). This section is constructed from R^0 material, culminating in a climactic declaration of *fortissimo* chords. These R^0 -based harmonies are then broken down into a melodic passage (mm. 79-82) that leads to a false recapitulation (commencing in measure eighty-three).

The false recapitulation makes a declaration of the opening theme in both hands, this time with rhythmic augmentation in the left hand and rhythmic diminution in the

right hand. This technique results in a restatement of the row in primary form in the right hand, and an inverted statement (I^0) in the left hand (mm. 89-92), which marks the gateway to the secondary theme material and the end of the exposition (mm. 94-104).

The development section begins with the secondary theme, and shifts gears almost immediately from the serial construction to a free modal structure, featuring many ostinato motives. These ostinati continuously evolve, creating a feeling of constant pulsation and forward motion. The section from measures 151-153 begins with the first three notes of I^0 , calling to mind the tone row construction, followed by a passage in which a segment of I^0 is used as the initial motif for another ostinato figure (mm. 156-164).

Ex. 3.6. Developmental section, featuring an ostinato based on I^0 , mm. 162-164.

The musical score for piano, measures 162-164, is presented in a grand staff. The tempo marking "non accelerare" is placed above the staff. The piece is in 5/4 time, with a 3/4 section indicated at the end of the first measure. The right hand features a melodic line with chromatic movement, while the left hand plays a rhythmic ostinato pattern based on the first three notes of I^0 . The dynamics are marked "fff" (fortissimo).

The section between mm. 165-186 features a *quasi-parlando* melody with chromatic elements moving in a dialogue between registers, followed by another ostinato section (mm. 187-256). Marked with the indication *tempo firmo*, this section has a strong feeling of pulsation arising from its constant alternation between duple and triple meter, a percussive writing approach reminiscent of the works of Bartók.

Ex. 3.7. Ostinati and metric alternation, developmental section, mm. 236-242.



Continuing in the same percussive character, mm. 257-296 execute a return to the twelve-tone serial construction utilized at the beginning, smoothly transitioning into the recapitulation. The arrival is prepared effectively by three evolving motivic statements that use segments of the rows. A full statement of P^0 is finally outlined beginning with measure 297. The first section of the row is stated in octaves between the hands, with a syncopated rhythm; the other two segments of the row are presented in unison in rhythmic diminution. The pitch classes of P^0 are sounded together in a chord, and then once again broken down into a horizontal melodic line before the recapitulation.

Ex. 3.8. Three motivic entrances leading to the Recapitulation, mm. 251-298.

In the recapitulation, the primary theme undergoes a discernible change in character. Marked with soft dynamics, this statement of the primary theme contains a rhythmic augmentation in the left hand and diminution in the right hand. A second statement of P^0 (in the right hand) followed by an R^0 entrance (in the left hand) is reminiscent of the secondary theme (mm. 317-323). All twelve tones are then grouped in chords, in a musical decision that brings the piece full circle by recalling an earlier

passage within the recapitulation (in this case, the chordal music at mm. 301-305). The chordal repetition is followed by a dynamic unison statement of P⁰, which ends the sonata abruptly.

Ex. 3.9. Ending of *Sonata Ostinato*, mm. 323-327.

The image shows a musical score for the ending of *Sonata Ostinato*, measures 323-327. The score is written for piano and is in 4/4 time. It begins with a tempo marking of *Allegro molto*. The dynamics are marked as *mp*, *poco mf*, *p*, and *f deciso*. The piece concludes with a fermata over a final chord. The score is numbered [-5] at the bottom right.

Țăranu's *Sonata Ostinato* achieves its expressivity through a synthesis of serialism and chromatic modalism. The composer makes use of several important elements frequently exploited in twentieth-century music: neoclassical structure (Țăranu's use of sonata form), serial formulas (the twelve-tone row and its permutations), and folkloric elements (modal formulas). Țăranu's contribution to the musical repertoire can easily be compared with the works of Bartók and Enescu in that he combines neoclassical music with traditional folkloric elements to achieve striking and multifaceted results. Inspired by the work of such twentieth-century composers as Britten and Stravinsky (who prized the synthesis of Classical and dodecaphonic elements of expression), Țăranu's originality can be seen in the addition of different elements that set him apart: tone rows and modal formulas, along with other elements characteristic of Romanian music as the presence of dichotomy. The presence of dichotomy gives the contrast between metered dance and free *doina* (traditional song), and between the corresponding markings of *parlando-rubato* and *giusto*.

c. *Contrasts I & II*

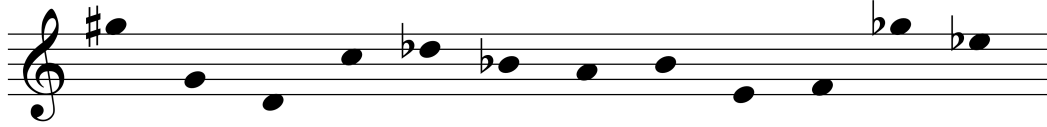
Contrasts I & II are both serial works for solo piano, exploring diversity in dynamics, tempo markings, articulations, textures, registers, and serial techniques. Written, respectively, one and two years later than *Sonata Ostinato*, the musical language of these complementary pieces is already significantly different.

Contrasts I (1962) contains a repetitive formal structure similar to that of theme and variations. The highly chromatic construction of the tone row provides ample material for motivic variation throughout the piece. The theme is followed by seven sections (or variations) that contain the same two-phrase structure, realized more freely in comparison with the theme; and finally, a toccata-like section finishes the piece. The interesting aspect of this toccata is that four chromatic pitches generate the ostinato, and are joined by an additional melodic layer in the upper voice, which makes audible the statement of the primary row. The climax of the toccata and conclusion of the piece features rapid segments of the primary material in different registers, concluding with a descending glissando that spans the full keyboard.

The twelve-tone row is presented over the course of a two-phrase structure (5+3), which repeats some melodic material before the tone row is fully sounded. An initial climax is achieved very quickly by the full statement of the row, and then emphasized through a rhythmic acceleration (m. 7). A brief pause marks the conclusion of the theme. The structure of the theme (consisting of two phrases building to a climax in the second one) is emulated by each successive variation, and represents one of the cohesive aspects of a piece that features pronounced divergence and contrast. The theme is characterized by almost constantly shifting meter; only one of the first eight measures does not change

meter.

