

CONTEMPORARY ROMANIAN MUSIC FOR
UNACCOMPANIED CLARINET

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ABSTRACT

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Romanian music during the second half of the twentieth century was influenced by the socio-politic environment. During the Communist era, composers struggled among the official ideology, synchronizing with Western compositional trends of the time, and following their own natural style. With the appearance of great instrumentalists like clarinetist Aurelian Octav Popa, composers began writing valuable works that increased the quality and the quantity of the repertoire for this instrument. Works written for clarinet during the second half of the twentieth century represent a wide variety of styles, mixing elements from Western traditions with local elements of concert and folk music. While the four works discussed in this document are demanding upon one's interpretative abilities and technically challenging, they are also musically rewarding.

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INTRODUCTION

The music of Romania is intricately connected to the history of its people and their experiences as a nation. By examining one facet of music from Romania one can gain a better understanding of the cultural realities of the country. In order to do this fully one should take into consideration internal and external influences upon its national identity. The cultural values of the country cannot be fully appreciated unless they are explored in an international context.

Romanian music has long been an obscure subject both for scholars and audiences from Western cultures. Yet, the country has a diverse and valuable musical repertory and the purpose of my document is to describe some of this music, centered on four significant unaccompanied Romanian works for clarinet. These compositions were selected because they are standard works in the Romanian clarinet repertoire and are often included as required works in national and international competitions. Although scholars have performed research about Romanian music in general, there are just a handful of studies on works written for clarinet. Few have explored the music for this instrument in terms of its originality, influences, trends, and how ideology and oppressive regimes influenced and affected compositional styles during different periods of time. Even though there was intense and diverse compositional activity for clarinet during the second half of the last century, there is no study addressing the specific evolution of this music.

Therefore, the goal of this document is to explore the development of the compositional style for clarinet in Romania through a few relevant works from different periods of time during the second half of the twentieth century. In addition to consulting the sources, I feel that my personal experience as a Romanian, both in the areas of concert music and folk music, was of tremendous help in achieving this goal.

The research includes three chapters and a conclusion. The first chapter, “Romanian Concert Music after the Second World War” includes a short introduction to Romanian music history, followed by a discussion of the specific characteristics of Romanian music during this period of time. Local influences include social/political elements (Communist /post-Communist eras) and regional elements of folk music. Western influences discussed include twentieth century trends such as serialism, electronic music, chance music, etc. In Chapter 2, “The Romanian Clarinet School,” I explore the specific clarinet environment of the country. Chapter 3, “Selected Works for Unaccompanied Clarinet” is the core of the document, presenting the music that will be performed: *Martie* by Martian Negrea, *Sonata* by Tiberiu Olah, *Carnyx* by Șerban Nichifor and *Fum* by Doina Rotaru. In this chapter I address the influences, styles, forms and technical challenges of each work, including my perspective as a Romanian clarinetist.

CHAPTER I

Romanian Concert Music

After the Second World War

National and International Background Before 1947

Concert music in Romania has a relatively short history in comparison with other Western cultures in Europe. Several reasons account for the delayed appearance of music written by professional composers before the beginning of the nineteenth century. Among the most important is the Ottoman occupation, which for many centuries maintained a social and cultural environment that lagged behind other countries in Western Europe. The music that was heard at the courts of landowners, mostly of Turkish origin, was played by gypsy fiddlers.

After the peace treaty of Adrianople between Russia and the Ottoman Empire in 1829, the Romanians began to integrate more and more into the commercial marketplace of Western Europe and also to adopt forms of Western European cultural life. Military bands and choruses were formed after 1830, foreign artists and musical groups, including opera companies from Western Europe began to visit, and music schools were founded. Works by Romanian composers at this time included harmonized folk melodies to express national themes, such as the reunification of the Romanian Principalities or the aspiration for a better life for the middle class.¹ More

¹ Zeno Vancea, *Creația Muzicală Românească, sec. XIX-XX* (București: Editura Muzicală, 1968), 23-30.

instrumental works appear during the second half of the nineteenth century because of the increasing number of better-prepared musicians, the greater availability of musical instruments and formation of the first symphonic orchestra in 1868. By the end of the nineteenth century there was an important output of choral, chamber and symphonic music.²

George Enescu (1881-1955) is considered the founder and the leader of the modern Romanian composition school. He surpassed the achievements of his predecessors by combining classical and romantic Western elements of concert music with folk idioms to form new stylistic orientations. This combination was a constant throughout his career. His style developed from orchestrating folk music in works like the *Romanian Poem* and the two *Romanian Rhapsodies*, to more advanced manipulation of elements of peasant or gypsy fiddlers' music in the Third Violin Sonata ("In the Romanian Folk Style"). Among the most important features of his compositional style are: (1) the construction of the melody based on continuous variation of a starting motive, (2) the asymmetry of phrases, (3) heterophony, and (4) metro-rhythmic diversity including the *parlando-rubato*³ system associated with Bartók's style. By the end of the First World War, the idea of creating a national culture had been around for almost a century, and Enescu defined it better in his music than any other Romanian composer. Since Romania was still lacking a strong

² Vancea, *Creația Muzicală*, 85-86.

³ It was identified by Bartók in the folk music of different countries. Primarily it is a highly ornamented singing style which departs frequently from strict rhythmic and metric patterns.

compositional tradition, new generations of composers went to study in the West and then returned home. Following the great example of Enescu, they began to incorporate elements inspired from their native music into new musical structures.⁴ During the period between the two World Wars, Romanian music surpassed its provincial status and began to be appreciated by an international audience.⁵

Socio-Political Implications after the Second World War

After King Michael of Romania abdicated the throne and went to exile in 1947, the Communists proclaimed the Romanian People's Republic by means of a rigged election backed by a large number of Soviet troops that were stationed in Romania. As in many other countries in Eastern Europe, the political changes after the Second World War affected all aspects of life: social, economic, cultural. Many of the cultural changes that were forced upon these Eastern countries followed the model of the Soviet Union. The authorities attempted to control and reorder every aspect of life through a totalitarian system including a centrally-owned economy and by maintaining rigid control over the intellectual and artistic life. People who opposed this change were sent to prison or labor camps (most infamous was the labor camp for the Danube Canal), where many lost their lives. To make things more efficient, during the presidency of Gheorgiu Dej, a general process of Stalinist indoctrination was implemented by using texts by Stalin and Lenin in all levels of the educational

⁴ During this time, field research for peasant folk music was done more extensively and a number of folk music collections appeared, providing authentic compositional resources.

⁵ With the exception of Enescu's early compositions, which were internationally known and appreciated before the First World War.

system. Some of these texts were also used in choral music, as shall be noted later in this paper.

Once the communists took over Romania, artists were forced to follow the Soviet political ideology of Socialist Realism. All forms of art were to serve the political interest of the state to help build the new communist society, and should express a direct, mobilizing, and accessible message according to the Soviet Socialist Realism ideology. Following the philosophy behind the Soviet anti-formalism, music was to follow the directions of the Communist Party by using conservative harmonies and melodies. In these oppressive conditions, there were three categories of artists: (1) ones that were “inspired” by the new ideology and therefore were published and rewarded (some of their music is rejected by audiences today because it has lost its meaning), (2) some that chose to leave the country and live in exile (including musicians George Enescu, Constantin Silvestri, Dinu Lipatti, Constantin Brăiloiu and writers Mircea Eliade, Emil Cioran), or (3) the largest category, those who kept a low profile or made a few compromises without totally betraying their art.⁶

Avant-garde culture and art influenced by Western civilization was considered decadent and diversionist. Authors (mostly writers and philosophers) who did not want to compromise or apply self-criticism were censored, severely criticized and in some instances sent to jail. Fewer musicians met this fate due to the more subjective

⁶ Valentina Sandu-Dediu, *Muzica Românească între 1944-2000* (București: Editura Muzicală 2002), 31-32.

nature of their work.⁷ During the first Communist decade, the authorities tried to infuse the idea that the East was the benchmark, and artists who looked for inspiration should face in that artistic direction. This influence from the East was called “internationalism” because of the friendly relation with the Soviet Union. The main conditions for young composers to distinguish themselves were to maintain political adherence to the Communist Party and to agree to study in the Soviet Union. In the 1950s, an entire generation of young composers studied in Moscow with Aram Khachaturian or Evgeni Messner. For the most part this experience helped them to achieve a strong compositional technique rather than an ideological indoctrination. On the opposite side there was “cosmopolitanism,” an undesirable trend of bourgeois art of Western inspiration, considered deleterious to the Communist ideals.⁸ Rather than being concerned with the development of the artistic level of the music, the authorities were on the alert to be sure that the composers would not sympathize with the cosmopolitan trend and that all music would include propagandistic overtones. In 1952, composers were asked by the Romanian Union of Composers⁹ to reject formalism, impressionism, atonality and anything that could be considered “art for

⁷ Sandu-Dediu, *Muzica Românească*, 11-12.

⁸ Joel Crotty, “A Preliminary Investigation of Music, Socialist Realism and the Romanian Experience, 1948-1959: (Re)Reading, (Re)Listening and (Re)Writing Music History for a Different Audience.” *Journal of Musicological Research* 26 (2007): 154.

⁹ The Society of Composers was founded in 1920 to protect the interests of Romanian music and composers. From 1949 it was called The Union of Composers from the Popular Republic of Romania, and today it is called the Union of Composers and Musicologists from Romania. After the communists took over, this organization functioned mainly after the Soviet model and it was in charge of monitoring all genres of music. There was no composing outside of it because all new works had to be qualified and approved by this organization before being permitted to be performed or published.

the sake of art,” and rather to compose music with a program, accessibly harmonized, without distorting the folk influence.¹⁰

During the first years of Communism, music based on texts was promoted because the propagandistic element was better delivered than in symphonic and chamber music that could “alienate” the people. The formation of choirs in both rural and urban areas from all social classes and ages would better benefit the Communist cause and would also complement the Marxist idea that everybody could be an artist. Mainly, these people performed arrangements of folk songs with adapted propagandistic text because such music was free of cosmopolitan influence. The songs expressed the ideals of creative labor and aspiration for peace, love for the motherland, and love for the liberator Comrade Stalin.

The composers who wrote cantatas, odes and symphonic poems in accordance with socialist realism were promoted in the national musical journal *Muzica*, and their works were performed. On the other hand, abstract works did not find a place in the repertoire unless the addition of titles, program notes or recognizable rhythms or tunes showing a “positive” attitude and commitment to Communism were evident. Many composers were not interested in the new compositional trends of the twentieth century and preferred to continue writing in a romantic, neo-classical or folk-influenced style which complied with the Communist ideal of writing music that spoke directly to the people. Folk-influenced works were among the most popular, following the great example of George Enescu, even though he was temporarily

¹⁰ Sandu-Dediu, *Muzica Românească*, 16-17.

banished from the Union of Composers for being too cosmopolitan in his later compositions (he lived in Paris most of his life). By the end of the Stalinist era (1953), most of the vocal music was ideologically inspired. Composers used catchy melodies, clear transmission of the text and march-like dotted rhythms, symbolizing the movement of the people towards glory and a better world. During the first decade of Communism composers like George Enescu, Marcel Mihalovici, Ionel Perlea, Mihail Jora who were active between the World Wars and who significantly contributed to the modern Romanian composition school, were either criticized or ignored. Until the end of the fifties, for instance, any work that had any shadows of dodecaphonic material was neither published nor performed. (The analysis was accomplished by censors, not necessarily highly trained musicians, who simply counted the number of chromatic notes in a melodic line.)¹¹ Therefore, composers were discouraged from continuing the accomplishments of their predecessors who were active between the World Wars, resulting in simple and conservative works which contributed more to the quantity than the quality of the repertoire. These restrictions resulted mostly in a regression, creating a conservative music analogous with the stylistic periods of the previous century. Romanian composers weren't allowed to be part of any international musical organization before 1965 and were seldom granted a passport allowing them to travel to international festivals.

After Nicolae Ceaușescu took over as President in 1965, there was an amelioration of restrictions in the overall life of Romanians. For example, people

¹¹ Sandu-Dediu, *Muzica Românească*, 22.

could travel more easily in the West, some of the previously convicted artists were rehabilitated, and there was more access to information. Romanian musicians participated in international competitions or festivals like the *Darmstädter Ferienkursen für moderne Musik* in Germany (some of them winning important prizes), and a few studied in the U.S.A or Germany (Olah, Stroe, Niculescu, Vieru). However, this situation didn't last long. Shortly after 1970, oppressive signs began to appear again; traveling abroad became a struggle once again (often ensembles weren't allowed to travel with all the members, resulting in ridiculous situations where they were unable to perform), composers were asked to write more politically engaged works, music was excluded from high schools, and the publishing of Romanian music outside of the country was forbidden. Grand shows were organized for party members during important days in the year like Labor Day or The National Day. The most highly promoted musical event, "The Romanian Song," was organized yearly beginning with 1977, mostly for choirs. It became a powerful propagandistic tool because it was broadcast by the National Radio and Television Company,¹² and it involved "the working people" from factories or from various schools or areas.¹³ For all of these grandiose shows composers were asked to write patriotic music that incorporates themes inspired from the life of the people and their aspirations for peace, the beauties of the country and its glorious history, and music praising the Communist Party and the "beloved leaders," Ceaușescu and his wife. In this manner

¹² The authorities never allowed a live broadcast because somebody could have become rebellious and start denouncing the system.

¹³ Royal Brown, "Emotional (and Musical) Fitness: An Interview with Eugene Albulescu," *Fanfare* 20/6 (1997): 60.

composers paid the tribute for their existence. This attitude contributed to Ceausescu's "cult of personality," similar to the Stalinist one in the Soviet Union a few decades earlier.¹⁴

Even though there were alternate periods of repression and relaxation during the communist era, the totalitarian system was more oppressive overall than in other countries inside the Communist Bloc. Romania was one of the countries that had very little cultural interaction with the West; its music faced difficulties being heard outside of the country and the adoption of modern trends from the West were discouraged.

Modernity and Originality

During the Communist era, there was a continuous preoccupation on the part of some Romanian composers to look for original means of composing independent of tradition and to synchronize with the Western compositional style of the time. Even though an informational barrier existed between the Romanian composers and their colleagues from Western Europe or the United States, the new techniques were eventually assimilated, although with delays of as much as a decade. For example, serialism was introduced in Romania in the 1960s, and chance music in the 1970s. On the positive side, the isolation that Romanian composers were subjected to for almost four decades favored the development of an original compositional style that for the most part can be considered as modern as that in other parts of the world.

¹⁴ Sandu-Dediu, *Muzica Românească*, 36-38.

The politically-dedicated composers that continued to write in a neo-classical style influenced by folk music drew the attention of the authorities away from some composers who were not interested in the state awards. Instead, these composers preferred to study and write using contemporary Western compositional techniques such as serialism. Starting with the last years of the fifties, a young generation of composers more interested in experimentation than having their works programmed, began to experiment with new vocabulary influenced by the Second Viennese School, Messiaen, Hindemith and Bartók, and developed an original means of organizing the musical material that couldn't be easily analyzed by note-counting. Among these composers are Stefan Niculescu, Octavian Nemescu, Aurel Stroe, Anatol Vieru, Tiberiu Olah, Myriam Marbe, Dan Constantinescu and Cornel Țăranu, who founded a new school of composition oriented towards originality and experimentation, attracting many later disciples.¹⁵ Among the most important trends in new Romanian music that were compatible with the Western ones were: (1) the organization of melodic material through mathematical procedures (modes built on Fibonacci series, prime numbers, symmetries, complementarities, etc.), (2) serial techniques (often including less than the full chromatic complement), (3) chance music (approximate perception of time notated in the rhythmic system *parlando-rubato*), (4) electronic music, (5) instrumental theatre (non-traditional use of the instruments, staging), (6) neo-modal music, (7) neo-romantic music, and (8) ambient music (daily noises, nature sounds). Encouraged by the rise of new contemporary ensembles and the

¹⁵ Sandu-Dediu, *Muzica Românească*, 25-26.

appearance of international soloists like clarinetist Aurelian Octav Popa for whom they could write more experimental works, these composers were motivated to write new music while still finding ways to avoid the censors at the Union of Composers.

Among the Western composers who were influential in Romania during the last half of the century are: George Gershwin (jazz elements), Béla Bartók (Fibonacci series, golden section, folk assimilation), Arnold Schoenberg (serialism), Olivier Messiaen (modes of limited transposition, avoidance of sense of meter or downbeat) and John Cage (chance music). Even though a certain unity exists among the modern Romanian composers, there is no uniformity in style because every composer adopted certain aspects from other cultures' concert traditions, which were then combined with personal elements.