Ex. 3.10. *Contrasts I*, tone row.



Ex. 3.11. *Contrasts I*, mm. 1-8.

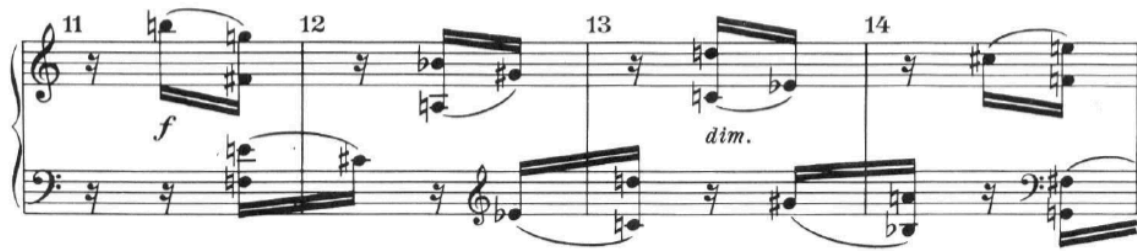
The section that follows the theme (mm. 9-21) is a rhythmic variation based on the primary tone row. This variation features the opening chromatic motif (dyad) in an intervallic expansion; for instance, the interval between G# and G, initially arranged in chromatic succession, is now inverted and expanded to form sevenths and ninths. Dyads are placed in contrary motion between the hands, and the emphasis (indicated by accents) shifts almost immediately from the unison tones to the clashing, chromatic pitches.

Ex. 3.12. First section/variation, mm. 9-20.

The image displays a musical score for piano, consisting of three systems of music. The first system (measures 9-14) features a treble and bass staff with a key signature of one sharp (F#) and a 3/8 time signature. The second system (measures 15-20) includes dynamic markings such as *ff* and *sempre ff*, and the instruction *molto risoluto*. The third system (measures 21-26) shows a change in time signature to 5/16 and includes a *rit.* marking. The score is characterized by complex rhythmic patterns and chromatic movement.

Employing the same two-part phrase construction as the theme, the first phrase of the first variation (mm. 9-14) utilizes the primary tone-row material (P^0), while the second phrase moves a half step higher (P^1). This phrase is structurally enlarged, reaching a climax through the half-step motive, which is repeated in continuous acceleration (mm. 22-29). As seen below, the texture of this variation is comparable to a segment of Webern's Piano Variations, Op. 27, No.1, one of the seminal works of twentieth century serialism.

Ex. 3.13. Webern's *Piano Variations, Op. 27, No. 1*, mm. 11-14.



The second section or variation (mm. 30-47) is the dynamic opposite of the first, featuring *piano* musical lines in contrast to the strong *forte* of previous measures. This melodic variation is based on the inversion of the primary material, which generates an inverted opening motif.

Ex.3.14. Second section, primary material inverted, mm. 40-44.



Below is an example of alternation between the expanded and close positions of the chromatic motif, featuring minor 9th and minor 2nd intervals (Ex. 3.15, mm. 40-42):



The third section (mm. 48-63) is created from different segments of P⁰ material. This variation is characterized by melodic and rhythmic ostinati with interchanging duple and triple meters, and a climactic, written-out rhythmic acceleration. The two-phrase ostinato section (Ex. 3.16. mm. 52-63) contains two different collections of pitches:

	Right Hand	Left Hand
First Phrase	B A Bb Db C D	F# A B F# E D#
	B A Bb Db C D	F# A B F# E D#
	B A Bb Db C D	F# A B F# E D#
	B A Bb Db C D	F# A B F# E D#
	B A Bb Db C Db C D	F# A B F# E F# D# E#
Second Phrase	Db C G Ab	A B F# E D#
	Db C G Ab	A B F# E D#
	Db C G Ab G	A B F# E D# E#
	Db C G Ab Db Db D	A B F# E D# E D#
	Db C G Ab Db Db D	A B F# E D# E D#
	G Ab Db Db D Ab G Db	A B F# E D# E F# D
	D	E#

The two phrases are not symmetrical; both expand melodically ([4+1] +[2+1+2+1]), and the second phrase features melodic fragmentation and rhythmic acceleration. The climactic moment serves as a bridge to the next variation.

Section four (mm. 64-92) is a variation on the appoggiatura found in the opening

statement. A new harmonic layer is added to emphasize the chromaticism and density of sound. Additional contrast is provided by the range of chords, which oscillate between the outer extremes and center of the piano, and the alternation of meters: 6/16, 4/8, 6/16, 4/8.

Ex. 3.17. Fourth section, mm. 74-77.



The fifth section (mm. 93-113) presents internally contrasting characters and dynamic levels, ranging from spare *pianissimo* melodies to heavy, multi-layered metronomic passages. The outer extremes of the piano are presented as in a dialogue. The dyads in this variation once again generate motivic expansion from closed to open position, which compels the music toward a new ostinato section constructed around chromatic elements (Bb-B-C-Db, mm. 98-102). The chromatic motif is presented simultaneously in prime form and in intervallic expansion.

Ex. 3.18. Chromatic motif, with and without intervallic expansion, mm. 109-112.



Measure 112 serves as the source material for the sixth variation (mm. 114-137), in which harmonic trichords are inserted among the harmonic dyads. Bartókian in nature, this section is characterized by percussive and rhythmic ostinati. The second part of the two-phrase structure contains a rhythmic acceleration in the high register (duple subdivisions of the beat moving to triple). An added melodic layer displays a statement of the primary row. The climax is achieved by increasing the density of sound through added layers of notes, which then dissolve into a descending scale passage that guides the listener to the next section.

Ex. 3.19. Climax of section six, mm. 129-135.

The seventh and final variation (mm. 138-155) returns to the recurrent rhythmic and percussive ostinato, expanding the keyboard range by adding pedal clusters in the low register. Climax is achieved once more through a rhythmic acceleration of ostinato motives, which carries into the concluding toccata-like section (mm. 156-190).

Presented in dynamic contrast with the previous section, the character of the toccata is established immediately. An added melodic layer that begins in measure 163 features a statement of the primary row material. The climax and conclusion of the piece are accomplished by entrances of fast sections of primary row material, concluding with one final descending glissando covering the entire keyboard.

Ex. 3.20. Conclusion, segments of the primary row material and final glissando, mm. 186-189.