Toward the last years of the Communist era, new generations of composers became known, and together with their professors continued developing original aesthetic orientations that contributed to the global New Music. Several of these orientations might be mentioned here. Spectral music uses modes based on the overtone series; heterophony is presented later in the chapter; morphogenetic music is based on mathematical rules and tries to make an analogy between the genesis, evolution and degradation of music, with different forms of life; and imaginary music which involves the imagination of a sound, interval or melody depending on some external sensations. Among the important exponents of the younger generation are

Doina Rotaru, Șerban Nichifor, Nicolae Branduș, Mihai Moldovan, Liviu Danceanu and Liana Alexandra.

Religious Influence

For centuries the spiritual aspect of life has been a major concern for Romanian artists. During the last four decades in Romania, most important composers achieved spiritual content by building their own style based on a wide area of fields, including philosophy, religion, mathematics and anthropology, resulting in meaningful works whose significance was not understood by the officials.¹⁶ Religious music or elements of it have been a source for concert music in Romania for over 100 years. During the first half of the 20th century the compositional tradition of the western Catholic Mass was adopted through the use of Palestrinian counterpoint. Also melodic elements of Gregorian or Byzantine origin were borrowed (ex. *Byzantine Sonata for Unaccompanied Cello* by Paul Constantinescu). As in most Eastern European countries, religious elements were essentially forbidden in compositions before the fall of the Soviet Union. Even though works that use direct quotations very seldom were accepted, composers found ways to integrate elements of church music into some of their works. The techniques differ from composer to composer, from simple ways (writing in unison, the persistent use of drones, church modes, or the use of specific melismas) to more complex or abstract processes. Among these are the translations of different religious texts into music using the German terminology for every note, the use of Byzantine modes that contain micro-intervals, or a fusion of

¹⁶ Sandu-Dediu, *Muzica Românească*, 52-53.

sacred compositional elements borrowed from other cultures' traditions. After the Revolution, on the opposite extreme, the increase in the quantity of religious works was dramatic. Some composers simply adapted previous ideologically inspired works with new religious texts, some others continued the traditional type of writing from before the Communist era (tonal-modal, polyphonic writing), or continued the more experimental ways of assimilating sacred elements from before 1989.

Folk Influence after 1947

Folkloric sources have been of huge importance in the Romanian nationalistic concert music tradition, continuing the achievements of George Enescu, the leading composer in this area. With every generation of composers, new ways of assimilating folk elements (especially those of archaic Romanian origin) have been sought.

During the first decade of Communism, national propaganda required the use of folk idioms in an accessible, rhapsodic manner. Yet beginning with the late fifties, composers began transfiguring and refining the folkloric sources. Instead of merely quoting or writing new melodies in a folkloric manner using tonal or modal harmony, the younger generation of composers began to adopt an unofficial approach, defined mostly by the alteration of the primary elements in folk music. Among the important characteristic components of Romanian folk music that should be mentioned are: (1) diversity of modes from two or three pitches to complex scales of nine to ten pitches with mobile steps (alternation but not in succession between natural steps of the mode with the same steps raised or lowered); (2) strong penchant for melismas in vocal

music; (3) a variety of meters ranging from *giusto* precise measures to the *parlando-rubato* improvisatory rhythmic system and the *aksak* compound asymmetrical measures; (4) monodic and heterophonic singing; (5) predominance of the melody developing step by step and the predilection of leaping to some intervals like fourths or fifths preceding thirds; (6) preponderance of strophic melodies; and (7) quasi-free ornamentation.¹⁷ For example, one innovative way to incorporate and transform elements of folk music was by full chromaticism applied to the borrowed melodic material, sometimes in a dodecaphonic manner.

Even though there are similar tendencies in sound, every important composer who was inspired by folk music develops an individual style at this time. Any idea borrowed from folk music represents only the starting point, because the composer manipulates the material in various original ways. In Tiberiu Olah's works the quasi-folk melody, usually modal and newly composed, is compounded by a few steps that can be integrated as a motto in a contrapuntal material. The harmony is related to the definition of consonance and dissonance from different regions of the country. For example, the augmented fourth doesn't appear as a dissonance in some regions, and therefore is not treated as such in the harmonization. Among others, Ștefan Niculescu was preoccupied by heterophony throughout his career. This heterophony can be defined in a basic manner as an alternation between perfect unison and rhythmic/melodic disagreements, or in other words, moments of incidence and dispersal of voices, a practice that can be associated with the unison singing in folk

¹⁷ Dan Buci, *Elemente de Scriitură Modală* (București: Editura Muzicală, 1981), 14-15.

music. The folk tradition, mainly oral, implies variation and ornamentation depending on the ability and the mood of the performer, and when the same melody is performed by a group there appear disagreements. This sequential succession of agreement/disagreement was first used by Enescu and later defined and fully exploited by Niculescu and other composers. The juxtaposing of different melodies of folkloric origin with the original rhythm removed was for Aurel Stroe a way to insert folk material into his works. A good example is the *Concerto for Clarinet* (1975) in which the composer juxtaposes intemperate melodies from different cultures, starting with a carol collected by Bartók. Some other composers borrow elements from different rituals (wedding, death, new year, etc.) through the use of specific melodic formulas, whispered or shouted words or syllables, elements of numerology and symbolism and use of folk instruments to suggest archaic times.¹⁸

Post-Communist Era

Leaving behind the ideological constraints, new difficulties followed after the 1989 revolution. After twenty years of “transition,” there are still signs of damage caused by almost half a century of Communist rule. There is a lack of familiarity on the part of both audiences and many professionals with the modern music of the recent decades. This music has been performed and studied only sporadically in schools. Also, during the first years following the revolution audiences mostly rejected the Romanian contemporary works. This was simply because they were associated with the ideologically infiltrated works from before the revolution, works

¹⁸ Sandu-Dediu, *Muzica Românească*, 93-118.

despised by everybody. This resulted in an actual decrease of Romanian music programmed in concerts, since before the revolution orchestras were required to perform at least one Romanian work in every program. Among the ideologically infiltrated compositions, audiences occasionally heard a valuable work.

Among these frustrations there are some positive aspects that have helped the musical situation improve. Many younger composers and instrumentalists can benefit from direct professional exchange with the Western cultures, since now it is possible to travel and study abroad and to participate in competitions and festivals. There are also several international artists who helped in promoting Romanian music by commissioning and performing many works abroad. An example is the great French contemporary saxophonist Daniel Kientzy, who has promoted internationally a large amount of contemporary Romanian works for saxophone. Inside the country some new festivals of Romanian music have started to take place in major cultural centers. Among them the most important is the *George Enescu International Festival*, which brings famous artists from all over the world and includes a wide variety of Romanian and international repertoire.

Romania has a rich folkloric tradition that goes back for many centuries, a resource that has been exploited in concert music for almost two centuries. This mainly oral tradition, with its modality and rhythmic-melodic variety, continues to play a crucial role in the compositional style of many composers, opening new horizons for different generations who find diverse ways to incorporate this vast

resource into their art. The folk element is the bridge that unites the old tradition with the new innovations.

CHAPTER II

The Romanian Clarinet School

In order to understand the pieces discussed in this paper, one must first understand the clarinet environment of Romania. The foundation of conservatories of music in Iasi (1860) and Bucharest (1864) was a major step for musical education in Romania. These institutions became involved in the development of the musical life of the country and were the major schools contributing to the systematic formation of future Romanian musicians. The third institution for higher musical education was formed in Cluj (1919) after the union of Transylvania with Romania.¹⁹

The first professors hired for woodwind instruments were of German, Austrian, French or Italian origin, resulting in a mixture of teaching principles and performing approaches. The clarinet was among the first woodwind instruments to be taught in Bucharest. The first clarinet professor at the conservatory was an Austrian instrumentalist named Bernhardt Vogt, who also played in the Philharmonic Orchestra in the same city. He taught there for over twenty years until 1895 when he was followed by another foreign-born professor, Hans Hoerath, who graduated from the Strasbourg Conservatoire in France. For almost four decades until 1932, Hoerath worked with several generations of great Romanian clarinetists who later became orchestral members or clarinet professors throughout Romania. Among the most important of his students are: David Rogozea, Dumitru Ungureanu, Nicolae

¹⁹ Ferenc Laszlo, "Școala Românească de Suflatori de la Cluj (1919-1944)," *Lucrări de Muzicologie* (2003): 106.

Broșteanu and Dumitru Craciunescu.²⁰ His student David Rogozea was also on the faculty in Bucharest between 1919 and 1923, after which he moved to the Conservatory in Cluj.²¹

One of the most important clarinet professors in Romania during the mid-twentieth century was Dumitru Ungureanu. He taught at the Bucharest Conservatory between 1938 and 1970 and is the one that introduced the Böehm clarinet system in Romania in 1950. Between 1960 and 1970 Ungureanu wrote the first Romanian method for clarinet, *Metoda de Clarinet*, in two volumes for beginners and advanced students. This method was adopted as one of the main teaching tools in all schools within the country. As his teaching style accentuated the multilateral development of the student as an interpreter-creator, many of his disciples won important awards in international competitions.²²

In 1970, Ungureanu was succeeded in Bucharest by his assistant Ion Cudalbu. His main contribution besides teaching was organizing didactic materials in books. These included technical exercises and scales, orchestral excerpts organized by countries of origin, and small works for high school students.

The first clarinet professor at the conservatory in Cluj was an Austrian named Otto Gerstner, who was there between 1923 and 1924. He was followed by David

²⁰ Sas Rodica, *Curs de Metodica Predarii Instrumentelor de Suflat și Percuție* (Timișoara: Tipografia Universitatii de Vest, 1994), 14-15.

²¹ Laszlo, “Școala Românească” 106.

²² Dumitru Ungureanu, “Valorificarea Posibilităților Interpretative ale Clarinetului,” *Muzica* 12 (1965): 29-31.

Rogozea who studied in Bucharest and Vienna. Rogozea is now considered to be the “father” of the clarinet school in Cluj. He taught numerous future artist-clarinetists until his death in 1940. His student Vasile Hudrea took his place until 1952 and after Hudrea, Nicolae Broșteanu and Ioan Goilă followed.²³ Goilă has formed a great clarinet studio over the last four decades, producing many students who distinguished themselves in international competitions. Some of his pupils are now clarinetists in important orchestras in other countries.

The Romanian school of clarinet was formed as the result of a combination of the German and French styles. The first artist-professors of clarinet of Romanian origin graduated from the Bucharest Conservatory. After this generation, the conservatories tended to hire their own graduates. This resulted in a uniform style of playing within each school, with particular, recognizable characteristics and differences from other musical centers inside the country.

Before 1950, music for clarinet was written only sporadically in Romania. During the second half of the twentieth century the appearance of great clarinetists who were awarded important prizes in international competitions influenced composers to write valuable works for this instrument. These new compositions fully exploited the technical and expressive capabilities of the instrument by including new means of expression and new ways of producing sounds, which also led to the appearance of new elements of musical notation. Among all those who deeply

²³ Laszlo, “Școala Românească” 107.

influenced the development of music for clarinet in Romania, one person stands out: Octav Popa.

Aurelian Octav Popa (b. 1937) studied clarinet in Bucharest with Dumitru Ungureanu and composition with Tiberiu Olah. Later he attended the summer conducting classes of Sergio Celibidache at Trier (Germany). As a clarinetist he participated in several prestigious international competitions. His awards included the first prize at the Prague Spring Festival (1959); special prize in Budapest (1965); first prize in the competition for wind instruments in Birmingham (1966); second prize at the contemporary music competition in Utrecht (1967); and also the second prize at the clarinet competition in Geneva during the same year (the first prize was not awarded that year). During that time he was the principal clarinetist of the George Enescu Philharmonic in Bucharest, where later he became a soloist with that orchestra for many years. Among the most prominent Romanian composers who wrote for him are: Aurel Stroe, Tiberiu Olah, Anatol Vieru, Ștefan Niculescu, Adrian Iorgulescu, Wilhelm Berger, Cornel Țăranu, Tiberiu Fatyol, Alexandru Pașcanu and Mihnea Brumariu. Popa made several recordings of the standard clarinet repertoire as well as new music. The most acclaimed is his recording of the Weber clarinet concertos with the *George Enescu Philharmonic*.²⁴

Because of cultural isolation during the communist era and later due to deficiency of funds, there is still a lack of familiarity among Romanian clarinetists

²⁴ Aurelian Octav Popa, *Clarinet Concertos*. [CD Notes] Bucharest: Electrecord. ELCD 108, 1990.

with the contrabass clarinet, basset horn, alto clarinet and E-flat clarinet.

Consequently, little music has been written which utilizes these instruments.

Another impediment is the continuous struggle for both student and professional clarinetists to obtain adequate equipment. Accessories (reeds, pads, mouthpieces,) and good instruments are hard to obtain because of their cost and the lack of specialized woodwind shops. Still, with all the difficulties that Romanian clarinetists have had to overcome, there are a good number of fine players who have achieved international acclaim.

CHAPTER III

Selected Works for Unaccompanied Clarinet

Marțian Negrea: *Martie*

Marțian Negrea (1893-1973) was one of the composers who made a major contribution to the development of the modern Romanian school of composition after the First World War. He successfully combined elements derived from local folk music with the Western tradition. He studied music in Sibiu, Romania between 1910 and 1914 and continued in Vienna from 1918 to 1921, where he studied composition with Eusebie Mandicevschi and Franz Schmidt. During his Viennese training, Negrea absorbed the German musical tradition and post-Romantic trends such as Impressionism and Expressionism, all of which were to deeply influence his musical language.

After returning to Romania in 1921, he taught at the Conservatory in Cluj between 1921 and 1941 and in Bucharest between 1941 and 1963. During these years he wrote four musical treatises; one each on orchestration (1925), form (1932), counterpoint and fugue (1957), and harmony (1958).²⁵ His musical output, while not extensive, is fairly diverse, including chamber music, vocal and choral music, symphonic and vocal symphonic works, film music, solo works and opera. His musical style includes folk-influenced works inspired by the beauty of nature or life in the country, in which folk melodies are presented in the form of quotations or are

²⁵ Sandu-Dediu, *Muzica Românească*, 247-248.

newly composed. Negrea's exposure to folk materials came from his upbringing in rural Transylvania. His music is often pastoral and picturesque, sometimes programmatically descriptive of village life. This prevailing idyllic character is suffused with melancholy, which is expressed primarily through the use of harmonies ranging from late Romantic tonality to folk modality or dodecaphony.²⁶

From this combination of heterogeneous influences, some of his works present eclectic features resulting from a combination of folk influence with a post-Romantic vocabulary in which elements of traditional Romanian music coexist with chromaticism.²⁷ Towards the end of his life, the chromaticism of the post-Romantic era was dominant, and his music tends towards atonality in compositions such as the *Concerto for Orchestra* and some smaller instrumental works.

Martie (March) was written in 1957 and published in 1969, the last work in a collection called *10 Cantece pe Versurii de Lucian Blaga*²⁸ (Ten Songs on Lyrics by Lucian Blaga). The first nine songs were composed for voice and piano and the last one, *Martie*, was originally written for flute and reciter. (The accompanying text for this work is provided in Appendix I.) The music from flute was adapted for clarinet by the clarinetist A. O. Popa and performed as an unaccompanied work for this

²⁶ Viorel Cosma. "Negrea, Marțian." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/19682> (accessed March 15, 2009).

²⁷ Zeno Vancea, *Creația Muzicală Românească sec. XIX-XX*. (București: Editura Muzicală, 1968), 61-62.

²⁸ Lucian Blaga, a philosopher and writer, was the leading Romanian cultural personality from the period between the two World Wars.

instrument. Popa presented his transcription at the International Music Competition in Prague in 1959, where he won the first prize. After this event the work became popular among clarinetists inside Romania, and it was included in the *Metoda de Clarinet vol. II* (Clarinet Method vol. II) by Dumitru Ungureanu.

In the version with the reciter, the composer tries to create a lyric, profoundly contemplative atmosphere, suitable to poetic images, using a slow *Larghetto* tempo. The poetic charm of this meditative miniature is related to nature coming to life as Blaga's poetry describes the melting of the snow and the beginning of Spring.

The structural and expressive coordinates of the verse of this poetry have an unexpected unfolding. Since the music was originally based on the text, this lack of symmetry and rhyme is reflected in the music through a stream of unexpected melodic and rhythmic events.

Negrea adopted an improvisatory style that places great importance on contrast. Among these contrasts are the difference between calm and tempestuous passages, transparency versus density in sound, wide dynamic range, contrasting rhythms, and melodic variation. Even though there is a great deal of repeated material, there is no feeling of monotony because this material is varied with every repetition.