The musical score for measures 186-189 is presented in a grand staff format. The upper staff is in treble clef and the lower staff is in bass clef. The music is characterized by dense, rhythmic textures. Measure 186 begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 187 features a sextuplet of eighth notes in the right hand and a sextuplet of eighth notes in the left hand. Measure 188 continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 189 concludes with a descending glissando across the keyboard, marked with a fermata and a final dynamic marking of *fff*. The score includes various performance instructions such as *allarg.*, *pesante*, and *fff*.

Before proceeding with the analysis of *Contrasts II* (1963), it is necessary to discuss the most significant influence on this work: the serial compositions of Olivier Messiaen. Messiaen is considered by most musicologists to be among the greatest composers of twentieth-century avant-garde music. Although he was not primarily a serial composer, he wrote a number of works based on serial construction after teaching musical analysis, including the works of the Second Viennese School, at the Darmstadt School during the summers of 1949 and 1950. Messiaen's experimentation with serialism lasted only a short period (between 1949 and 1951), after which he abandoned the path, believing it to be an excessively rigid discipline that he found difficult to meld with his extra-musical interests in Roman Catholicism, mysticism, and bird songs.

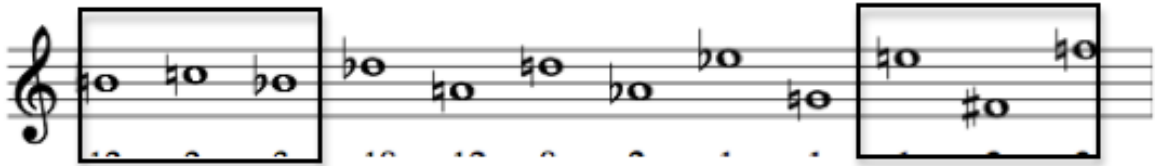
According to many reports, Messiaen's view of the serial music created by the Second Viennese School was mostly negative.⁶⁷ He felt that their music focused too much on individual pitches and tended toward overly dark musical colors. This verdict was, for him, all the more acute because he suffered from synesthesia, a condition that caused him to associate sounds with colors. Messiaen's experimentation essentially extended the serialism of the Second Viennese School by designing scales of musical elements other than pitch, such as duration, articulation, and dynamics. The result of these innovations was the *Mode de valeurs et d'intensités* for piano, a work that profoundly influenced the subsequent generation of serial composers, including Pierre Boulez and Karlheinz Stockhausen. When composing his first major serial work, *Livre d'orgue* (1951), Messiaen harbored a strong desire to demonstrate that serial methods could produce music totally different from that of the Second Viennese trinity, and serve as an example for the new generation of composers interested in serialism.⁶⁸

Cornel Țăranu's *Contrasts II* resembles Messiaen's *Livre d'orgue* in that both works use the same procedure in their original treatment of the chromatic scale/tone row. A comparison of the primary rows of Messiaen's *Livre d'orgue* and Țăranu's *Contrasts II* reveals the similarities in their pitch groupings:

⁶⁷ Forte, Allen. *Olivier Messiaen as Serialist*. Music Analysis, 21/I (2002). Blackwell Publishers, Ltd. 2002, p.3.

⁶⁸ *Ibidem*.

Ex.3.21. Messiaen's primary row, *Livre d'orgue*, I: trichords B-C-Bb [012] and E-F#-F [012].



Ex. 3.22. Țăranu's primary row, *Contrasts II*: trichords C#-D-C [012] and A-G-Ab [012].



In the first movement of *Livre d'orgue*, trichords undergo permutation in order to generate six other sub-rows (each structure of three notes has six possible permutations; for example: the trichord 012 can be rearranged as 021, 102, 120, 210, and 201). Țăranu drew upon Messiaen's concept of trichords, using them in two ways to generate new pitch rows. One is motivic transposition, which rearranges two previously utilized [012] trichords (C-C#-D and G-Ab-A) into a new row. In this procedure, the resultant notes differ but the intervallic relation remains the same. The following example demonstrates the first method, wherein the trichord [012] is used as motivic transposition (not the same notes):

Row I: E D# Bb B **C# D C** F# F **A G Ab** (mm. 1-6)

Row II: **D# E F B C# C** G F# Bb D Ab A (mm. 7-12)

Țăranu's second method for employing trichords is similar to Messiaen's, in that he uses permutations of the trichords as a generator of the sub-rows. The second procedure retains the notes and intervals of the trichords, changing only the order between them. Below is an example of the second procedure, with trichord permutations, in which (D# E F B C# C) becomes (C B C# D# E F), generating new arrangements of the chromatic scale (Ex. 3.23. Row I, mm. 7-12; and Row II, mm. 13-15).



A common feature between the two related rows presented earlier is the presence of chromatic cells (also typical of Messiaen's work):

Ex: Row I: E-Eb Bb-B F#-F

Row II: G-Gb Ab-A

The motivic development in *Contrasts II* is particularly interesting. The polyphonic writing of the opening statement (mm. 1-6) sets the material of the primary

tone row in an alternation between the voices. The starting pitch, E, is framed by the two voices moving in contrary motion, continuing with D# in the upper register and D in the lower register. The [012] trichord formed by the initial three tones functions as a motivic connector throughout the piece, presented in different combinations, including intervallic expansion (in which the minor second interval between G and A-flat becomes a ninth). The trichord is also present in the construction of the tone row, which contains the notes C#-D-C and A-G-A b in succession. Similarly to *Contrasts I*, wherein the primary row contained chromatic dyads offering motivic material throughout, the development of *Contrasts II* is built upon the trichord [012].

Ex. 3.24. *Contrasts I*, motivic section, mm. 25-29.

The musical score for piano, measures 25-29 of *Contrasts I*, is written in 6/16 time. It consists of two staves, treble and bass. The music is characterized by a complex rhythmic pattern with many beamed notes, creating a sense of intense motion. The dynamics are marked as *f furioso* at the beginning, *più f* in the middle, and *ff* towards the end. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Ex. 3.25. *Contrasts II*, motivic section derived from trichord [012], mm. 7-29.

The late works of Schoenberg and Webern indicate a preoccupation with the harmonic potential of serial material, wherein the series is divided into two voices, creating chordal block constructions. In such works, the unity of the tone row and the combination of pitch classes between musical lines can enhance or abolish the distinction between voices. In the construction of *Contrasts II*, Cornel Țăranu explored free polyphony, utilized quasi-improvisational figures, and maintained metric and rhythmic diversity that included the *parlando-rubato* tempo feature.⁶⁹

⁶⁹ Voiculescu, Dan. *Polifonia secolului XX*. Ed. Muzica, 2005, p.18. See also: R. Leibowitz, *Schoenberg et son école*, Paris, 1947, p. 83).

Ex. 3.26. Free polyphony and quasi-improvisational elements, mm. 95-110.

The musical score consists of three systems of piano notation. The first system (measures 95-100) features a right-hand melody with a trill-like figure and a left-hand accompaniment with a descending line. Dynamics include *ber f* and *fff*. The second system (measures 101-106) is marked *Molto moderato* and includes a *lunga* marking. The third system (measures 107-110) includes *rall.* and *risoluto* markings. The score is written in a key with one sharp (F#) and a 2/4 time signature.

The motivic variation integral to *Contrasts II* generates continuous evolving structures, in which the motivic material of one section is developed in the following section. This developmental metamorphosis provides unity throughout the work. One can also find musical unity within a section, among musical elements that initially appear to be disparate or too serially formulaic for a sense of flow. For instance, in the following example, the motivic basis [012] is intervallically enlarged and mirrored between the hands, presented in the right hand as a chord, and in the left hand melodically. This

meticulous arrangement of the trichord motive lends itself to a somewhat unexpected sense of symmetry and cohesion between horizontal melodic lines, vertical chord structures, and the physical separation of hands.

Ex. 3.27. Symmetry generated by [012] motivic cell (LH: B-A#-A, RH: D#-E-F), m. 7.



The section that spans mm.7-29 is motivically derived from the trichord [012], and divided into two thematic segments that are six and seventeen measures long, respectively. Although melodic repetitions occur, the metric variation at the beginning of each new measure fosters a sense of continuous forward motion and transformation of motivic material. Each section concludes with a full statement of the chromatic scale/tone-row.

Ex. 3.28. Metric alteration and [012] trichords, mm. 11-19.

The image displays two systems of musical notation for piano, spanning measures 11 to 19. The notation includes treble and bass staves with various rhythmic values and dynamic markings. Two specific trichords are highlighted with red boxes: one in the upper staff of measure 12 and another in the lower staff of measure 13. A vertical dashed line is positioned between measures 12 and 13. The score shows a complex sequence of metric changes, with time signatures including 3/8, 5/8, 3/4, and 2/8.

Another example of transformation can be found within the mirroring sections, mm. 30-34 and mm. 35-41. Both sections conclude with F# and G#, a motif employed in the next section in variation, alternating with new material (mm. 42-56). This exchange between new and old material precedes a rhythmic acceleration that concludes with the appearance of piano harmonics, produced by a silently depressed Bb.

Ex. 3.29. Mirroring sections (melody develops in opposite direction, as in a call-and-response) ending with F# and G#, mm. 30-39.

The image shows two systems of musical notation for piano. The first system is marked 'poco mf' and the second 'mosso'. The notation includes treble and bass clefs, various time signatures (3/8, 5/8, 2/8, 3/8), and complex rhythmic patterns with slurs and accents. The piece concludes with notes F# and G#.

One of *Contrasts II*'s most obvious characteristics is its frequent change of meter. There is hardly any section that contains melodic material repeated without metric or rhythmic change. Therefore, when an exact repetition occurs, its purpose is to give special emphasis to a motive, and to lead to the inevitable change, either melodic or rhythmic in nature.

Ex. 3.30. Emphasis of a motive (repetition), mm. 50-57.

The image shows a musical score for piano, marked 'Moderato'. A red box highlights a section of the score where a motive is repeated. The notation includes treble and bass clefs, a 3/8 time signature, and various rhythmic patterns. The piece concludes with the instruction 'vibrato, senza ped.' and a final chord.

The section marked *Molto moderato* attempts to return to the melodic motive employed several measures before, using material from P³ (mm. 103-108) and P² (mm. 109-112), but only for a short time. A new section derived from motivic and rhythmic variation comes afterward, followed by the last section of the piece.

Textural techniques such as repetition and grouping notes into motifs or chords can have a profound effect upon the listener's experience of serial music. These textural compositional methods can be utilized to design more or less any desired grouping formation from the series. An example of this concept begins at measure 161, when part of the primary row material serves as a rhythmic variation between two melodic layers.

Ex. 3.31. Two-voiced ostinato starting at m. 161, *Misurato, pesante e non accelerando*.

Misurato, pesante e non accelerando

The image displays a musical score for Example 3.31, titled "Misurato, pesante e non accelerando". It consists of two systems of musical notation. The first system features a piano part (treble and bass clefs) and a string part (treble and bass clefs). The piano part includes a "molto secco" marking. The string part includes a "staccato f" marking. The second system shows a piano part with a "5" marking and a string part with a "5" marking. The score is written in a complex, atonal style with various rhythmic values and articulations.

The rhythmic ostinato in the lower register gradually ascends, adding melodic layers in the process. The sonority is physically augmented through effects created by palm clusters in the low register. A textural climax is achieved by sounding notes across the full coverage of the keyboard, using arm and palm clusters, and a descending glissando. A brief return of the ostinato material in the Coda (mm. 223-228) leads to an abrupt ending in both extremities of the piano.

The two pieces *Contrasts I & II* embody congruent explorations of contrasts in dynamics, tempo markings, articulations, textures, registers, and serial techniques, although they differ in formal organization and musical language. As described earlier, *Contrasts I* (1962) contains a repetitive formal structure, similar to that of a theme and variation, while *Contrasts II* (1963) tends toward a freer organization, which is often sectional, and unified through the procedures and motives used. *Contrasts I & II* are based upon similar motivic cells; while the structural material was founded upon chromatic dyads in *Contrasts I*, *Contrasts II* was built upon iterations of the [012] trichord. As seen in Țăranu's earlier work *Sonata Ostinato*, the composer makes use of several important elements frequently exploited in twentieth-century music: neoclassical structure (Țăranu's original use of theme and variation), serial formulas (the twelve-tone row and its permutations), and folkloric elements (modal formulas). As a close analysis reveals, the techniques of composition, musical language, and avant-garde pianistic techniques presented in *Contrasts I & II* represent a unique addition to the avant-garde piano music repertoire emanating from southeastern European countries in the middle of the twentieth century.

d. *Dialogues II*

In order to eradicate any lingering traces of thematicism, several of the composers associated with the Darmstadt school (e.g. Karlheinz Stockhausen), developed a form of serialism different from the recurring rows characteristic of the twelve-tone technique.