According to the musicologist Doru Popovici, few works by this composer use large scale forms. Instead, he preferred small musical forms based on binary or

ternary principles,²⁹ and *Martie*, by following the principle of statement-contrast-restatement, is in ternary form. The A section consists of two periods of nine measures each, both of which are presented in two asymmetrical phrases of three and six measures. The consequent phrase in the first period (mm. 4-9) begins identically to the antecedent phrase (mm. 1-3), but it is extended and varied. The second period (mm. 10-18) begins identically and at the same pitch level as the first period, but it uses motivic variation based on the first period throughout. The second period ends with the strongest cadence. The A section is best defined as a parallel, asymmetrical, double period (see example 1).

²⁹ Doru Popovici, "Insemnări despre limbajul componistic a lui Marțian Negrea," *Muzica* 10 (1987): 138.

Example 1: Negrea, *Martie*, A section, mm. 1-18

Clarinet

Larghetto

5

8

12

16

A

a

A'

a'

p *mf* *piu f* *p* *p*

mf *f* *mf* *f*

f *mf* *f* *mf* *f*

mf *p* *f* *ff* *f*

mf *f* *ff*

The B section starts in m. 19 and is marked by a change in meter and character. This strong contrasting six-measure passage notated as *espressivo molto e dolente*, contains unrelated melodic material that chromatically descends in a sequence.

The restatement of the A section, coming after an extended rest in m. 25, brings some structural differences. The first period follows almost the same melodic design as its correspondent in the first section, but it includes a one-measure cadential extension. The second period is diminished by three measures and has a motivic

shape intercalated with rests that only suggests its relation to the first period. The diluted design of this period helps to bring a conclusive end to the work.

Even though the music of this composer is considered to be mostly inspired by folk music, it is hard to find shadows of folk material in this particular work because of the intensely chromatic melodic material, the lack of tonal/modal feeling, tunefulness of the melody, compound measures or rhythmic consistency. Since tonal functions such as tonic-dominant relationships do not exist, a post-tonal interpretation of the melodic material is appropriate. This work presents hints of the Second Viennese School and Schoenberg's "emancipation of the dissonance."

Throughout the work, the composer avoids implying a tonal center by abundantly using intervals such as minor seconds, major sevenths, minor ninths and augmented fourths. Major triads, minor triads and dominant seventh collections are used only in passing, and Negrea avoids the repetition of a tone too often or doubling it at the octave. The most used set is (016) which appears in different forms. The variant that the composer emphasizes is the so-called "Viennese trichord" in which "1" in the set is the major seventh and not the minor second (see example 2). By repeating this set in a sequence the composer uses it as a technical artifice to intensify expression.

Example 2: Negrea, *Martie*, sequence; Viennese trichord (016), mm. 15-16

The image shows a musical score for Clarinet in 3/4 time. The key signature has one sharp (F#). The score starts with a dynamic of *ff* and a hairpin crescendo. Two trichords are circled in black, each with a '1' above the first note and a '6' above the second note, indicating the pitch class subset (016). The second circled trichord also has a '0' below the third note. The score continues with a dynamic of *f* and a hairpin decrescendo, followed by a *simile* marking and further melodic development.

Even more insistently, pitch class subset (01) can be found throughout the work. It acts as an expository and cadential cell and is the basic unit of the melodic material. It is used as a minor second, major seventh or minor ninth, which is repeated chromatically or used as a combination of all these variants (see example 3).

Example 3: Negrea, *Martie*, Pitch class (01), (016), mm. 1-4

The image shows a musical score for Clarinet in 3/4 time, marked *Larghetto*. The key signature has one sharp (F#). The score begins with a dynamic of *p*. A trichord (016) is marked above a group of notes. Below the notes, several pitch class (01) markings are connected to specific notes by lines. The dynamics change to *mf*, then *piu f*, and finally *p*. A triplet of notes is marked with a '3' above it. The score ends with a dynamic of *p* and a hairpin decrescendo.

This work is unusual for its time because of its bold dissonance, representing a return to the “forbidden” Expressionist vocabulary that the composer must have learned in Vienna between 1918 and 1921. From a clarinetist’s point of view, this miniature is of particular interest because of its technical and interpretative challenges. The contrasts in color, the fast angular flourishes, sudden changes of registers and wide dynamic range, all have to be thoroughly prepared and understood in order to bring out the poetic message of this work. *Martie* has been included as a

mandatory work in the category for young artists in the National Competition *Marțian Negrea*. This competition is organized yearly in Ploiesti, Romania to commemorate the contributions of this great musician to Romanian music.

Tiberiu Olah: *Sonata*

Tiberiu Olah (1928-2002) was one of the most important composers in Romania during the second half of the 20th century. He was born in Transylvania, studied at the Music Academy in Cluj between 1946 and 1949, and from 1949 to 1954 studied composition at the P. I. Tchaikovsky Conservatory in Moscow. Later he received grants to study composition in Darmstadt and Berlin from 1967 to 1970. His large compositional output includes symphonic music, music for chorus and orchestra, music for films, theatre, choir, chamber ensembles and solo works. His recognizable compositional style draws inspiration from music based on oral tradition (often from Transylvania) or Byzantine church music, stylizing it in an original manner while still trying to keep its expressivity in a manner that can be associated with Bartók, Stravinsky or Messiaen.³⁰

Olah was continuously preoccupied with the transformation of folk material in concert music by the alteration and variation of its melody through chromaticism, rhythm, harmony, color and instrumentation, or by combining it with modern idioms. Some of his works are organized in cycles, the most important one being inspired by

³⁰ Carmen-Antoaneta Stoianov, "Muzicieni Români: Tiberiu Olah," *Muzica* 2 (1978): 7.

works by the Romanian sculptor Constantin Brâncuși.³¹ Symbolic associations in his music include the alternation between two sound densities representing the sculpture entitled *Endless Column*, the zigzag homophony portraying the flight of the *Majestic Bird*,³² or the concept of space and time realized through the dispersal of the instruments on the stage in *The Table of Silence*.³³ The melodic material is often drawn from hemitonic or anhemitonic modes of up to eight notes, continuously transformed and abruptly dispersed through octave displacement, which can result in the overlap of two or more voices. In his music the free, asymmetrical aspect of the short arabesques can be associated with the Romanian *doina*³⁴ or laments, in which the rhythms are often difficult to frame in the Western notational system. The combination of these small runs with passages that have dance music rhythms results in an alternation between *justo-syllabic* and *parlando-rubato* rhythmic organization.

³¹ The French immigrant, Romanian sculptor Constantin Brâncuși (1876-1957) was a central figure of the modern movement and a pioneer of abstraction, in which only the essence of an object is portrayed. His blend of simplicity and sophistication led the way for modernist followers.

³² The myth of *The Majestic Bird* embodies the spirit of a Romanian folkloric bird that flies to the edge of the universe, singing out into the abyss.

³³ Sandu-Dediu, *Muzica Românească*, 104-105.

³⁴ A characteristically Romanian lament, somehow melancholic like the blues. The subject matter encompasses all that troubles the hearts of people in the mountains or in the valleys. The music fits the dramatic content of the poem; sometimes it is monotonous for long stretches and then becomes suddenly tumultuous or gay.

An important aspect of organizing his meters is the insistent use of *aksak*³⁵ meters, or so-called Bulgarian rhythms by Bartók, found throughout the Balkan Peninsula.³⁶

Writing about the folk influence in his works, Olah makes a statement that sounds similar to Bartók's view on different stages of assimilating the folk material:

There cannot be inferior or superior limits regarding the level of transformation or materialization of the folkloric material. All stages can coexist, insomuch as every stage separately taken has the right to exist.³⁷

Besides the folk influence, Olah resorts to other sources for quotations, such as music written by Bach, Mozart, Beethoven or Enescu. The borrowed material can be used as a structural unifying motive that reappears obsessively, or the notes can be transformed into various modes.³⁸

The *Sonata for Clarinet Solo* was composed in 1963 and is considered the first work in which Olah's compositional style is completely mature.³⁹ It was dedicated to the virtuoso Romanian clarinetist Aurelian Octav Popa and is the second in a cycle of five works called *Homage to Brâncuși*, composed between 1963 and 1967. In this work, the composer attempts to mirror the symbols that *The Majestic Bird* sculpture represents through the expressive possibilities of a melodic

³⁵ Turkish term, meaning "limping." In folk music it refers to asymmetrical compound measures, characteristic of the region situated in the Danube triangle bordered by Serbia, Bulgaria and Romania where Middle Eastern influences are noticeable.

³⁶ The asymmetric organization of the two rhythmical units at the ratio of 3:2 are combined in a variety of patterns in his music.

³⁷ Tiberiu Olah, "Folclor si Esență, Școală Națională si Universalitate," *Muzica* 5 (1974): 5.

³⁸ Sandu-Dediu. *Muzica Românească*...212-213.

³⁹ Dan Voiculescu, "Polifonii de Grup in Timpul Cerbilor de Tiberiu Olah," *Muzica* 1 (2005): 9.

instrument.⁴⁰ To best understand the main principle that generates the structure of this musical composition, Brâncuși's words are revealing. He says that his *Majestic Bird* represents the:

[...] symbol of flight which frees people from the limitations of the dead substance. I had to show in plastic forms the spiritual meaning tied to the substance. Simultaneously, I had to merge all forms into one unity. Even the contradictory forms had to be unified into a new final unity⁴¹ (see figure 1).

Figure 1: *The Majestic Bird* by Constantin Brâncuși



Rather than following a program or telling a story related to the myth of the bird, Olah attempts to create an imaginary world by making poetic associations through his music. He believed that music in general, by its very nature, is subjective and impossible to interpret through words.⁴²

⁴⁰ Daniela Roxana Gibescu, "Tiberiu Olah: Principii in Creația Simfonică," *Muzica* 1 (2007): 9.

⁴¹ Petre Pandrea, *Brâncuși: Amintiri și Exegeze* (București: Editura Meridiane, 1967), 150.

⁴² Laura Manolache, *Șase Portrete de Compozitori Români* (București: Editura Muzicală, 2002), 149.

The name *Sonata* does not hold any reference to the genre of that name, nor does it follow the traditional musical form. Rather, Olah chose this title to represent the idea of contrast between static and dynamic, silence and sound. Long sustained notes are alternated with fast running passages, and discontinuous melodic motives are alternated with a pointillistic type of writing. Unexpected changes of motion generate the expressiveness of this work, while the melodic ideas are mostly treated with stark angularity. “I consider myself a lyricist and the lyric requires, I think, a certain musical charm, its perception depending, nevertheless, on the subjectivity of every one of us.”⁴³

The unity of contrary elements mentioned by the sculptor is realized by the composer through writing a one-movement work that has a free form, divided into three contrasting sections that develop continuously. The full work evolves slowly, from simplicity to complexity with a mosaic of coexisting elements. Most important is the formation of new ideas through a continuous rhythmico-melodic variation process. The combination of long notes and fast runs can be associated with the Romanian *doina*, and the *risoluto* material alludes to dance music. The asymmetric motives become the basis of a developmental process through continuous transformation. These metric subdivisions are characteristic of folk dances from the Balkans, but through constant alterations of their patterns and length Olah’s rhythm develops in a way that does not sound similar to folk music (see example 2).

⁴³ Manolache, *Şase Portrete*, 149.

In the first section, (mm. 1-108) the composer makes use only of octatonic melodic material (octachord sets that have the pitch collection 0134679T) or heptachord subsets of this collection. From the very first passage he presents the main idea of this work, which is the alternation between dynamic and static. The first seven notes presented in one measure are fast, followed by the eighth note of the octatonic set, sustained over four bars, thus completing the mode. On a larger scale throughout this section, passages using long note values are similarly alternated with fast, dynamic ones (see example 1).

Example 1: Olah, *Sonata*, Alternation between dynamic/static; Octatonic-2 mode, mm. 1-5

Molto risoluto ♩ = 380-400

Clarinet

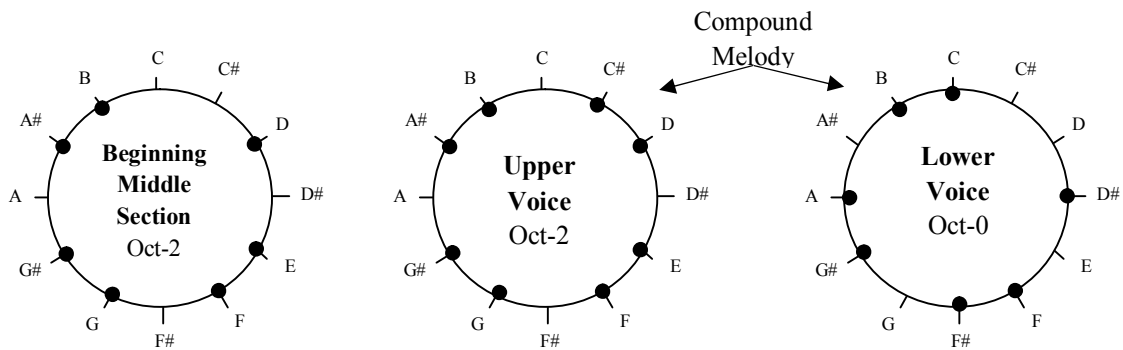
The musical notation shows a single staff for Clarinet in 7/16 time. The first measure contains seven eighth notes: F#4, G4, A4, B4, C5, D5, and E5, marked with a forte (f) dynamic. The eighth note, F5, is sustained across the next four measures, marked with a fortissimo (fp) dynamic.

Throughout his career, Olah tried to translate the concept of space into music through the varied appearance of the same sound from different angles by using echoing effects, spreading the melodic material through different octaves. According to him the melodic element in the *Sonata* is a monody of a modal type using disjunctive intervals, a style which he classified as “dispersed in space.”⁴⁴ The middle section (mm. 109-172) best represents this description. It is marked at its beginning by a pointillistic, discontinued melody that completes only seven of the eight notes from Octatonic-2, a line that will eventually diverge into two separate lines to form a

⁴⁴ Manolache, *Şase Portrete*, 136.

compound melody. The upper voice in the *clarino* register employs the octatonic-2 mode (beginning with a half step on c#) while the lower voice in the *chalumeau* register is drawn from mode octatonic-0 missing the “d” (beginning with a half step on “b”). The dynamic contrast and the distinct colors of these two registers of the clarinet help to establish the scattering effect of the voices even more. Therefore, through the polyphonic combination, both melodic lines together complete the entire chromatic scale in the same passage for the first time in the work (see example 2).

Example 2: Olah, *Sonata*, Beginning of the middle section; Graphic representation of the octatonic modes employed in this example, mm. 110-122



A process of continuous chromaticism is applied throughout the rest of the work, although subsets of the octatonic scale still can be found sporadically. The distinctive elements that delineate this middle section are the exclusion of long notes, thus centering this part of the work on motion, and the overlapping of the melodic planes which are continuously transformed, developing at one point into what the composer describes “a sort of *fugato* passage.”⁴⁵ (see example 3)

Example 3: Olah, *Sonata*, *Fugato* passage, mm. 134-146

The musical score for the Clarinet part of the *Fugato* passage (mm. 134-146) is presented in three staves. The first staff, labeled 'Clarinet', begins with the instruction 'sub. *ff* quasi martellato'. The second staff, starting at measure 4, features a dynamic shift from 'p dolce' to 'ff subito' and then to 'ff'. The third staff, starting at measure 8, is marked 'piu *ff*' and 'ff possibile' with a dashed line indicating the continuation of the passage.

In the last section the composer once more brings out the contrasts between the static and dynamic by alternating fast running passages with calm melodies and long notes. In the first section the predilection of the work is toward the static, with more long notes than fast runs. Conversely, in the last section motion dominates through the use of more running passages, thus balancing out the work. The octatonic

⁴⁵ Manolache, *Şase Portrete*, 136.

mode appears only once in this section, in a slow *espressivo* melody. By condensing these dominating elements from the first section, the composer suggests a cyclic aspect for this work. It ends dramatically with a glissando over almost two octaves, resembling the ascension of the *Majestic Bird* into the sky.

Tiberiu Olah was a master of instrumentation, an aspect which is also reflected in this unaccompanied work. A fascinating diversity of color and timbre is achieved through different combinations of articulations, imaginative use of the dynamic possibilities of the instrument, and extended techniques. These include slap tongue with and without sound, flutter-tongue, and *glissando*. The range constantly expands until the full range of the instrument, from the written low “e” to the high “c” in the altissimo register is reached. All of these combined demands challenge the technical limits of the performer.

This important twentieth century work for unaccompanied clarinet has been accepted into the repertoire of Romanian and international clarinetists. Among these who have recorded this work are: Wolfgang Mayer, member of the German group *Trio di Clarone*; Seiki Shinohe, principal clarinetist of the Yomiuri Nippon Symphony Orchestra; the Swedish international clarinet soloist, Karin Dornbusch; and the Romanian international clarinet soloist Aurelian Octav Popa. This work has also been included several times as a mandatory work in the young artist category by the *Jeunesses Musicales* International Competition in Bucharest.