Dialogues II exemplifies Țăranu's tendency toward this method, in which the series does not conform to the patterns inherent in traditional serialism. Compared with his previous compositions for solo piano, the musical language used throughout *Dialogues II* is more abstract.

Dialogues II (1966) for solo piano is the second version of a composition that was initially entitled *Intercalations for Piano and Orchestra*. The original form of *Intercalations*⁷⁰ consists of an alternation between orchestral sections and piano sections; nowhere do the two overlap.

Ex. 3.32. Structural format of *Intercalations for piano and orchestra*.



Dialogues II consists of the entire solo part of *Intercalations*, brought together as a unified piece for solo piano. The treatment of the serial material is freer, containing intercalations of divergent musical and textural sections. The series is found in the first two measures, as seen below:

⁷⁰ Intercalation implies the process of inserting, interposing or interpolating.

Ex. 3.33. Series, *Dialogues II*, mm. 1-2.

The musical score for Ex. 3.33 consists of two systems of staves. The first system is marked 'Quasi lento' and the second 'Moderato'. The first system is highlighted with a red box. Dynamics include *pp*, *p*, *mf*, *poco f*, and *f*. The score is in 4/4 time and features two systems of staves.

The series is comprised of two parts; the first section permits the performer freedom of meter and tempo, as no indication is given regarding these typical parameters, and the second section is executed as quickly as possible. Alternation is omnipresent, and exhibited through different musical aspects. Sections marked with meter, tempo, and bar lines alternate with sections from which these cues are absent. A variety of multilayered textures are present, with sudden changes in tempo or articulation, covering both extremes of the piano.

Ex. 3.34. Cornel Țăranu, *Dialogues II*.

The musical score for Ex. 3.34 consists of two systems of staves. The first system is marked 'Libero' and the second 'Libero'. Dynamics include *mp*, *f subito*, *leggiero*, *mf*, *p*, and *f*. The score is in 4/4 time and features two systems of staves.

Certain depicted symbols offer the performer improvisatory liberties, and text provides further instruction (for instance, *lasciando vibrare*, or “leaving vibrate”). Some of Țăranu’s indications are highly personal and unique, such as the description of the character of articulation as *criard, comme une exclamation*, which translates from the French as “screaming, like an exclamation.”

Several sections of *Dialogues II* are reminiscent of Țăranu’s previous works for piano, epitomized by the rhythmical devices seen below:

Ex. 3.35. Rhythmic acceleration, *Sonata Ostinato*, mm. 302-305.



The image shows a musical score for piano, specifically measures 302-305 of *Sonata Ostinato*. The score is written for both treble and bass clefs. The tempo marking is *a tempo*. A red box highlights a section of the score where the tempo is *stringendo un poco* (a little faster). The music features a complex, rhythmic pattern with many beamed notes and rests, creating a sense of acceleration. The dynamic marking is *fff possibile* (fortissimo possibile).

Ex. 3.36. Rhythmic acceleration, *Contrasts I*, mm. 45-46.



The image shows a musical score for piano, specifically measures 45-46 of *Contrasts I*. The score is written for both treble and bass clefs. The tempo marking is *cantabile* (moderately slow). A red box highlights a section of the score where the tempo is *stringendo un poco* (a little faster). The music features a complex, rhythmic pattern with many beamed notes and rests, creating a sense of acceleration. The dynamic marking is *mf* (mezzo-forte).

Ex. 3.37. Rhythmic acceleration, *Contrasts II*, mm. 100-102.



Ex. 3.38. Rhythmic acceleration, *Dialogues II*, *Libero* section.



One can trace Cornel Țăranu's compositional history and evolution by studying his works' impact on one another, as indicated in the aforementioned examples. Țăranu, a lifelong student of his craft, has added works of considerable merit to the musical repertoire; *Dialogues II* for solo piano serves as an example of experimentation with the far reaches of serial techniques, although it does not achieve the stage of total serialism.

Conclusion

Music maintains a close connection with the other arts. Each discipline, which in its own way expresses and fosters emotion and thought, is interconnected with the others; the arts influence one another, while reacting to the influence of their context: the socio-economic, political, cultural, or belief-based stability or change that pervades our world. The conflict between composers of new music and their intended audience is a recurrent issue in music history, and has perhaps been exacerbated within the last century, with the advent of avant-garde and postmodern musical styles that diverge intensely from the established precepts of musical harmony and expression. The educated performer of our time has the difficult task of resolving this conflict. Music composed and performed in the past fifty years entails more radical change, particularly with regard to musical definitions, practices, and traditions. For the contemporary performer, this translates into becoming familiar with a significantly different musical language that attempts to codify the intentions of contemporary composers.

The musical evolution in Romania was late-blooming and gradual, beginning primarily in the nineteenth century with the addition of Western harmonic theory to the heterophonic vocal and instrumental music of oral tradition. Romanian composers, seeking an individual identity within their craft, turned to folklore, to sacred vocal music of the Romanian Orthodox Church, as well as the Baroque and Classical styles that had suffused other European countries for some time. From these new and established styles, eager Romanian composers drew inspiration, and the musical output of the country began to flourish. Furthermore, the possibility of studying abroad, and participating in international competitions and festivals, helped the musical situation in Romania to

improve. The voice of Romanian music in the twentieth century began to be recognized as an important contributor to contemporary concert music. Romanian composers chose to incorporate serial methods, national musical techniques such as heterophony and monophony, as well as experimental procedures like tape music, sound manipulation, and computerized music. They were eager to absorb and demonstrate these divergent musical qualities in an effort to explore the possibilities of sound, and to integrate their compositions into the standard musical repertoire. As an example, Romanian composers of Spectral music as Horațiu Rădulescu are known worldwide and praised for their innovations to the music. This musical direction is close connected, and developed from the serial music thinking, and demonstrates the importance of knowing about the serial music of the time and region.