Șerban Nichifor: *Carnyx*

Șerban Nihifor was born in 1954 in Bucharest and graduated in 1973 from the National University of Music in the same city with a degree in cello performance. During his undergraduate studies, he audited the composition courses of Aurel Stroe and later received his Ph.D. in musicology from the same institution. He participated in international courses in Darmstadt, Weimar, Breukelen and Munich. In 1982 he received a scholarship to study for a short period of time in the United States through the United States Information Agency. He is a member of many international musical organizations and his compositions have received awards at competitions in Amsterdam, Tours, Athens, Urbana-Champaign, Evian, Trento, Roma, Hong Kong, Bydgoszcz, Köln, Karlsruhe, Newtown-Wales and Birmingham; Alabama.

His distinctive musical language is based on ideas derived from the visual arts, including the concept of anamorphosis (distorted optical image). This is realized in his music through the concentration or rarefaction of sound events, density, timbres, the acceleration or *ritenuto* of the melody, or the succession of disjunct sections tied together.⁴⁶ His musical style has eclectic influences ranging from ties to the past in both folk music and Byzantine church music to the modern Western tradition. For instance, some of his works are consonant and neo-romantic in style through the use of lush harmonies and expressive melodies. In other compositions, Nichifor adopts a minimalistic approach through the use of limited resources,

⁴⁶ Sandu-Dediu. *Muzica Românească*, 207.

repetitive diatonic motives, and constantly shifting simple rhythmic patterns.

According to the composer, the most important influence on his music is the

American culture and civilization:

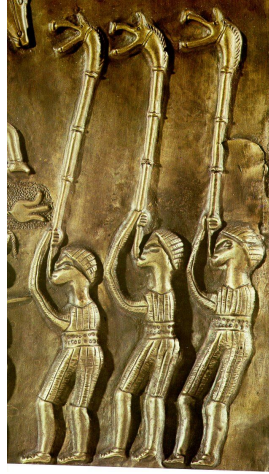
[...] This 35-day visit influenced my life and has continued to do so. I hold in my memory the wonderful narrative of this trip and, in 1986, I composed my two American Symphonies, which were much appreciated by President George Bush Sr. in his letter of October 1, 1992 [...] In fact, all my compositions written since then reflect an important part of my American memorable experience. For this reason, I like to think of myself as an American composer [...].⁴⁷

The work *Carnyx* for unaccompanied B-flat clarinet or B-flat bass clarinet was composed in 1984 and dedicated to the virtuoso Romanian clarinetist Ion Nedelciu. The name for this work suggests historical overtones recalling the sounds of an ancient instrument, a bugle with the bell in the shape of a dragon's head, used in the Carpathian Mountains by the Geto-Daci⁴⁸ and later by the Romans for war signals, probably to incite troops to battle and to intimidate the opponents (see figure 1). The name of this work adhered to the official communist ideology of that time through seeking to express the national identity.

⁴⁷ Șerban Nichifor, < <http://profile.myspace.com/index.cfm?fuseaction=user.viewprofile&friendID=330724788> > accessed on February 15, 2009.

⁴⁸ Prosperous nation which occupied the actual territory of Romania before it was defeated by the Romans between 101-102 and 105-106 C.E. After the wars, its territory was transformed into a Roman province called Dacia. The Romanian nation was formed from the mixture between Romans and the native people.

Figure 1: Representation of ancient *Carnyx* instruments.



From a structural standpoint this composition has a free form following the Golden Section principle, reaching the climax during a passage utilizing multiphonics. The musical material is based on a process of continuous variation, divided into several distinct sections outlined by double bars. These sections are connected and follow each other smoothly. The work has the dynamic shape of a big crescendo and the effect of a long accelerando because of the continuous increase in tempo.

The work is based on a series of specific melodic-rhythmic cells extracted from the patterns produced by the ancient bugle. Throughout the work, the predominant melodic material includes the following designs: (1) the repetition of a fundamental note or its alternation with the octave played at a fast pace (see example 1), (2) arpeggiated patterns using the fundamental, the fifth, the minor seventh and the octave (see example 2), (3) the triad (025) without octave displacement (see example

3), (4) multiphonics passages (see example 4), (5) tremolo passages and (6) small chromatic motives (which can be considered the superior overtones in the harmonic spectrum). Therefore, the pitch collections in the melodic configuration throughout the work are based on the overtone spectrum of different fundamentals. They are centered on some sections of the series that include the seventh partial, which is emphasized by accents. Along with the overtone principle, the presence of multiphonic passages is justified because they involve the superposition of different partials on top of a fundamental note. All this melodic material is continuously varied rhythmically and melodically, and also by using precise and unexpected percussive attacks as seen in the examples.

Example 1: Nichifor, *Carnyx*, Fundamental note repeated, mm. 11-13

Clarinet

sub. f *ben marc.* poco

Example 2: Nichifor, *Carnyx*, Arpeggiated patterns, mm. 44-47

(♩ = 122) *sempre poco a poco precipitando*

Clarinet

sub. *p* *ritmico e leggero* (025) *sfz* (025) *sfz* (025) *sfz*

Example 3: Nichifor, *Carnyx*, Triad (025) without octave displacement, mm. 14-16

Clarinet

mf giocoso

Example 4: Nichifor, *Carnyx*, Multiphonics passage, mm. 87-90

Clarinet

*sub ♩ = 90 ben marcato minocioso
molto pesante, furioso*

The metric aspect of the work is based on a continuous process of alternating meters throughout (multi-meter), all having the eighth note as the basic unit. The rhythm is the motor of the work and unfolds through the continuous repetition, syncopation and variation of a few related cells using the additive or subtractive process that is associated with Stravinsky's style (see examples 1-4).⁴⁹

The work reflects various influences at different layers of examination. American music of the twentieth century plays an important role through a combination of elements that are inspired by various composers. The style of the great American minimalists Steve Reich and Philip Glass are easily recognized: percussive, precise attacks at a fast pace and the use of mostly diatonic motives is similar to Reich's music, and the repeated arpeggiated patterns are borrowed from Glass' style. Influences from George Gershwin and jazz can be found in the beginning of the work, with its opening glissando alluding to the opening of

⁴⁹ These asymmetrical patterns can also be found in the traditional dance music of Romania, but they appear only without alternating measures.

Rhapsody in Blue. From Stravinsky he borrowed the multi-meter and variation of small motives through the additive procedure. Through the use of the natural overtones of a fundamental pitch this work can be placed in the Spectral trend.⁵⁰

The technical challenges presented in this work include fast staccato passages, wide dynamic range, great breath control and the use of specific extended techniques such as slap-tongue, multiphonics, flutter-tongue and glissando, all together requiring a great deal of virtuosity from the performer. While this work is challenging and exciting to the performer, it is also compelling enough to make *Carnyx* accessible and enjoyable to all audiences.

This work won awards in 1985 at the *Valentino Bucchi* International Competition in Rome and in 1988 at The International Society for Contemporary Music in Hong Kong. It has been included in the repertoire of several important international clarinetists such as Harry Sparnaay (Holland), Andrew Simon (U.S.A.), Guido Arbonelli (Italia) and Guy Dangain (France).

Doina Rotaru: *Fum*

One of the most representative female composers in Romania today is Doina Rotaru. She was born in 1951 and studied composition at the National University of Music in Bucharest with Tiberiu Olah between 1970 and 1975, and attended summer courses in Darmstadt in the 1980s and 1990s. Because of her training, she is inclined

⁵⁰ The Spectral movement represents the revival of the basics in music through the use of the natural overtones in sound. It started in 1965 in Romania, and the first work utilizing this style was *AUM* by Corneliu Cezar.

toward compositional features similar to Olah. In 1998, she received her Ph.D. in Musicology at N.U.M.B., with her thesis *Contemporary Composers and Archaic Traditions*. She remained as a professor of composition for thirteen years and as head of the composition department since 2008. To date, Doina Rotaru has composed over 100 works covering a variety of musical genres from solo, chamber, choral, orchestral and theater music to works that mix instruments with electronic music. Rotaru has been awarded several prizes for her compositions by the Romanian Academy, the Romanian Composers' Association, the Mannheim International Competition (Germany) and her music has been performed in many concerts and festivals all over the world. In addition she has been invited to give lectures in Germany, Holland, England, Japan and Iceland and to take part in international juries for composition competitions in France, Slovenia and Romania. In collaboration with composer and professor Liviu Comes, she has written two textbooks: *Counterpoint School Book for Music High Schools* (București: Ed. Didactica, 1977) and *Vocal and Instrumental Counterpoint Treatise* (București: Ed. Muzicală, 1987).⁵¹

The orientation towards archetype⁵² is a constant throughout her compositional career. She seeks to gather and work with archetypal elements from different fundamental dimensions: (1) the archetype of glissando, borrowed from traditional Oriental music (Japanese, Hindu etc.); (2) ornamentation, micro-

⁵¹ Doina Rotaru, <<http://www.myspace.com/doinarotaru>> accessed on February 2, 2009.