The music of Cornel Țăranu brilliantly represents the diversity of twentieth-century musical thought in Romania because it wonderfully synthesizes folkloric and serial elements, fusing them into a uniquely personal musical language. As an educator, Țăranu understands the merits of drawing upon resources and examples of masters of any craft in order to achieve proficiency; for this reason, he thoroughly studied the works and writings of composers such as Boulez, Enescu, Webern, and Messiaen. Traces of these composers' styles and techniques can be found throughout his repertoire. In addition, Țăranu's compositional arc includes a vast array of newer compositional methods that demonstrate his willingness to experiment with novel approaches to writing music, including a personal approach to serialism that extends beyond simple manipulations of the tone row. Țăranu's compositional research and endeavors led him to put his own stamp on the classical musical repertoire by combining traditional folkloric elements of

his home country of Romania with the serial techniques he admires. His music for solo piano reflects only one facet of his impact on modern composition, but it offers the modern performer the opportunity to challenge his or her skills and sensibility when faced with a composite of divergent musical elements.

APENDIX

List of Works:

STAGE

- *Stolen Consciousness*, stage music for the play by Teofil Busecan, 1957
- *Othello*, stage music for the play by William Shakespeare, 1958
- *Hamlet*, stage music for the play by William Shakespeare, 1960
- *The Secret of Don Giovanni* (3 act opera, libretto by Ilie Balea), 1969-70
- *Oreste-Oedipe* (4 act opera, libretto by Olivier Apert), 3 sopranos, mezzo-soprano, tenor, bass-baritone, small mixed chorus, small orchestra, 1999-2001

ORCHESTRAL

- *Symphony for big orchestra*, 1957
- *Sequences*, string orchestra, 1960
- *Sinfonia brevis*, 1962
- *Symmetries*, 1965
- *Incantations*, 1965
- *Concerto*, piano, orchestra, 1966
- *Intercalations*, piano, orchestra, 1967
- *Sinfonietta giocosa*, string orchestra, 1968
- *Alternances*, 1968
- *Raccords*, small orchestra, 1971
- *Long Song*, clarinet, piano, string orchestra, 1974
- *Symphony II, 'Aulodica'*, 1975-76
- *Garlands*, 1979 (also version for small orchestra, 1979)
- *Prolegomenes II*, piano, string orchestra, 1982
- *Sinfonietta, 'Pro Juventute'*, string orchestra, 1984
- *Symphony III, 'Signes'*, 1984
- *Symphony IV, 'Ritornele'*, 1987
- *Sonata rubato II*, oboe, piano, string orchestra, 1988
- *Miroirs*, soprano saxophone (+ tenor saxophone), small orchestra, 1990
- *Cadenze concertante*, cello, small orchestra, 1993
- *Antiphona*, flute, orchestra, 1996
- *Siciliana Blues*, piano, small orchestra (flute, oboe, clarinet, French horn, trumpet, percussion, strings), 1998
- *Concerto*, oboe, string orchestra, 1998
- *Concerto breve*, flute orchestra (24 players), 2002
- *Rimembranza*, orchestra, 2005
- *Sax-Sympho*, saxophone and orchestra, 2006

CHAMBER MUSIC

- *Trio* for violin, viola, and cello, 1952
- *Poem-Sonata*, clarinet, piano, 1954
- *Transylvanian Ballad* (poem-sonata), cello, piano, 1956
- *Sonata*, flute, piano, 1960
- *Sonata*, oboe, piano, 1963 (also version of second movement as *Improvisation for Unaccompanied Flute or Clarinet*, 1963)
- *Three Pieces*, clarinet, piano, 1962-64
- *Dialogues for Six*, flute, clarinet, trumpet, piano, vibraphone, percussion, 1966
- *Resonances II*, guitar, string quartet, 1978
- *Offrandes I*, flute, 2 percussion groups (3 total percussion), 1978
- *Offrandes II*, flute, string quartet, double bass, piano, 3 percussion groups (3 total percussion), 1978
- *Prolegomenes I*, piano, string quartet, 1981
- *Sonata*, clarinet, percussion, 1985
- *Sempre ostinato I*, clarinet/soprano saxophone, 1986
- *Sempre ostinato II*, clarinet/soprano saxophone, string quartet, double bass, piano, percussion, 1986-88
- *Offrandes III*, 4 flutes, piano, percussion, 1988
- *Mosaïques*, clarinet/soprano saxophone, ensemble (string quartet, piano, percussion), 1992
- *Trajectoires*, flute, clarinet, trombone, violin, cello, percussion, 1994
- *Crisalide*, soprano saxophone, ensemble (French horn, trumpet, trombone, piano, percussion), tape, 1995
- *Remembering Bartók I*, oboe, piano ad libitum, 1995
- *Remembering Bartók II*, oboe, string quartet, double bass, piano, percussion ad libitum, 1995
- *Remembering Bartók III*, soprano saxophone, ensemble (2 soprano saxophones, 2 tenor saxophones), 1995
- *Responsorial I*, 1-2 clarinets, piano ad libitum, percussion ad libitum, 1996;
Responsorial II, soprano saxophone, alto saxophone, 1996
- *Responsorial III*, clarinet, bassoon, violin, cello, piano, percussion, 1997
- *Flaine Quintette*, flute, oboe, clarinet, French horn, bassoon, 1997
- *Pour Georges*, soprano saxophone, tape, 1999
- *Baroccoco*, Baroque ensemble, 2004

VOCAL-SYMPHONIC

- *Black Pine-branches*, 3 poems (text by Lucian Blaga) for tenor and orchestra, 1958
- *Longing Songs*, 3 poems for tenor/soprano (text by Nicolae Labis) and orchestra, 1961
- *Singing to a lighting Ev/Cantata No.1*, tenor, men choir (text by Nicolae Labis) and orchestra, 1962
- *Horea's Oak/ Cantata No.2*, women choir (text by Leonida Neamtu) and

- orchestra, 1963
- *Cortege*, cantata in memoriam Avram Iancu, for choir (text from the necrology of Avram Iancu) and orchestra, 1973
- *Supplex II*, cantata for choir (Latin text from *Supplex Libellus Valachorum*) and instrumental ensemble, 1972
- *Cantus Transylvaniae*, cantata for choir (Latin text from historic documents) I and instrumental ensemble, 1978
- *Orpheu*, for baritone (text by Cezar Baltag) and chamber orchestra, 1985
- *Symphonia da Requiem, for choir and orchestra on biblical texts*, 2005

CHORAL

- *Worship* (text by Mihai Beniuc), baritone, choir, and piano
- *To Social Party (org. Partidului)*, text by Miron Scorobete, choir and piano, 1961
- *Two Madrigals* (text by Attila József [translated by Nina Cassian]), female chorus, 1961, 1964
- *A Song to the Social Party (org. Un Cantec Partidului)*, text by Negoita Eremie, choir and piano, 1962
- *Doina* (text by Camil Baltazar), mixed chorus, 1963
- *Horea's Oak* (cantata, text by Leonida Neamtu), female chorus, orchestra, 1963
- *Two Madrigals* (text by Lucian Blaga), female chorus, 1964
- *Two Madrigals* (text by Ion Vinea), female chorus, 1965
- *Two Madrigals* (text by Endre Ady [translated by Eugen Jebeleanu]), mixed chorus, 1965-66
- *Supplex I* (text from an 18th-century Latin source), mixed chorus, 1971
- *Cortège* (cantata in memoriam Avram Iancu, text from an anonymous funeral announcement for Avram Iancu), mixed chorus, orchestra, 1973
- *Supplex II* (cantata, text from an 18th-century Latin source), mixed chorus, small orchestra, 1974
- *Tombeau de Verlaine* (text by Stéphane Mallarmé), 12 or more mixed voices, 1975
- *Cantus Transylvaniae* (cantata, text from a 3rd-century Latin source), mixed chorus, small orchestra, 1978
- *Horea* (text by Nichita Stanescu), mixed chorus, 1985
- *Testament* (text from an old Romanian source), mixed chorus, 1988
- *Dedications* (text by Nichita Stanescu), bass, speaker, small mixed chorus, small orchestra, 1991
- *Modra rijeka – Blue River* (text by Mak Dizdar), mixed chorus, 2002

VOCAL

- *Three Songs* (text by George Topîrceanu), soprano/tenor, piano, 1955-56
- *Black Fir Trees* (text by Lucian Blaga), tenor, orchestra, 1958
- *Epitaph* (text by Lucian Blaga), soprano, piano, 1958, revised 1963
- *Two Poems* (text by Camil Petrescu), soprano, piano, 1959, revised 1966
- *Love Songs* (text by Nicolae Labis), soprano/tenor, piano, 1959 (also version for

- soprano/tenor, orchestra, 1961)
- *Three Elegies* (text by George Bacovia), soprano, piano, 1958-62
- *Evening Song* (text by Zaharia Stancu), mezzo-soprano, piano, 1962
- *Song to a Burning Era* (cantata, text by Nicolae Labis), tenor, male chorus ad libitum, orchestra, 1962
- *Return* (text by Lucian Blaga), soprano, piano, 1967
- *Three Poems* (text by Ana Blandiana), soprano, piano, 1967
- *Ébauche* (text by Camil Petrescu), soprano, clarinet, violin, viola, cello, piano, 1966-68
- *Le Lit de Procuste* (text by Camil Petrescu [translated by the composer]), baritone, clarinet, viola, piano, 1968-70
- *Ode in Ancient Meter* (text by Mihai Eminescu [translated by Michel Steriade]), baritone, clarinet, violin, piano, percussion, 1972
- *Two Poems* (text by Ana Blandiana), soprano, flute, violin, viola, cello, piano, percussion, 1975
- *Rime di Michelangelo*, baritone, small orchestra, 1977
- *Four Poems* (text by Nichita Stanescu), baritone, piano, 1978
- *Songs without Love* (text by Nichita Stanescu), baritone, speaker, trombone, string quartet, piano, percussion, 1980
- *Nomadic Songs* (text by Cezar Baltag), 2 mezzo-sopranos, tenor, baritone, speaker, small orchestra, 1982
- *Orpheus* (text by Cezar Baltag), baritone, small orchestra, 1985
- *Chansons sans réponse* (text by Nichita Stanescu), baritone, speaker, clarinet, piano, string quartet, 1986-88
- *Hommage à Paul Célan* (text by Paul Celan), mezzo-soprano, bass, small orchestra, 1989
- *Memento* (text by Paul Celan), mezzo-soprano, bass, small orchestra, 1989;
- *Chansons interrompues* (text by Nichita Stanescu), baritone, clarinet, violin, viola, cello, piano, 1993
- *Cinq Poèmes de Tristan Tzara*, mezzo-soprano/bass, clarinet ad libitum, piano, percussion ad libitum, 1995
- *Laudatio per Clusium* (text from an old Latin source), mezzo-soprano, oboe, trombone, string quartet, double bass, piano, 1997
- *Saturnalii* (text by Vladimir Streinu), baritone, clarinet, violin, viola, cello, piano, 1998
- *Three Labis Poems*, baritone, piano, 1998
- *Shakespeare Sonnets*, voice, instrumental ensemble, 2003

SOLO

Piano:

- *Sonata Ostinato*, 1961
- *Contrasts I*, 1962
- *Contrasts II*, 1963
- *Dialogues II*, 1967

Guitar: *Resonances I*, guitar, 1977

Oboe: *Sonata rubato I*, oboe, 1986

Double bass: *Sonata*, double bass, 1986

Viola: *Solo Sonata for Viola*, 1990

Cello: *Solo Sonata for Cello*, 1992

Flute: *Cadenze per Antiphona*, flute, 1998

FILM SCORES (DIRECTOR)

- *The Verdict*, 1970 (Ferenc Kósa)
- *Red Apples*, 1976 (Alexandru Tatos)
- *Above All*, 1978 (Nicolae Margineanu, Dan Pita)
- *Man in the Overcoat*, 1979 (Nicolae Margineanu)
- *Return from Hell*, 1983 (Nicolae Margineanu)
- *The Forest Maiden*, 1985 (Nicolae Margineanu)
- *Gathering Clouds*, 1985 (Alexandru Tatos)
- *Feu follet*, 1987 (Nicolae Margineanu)
- *Im Süden meiner Seele*, 1988 (Frieder Schuller)
- *Somewhere in the East*, 1991 (Nicolae Margineanu)

ARRANGEMENTS

- *Ghosts* (George Enescu), choral poem with soloists (text by Mihai Eminescu)
- Movements 1, 4 from *Symphony No. 5* (George Enescu), tenor, female chorus, orchestra, 1991
- *Caprice roumain* (George Enescu), violin, orchestra, 1994-96

DISCOGRAPHY

- *Cinq Poèmes de Tristan Tzara*. Christine Thomas, mezzo-soprano; Milton Peckarsky, piano (Association Tristan Tzara)
- *Garlands*. Cornel Țăranu/Ars Nova (Attacca Babel: 9265/66)
- *Testament*. Marin Constantin/Contemporary Music III Madrigal Choir (Electrecord: EDC 238)
- *Caprice roumain* (George Enescu). Serban Lupu, violin; Cristian Mandeal/Bucharest Enescu Philharmonic (Electrecord: EDC 324/25)
- *Sinfonia brevis; Symphony II, 'Aulodica'; Symphony III, 'Signes'; Symphony IV, 'Ritornele'*. (Electrecord: EDC 470)
- *Prolegomenes II*. Péter Szegő/Ensemble Anonymous (Hungaroton: NCD 31572)
- *Nomadic Songs*. Cornel Țăranu/Ars Nova (Hungaroton: NCD 31783)

- *Remembering Bartók II*. Aurel Marc, oboe; Cornel Țăranu/Ars Nova (Hungaroton: NCD 31875)
- *Remembering Bartók I*. Aurel Marc, oboe (Magyar Radio: CD 011)
- *Miroirs*. Daniel Kientzy, saxophones; Cornel Țăranu/Ars Nova (Nova Musica)
- *Pour Georges*. Daniel Kientzy, soprano saxophone (Nova Musica: 5110)
- *Symphony II, 'Aulodica'*. (Olympia: OCD 416)
- *Hommage à Paul Célán*. Edith Simon, mezzo-soprano; Gheorghe Rosu, bass; Cornel Țăranu/Ars Nova (Romanian Composers Union: UCMR 005)

BIBLIOGRAPHY

- Anghel, Irinel. *Orientari, Directii, Curente ale muzicii romanesti din a doua jumătate a secolului XX. Editura Muzicala a Uniunii Compozitorilor si Muzicologilor din Romania, 1997.*
- Arzoiu, Ruxandra. *Dialog cu compozitorul Cornel Țăranu.* Muzica Nr. 2/1994.
- Babbitt, Milton. *Who cares if you listen?* High Fidelity , VIII/2, 1958, p.38-40, 127-128.
- Banciu, Ecaterina. *Cornel Țăranu- Oreste&Oedipe.* Media Musica. Cluj, 2006.
- Banciu, Ecaterina. Banciu, Gabriel. *Echoes of Enescu: Cornel Țăranu's "Remembrance" for Orchestra. (online source)*
- Bonds, Mark Evan. *A History of Music in Western Culture.* Upper Saddle River, NJ: Prentice Hall, 2003.
- Boulez, P. *Boulez on Music Today.* 1963. Trans. S. Bradshaw and R. R. Bennett. London: Faber and Faber, 1971.
- Cojocaru, Dora. *Cornel Țăranu ai obsesia varietatii.* Muzica Nr.1/1995.
- Firca, Clemansa Liliana. *Directii in Muzica Romaneasca 1900-1930.* Bucuresti: Editura Academiei Republicii Socialiste Romania, 1974.
- Forte, Allen. *Olivier Messiaen as Serialist.* Music Analysis, 21/I (2002). Blackwell Publishers, Ltd. 2002.
- Garaz, Oleg. *De vorba cu compozitorul Cornel Țăranu: "Cateodata e bine a fim si putin autoironici".* Muzica, Nr.2/1988.
- Herman, Vasile. *Forma si stil in noua creatie muzicala romaneasca.* Bucuresti: Editura Muzicala, 1977.
- Herman Vasile. *Probleme de limbaj in muzica romaneasca contemporana.* []
- Leibowitz, R. *Schonberg et son ecole,* Paris, 1947, p. 83.
- Morgan, Robert P., ed. *Music and Society: Modern Times.* Englewood Cliffs, NJ: Prentice Hall Inc., 1993.
- Nedelcut, Nelida. *Semiografia Pianistica in creatia romaneasca a secolului XX.* Media

- Musica, 2003.
- Nedelcut, Nelida. *Aspects of Pianistic Technique in Romanian Works of the 20th Century*. Journal of Science and Arts, 2011. (online source)
- Oprea, Gheorghe. *Folclorul muzical românesc*, Bucuresti, Editura Muzicala, 2002.
- Popovici, Doru. *Muzica Romaneasca Contemporana*. Bucuresti: Editura Albatros, 1970.
- Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. NY: Farrar, Straus and Giroux, 2007.
- Salzman, Eric. *Twentieth-Century Music: An Introduction*. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall Inc., 1974.
- Sandu-Dediu, Valentina. *Muzica Românească între 1944-2000*. București: Editura Muzicală, 2002.
- Stanculescu-Vosganian, Mihaela. *Topologii Polifonice in Muzica Romaneasca Contemporana*. Bucuresti: Editura Muzicala, 2002.
- Stefanescu, Ion Bogdan. *Interviu cu Cornel Țăranu-“Cavalerul artelor”*(online source)
- Țăranu, Cornel. *Enescu in Constiinta Presentului*. Edutura Pentru Literatura, 1969.
- Vancea, Zeno. *Creația Muzicală Românească: Sec. XIX- XX*. București: Editura Muzicală, 1968.
- Voiculescu, Dan. *Polifonia Secolului XX*. Editura Muzicala-Bucuresti, 2005.
- Voiculescu, Dan. *Polifonia secolului XX*. Ed. Muzica, 2005.

Websites:

<http://www.metmuseum.org/toah/works-of-art/1996.403.7ab>

<http://www.moma.org/explore/collection/index>

<http://www.thefreelibrary.com/Perspectives+of+polyphony+in+Edward+Said%27s+writings-a0135888175>

http://vasile.iliut.cbi.ro/Dinamica_muzicii_profesioniste_in_Romania.pdf

http://forte.music.unt.edu/files/images/Forte_Papers/Forte/Messiaen/Messiaen_Essay/Messiaen_Essay.pdf

Doctoral Documents:

Abrudan, Lucia. *Sonata in muzica romaneasca pentru pian din prima jumătate a secolului XX.*

Harsian, Cosmin. *Contemporary Romanian Music for Unaccompanied Clarinet*, 2009.

Hasnas, Irina. *Idei Dominante in Creatia muzicala romaneasca dupa 1920 pana in present.* Cluj-Napoca 2000.

Lucaciu, Corina. *Ansamblul "Ars Nova" privire monografica.* Cluj-Napoca, 2008