⁵² The idea of archetype in the artistic mentality of some Romanian composers proposes a change on a large temporal scale by going back to what is permanent and stable since all modern trends will eventually be outmoded. This involves rediscovering the fundamentals or the “absolute truth” by returning to the core of elements and phenomena, accessing the essence.

repetitions, heterophony, shapes and symbolic numbers together with a general descending shape of the melodic lines with continuous variation of its microstructures following the model of a lament, to express pain and agony (these are borrowed from the folklore and ethnomusicology of different cultures); (3) multiphonics suggesting the archetype of natural overtones; and (4) the archetype of the spiral borrowed from European mythology, referring to unity in diversity and continuous evolution and transformation. Describing her musical style the composer states the following:

I've used structural principles of symbolic values and functions-like circular or spiral shapes, sacred numbers and so on. The symbol becomes an idea of composition, and this idea generates the structures, the musical time, the syntax, the architecture and the expression of the work. I've also used elements from ancient Romanian folklore, where almost every sound is enriched with ornaments, glissandi, micro-tones, overtones and, of course, heterophony. The expression of Romanian ancient folk music is very nostalgic, creating a melancholic atmosphere and the feeling of a painful beauty.⁵³

She also tries to find similarities between the Romanian *Doina* and the Japanese *shakuhachi* (traditional music for flute), both of which featuring a similar *parlando-rubato* rhythm, long notes embellished with melismas, glissandi, ornamentation and microtones, creating a melancholic atmosphere.⁵⁴

The composer shows special interest in achieving a variety of tone color through different styles of articulation, extended techniques, rhythm, extreme ranges and the use of the instruments in a nontraditional way. On a larger scale, some of her

⁵³ Doina Rotaru, <<http://www.freewebs.com/doinarotaru>> accessed on February 2, 2009.

⁵⁴ Sandu-Dediu, *Muzica Românească*, 117-118.

formal choices include motivic variation, arch and cyclic forms, spiral forms and free forms. On a smaller scale she avoids organizing her musical material through mathematical means, preferring the oscillation between diatonic and chromatic and showing interest in the repetition of the same note or emphasis on selected intervals.

According to the composer, she has used universal archetypal symbols in most of her works. (*Legend, Spyralis, Metamorphosis, Shadows, Over time, Clocks, Portals*). These names are used to suggest the symbols represented, thus helping the public to understand the essence of the works. Also, the use of these names has inspired her to find musical solutions from the philosophical substratum of these symbols.⁵⁵

The work *Fum* (Smoke) for solo clarinet was written in 1996 and is dedicated to Emil Vişenescu, the principal clarinetist of the *George Enescu* Philharmonic in Bucharest. This work requires placing the clarinet with the bell inside the piano with the right pedal of the piano depressed.

The archaic symbol of this composition is smoke, as the title indicates. In different cultures smoke represents spiritual ascension, protection from harm and evil and unification between earth and sky. In order to realize these images, the desired atmosphere should confer a general feeling of mystery and wonder, and the overall mood should be of nostalgia and reverie. The hollow, echoing effect from the piano greatly contributes to realizing this atmosphere.

⁵⁵ Doina Rotaru, personal email, February 9, 2009.

The style of this work is influenced by both archaic Romanian folk music, through the process of slow evolution with continuous variation, and music from the Far East, through a continual transformation of color, dynamics, pitch intonation and glissandi.⁵⁶

Since this work doesn't fit into a normal musical form, the so-called "spiral" form best describes its structure. This form involves the process of slow evolution of the musical material through continuous variation. The improvisatory character in *Fum* is based on this concept of unity in diversity. The main thematic motives are presented in a constant variation throughout the work.

This composition is in three contrasting sections: A- *Lento, calmo, rubato* (less chromatic); B- *nervoso* (mostly chromatic); C- *Lento, calmo, dolce* (less chromatic).

The A section begins with the exposition of the head motive, which is based on the alternation between major and minor thirds. This five note collection can be divided into two subsets that share one common pitch. The subsets (0125) and (014) both include the major and minor third. Both recur together and separately throughout the work, primarily in the first and last section.

⁵⁶ Rotaru, personal email, February 9, 2009.

Example1: Rotaru, *Fum*, Main motive, first staff

The melodic unfolding of this section has a slow general downward direction that centers around the written pitch “e”. The A section can be analyzed in three subsections: subsection A1, revolving between e’’ and e’’; subsection A2, revolving between g’’ and e’; and subsection A3, which revolves between d’’ and e. Other characteristics of this section include insistence on the alternation and variation in different registers between major and minor thirds from the head motive, and the variation of the following basic rhythmic formula: long note (undefined), three short values, long note, one shorter value, and long note again (see Ex. 1). This rhythmic pattern represents the contrast between static and motion, and between continuous and discontinuous, style similar to the Romanian *doina*.

The *nervoso* B section starts with e, the lowest note on the clarinet, which is three octaves lower than the beginning of the first section. Contrasting with A, the B section maintains tension through the use of accents, *sforzandi*, flutter-tongue, slap-tongue and the continuous breaking off of short and fast running passages. A strong chromatic feeling results from the extensive use of the (01) subset and small

chromatic runs (see example 2). The melodic line within this section has an overall ascending-descending shape from e to c'' and back to a.

Example 2: Rotaru, *Fum*, Chromatic passage in tension, second page, sixth staff

Clarinet

(poco slap) *mf* *sfz* *mf* *sfz* *non frull.* *mf* *non frull.*

The *Lento, calmo, dolce*, C section has a more optimistic feeling because of the generally higher tessitura and the repeated use of perfect fifths in (015) and (016) triads. (see example 3) This section unfolds in three small units (following the model of the A section) in which the second and third units follow the contour design of the first unit of the section. Also analogous with the first section is the use of (014) set, the alternation between major and minor thirds. The C section has a generally descending melodic shape, concluding the work with the repetition of two melodic cells (minor and major seventh) that are similar to the ones in B, followed by a slow glissando of undefined length, descending into the low register of the instrument.

Example 3: Rotaru, *Fum*, Beginning of the C section, minute 5' to *molto vibrato*

Lento, calmo, dolce

The work is written in a modern language in which chance plays a role in every performance. The agogic and the rhythmic notation follow the free, unmeasured *parlando-rubato* notational system in which long notes of undefined length are alternated with fast runs and abrupt rests. Rather than writing precise rhythms, the composer suggests timing in seconds for rests, passages or entire sections. Also, the accelerando or *ritardando* of the same repeated note in a motive is realised through contemporary notational “feathered beaming” instead of musical terminology (see example 4).

Example 4: Rotaru, *Fum*, Rhythmic notation, second page, third staff

The composer explores the technical capabilities of the instrument through contrasting diatonic and chromatic passages and through motives that include microtonal elements derived from the archaic folk music of Romania and the Far East (see Ex. 4). Also, this work has a diverse melodic content in which contemplative cantabile passages are imaginatively combined with brilliant, almost wild arabesques. As in folk music, most of the melodic material is based on a process of continuous variation of an initial motive (presented on the first staff), which confers structural and organic unity to the work. These motives are organized around “pivot” notes which are brought to life by the smaller note values and the extensive ornamentation gravitating around them.

Doina Rotaru shows a great understanding of the technical and expressive capabilities of the clarinet. She achieves a wide variety of dynamics and a great diversity of tone colors through ornamentation and extended techniques such as pulsations in the sound, non-vibrato, molto-vibrato, vibrato-lento, slap-tongue, flutter-tongue, glissando, multiphonics, *bisbigliando*⁵⁷ (timbre trill) and microtones (obtained through descending *poratamenti* or as microtonal scales).

⁵⁷ The same pitch obtained by two different fingerings.

CONCLUSION

The complexity and diversity of the music discussed in this document show that the compositional resources used in Romania during the second half of the twentieth century (when composers often had to choose between their natural, personal style and the demands of the government) were for the most part, as contemporary as in other parts of the world. The subtle colorings from the Western tradition show that Romanian composers tried to establish and maintain western links in their writing during the culturally oppressive Communist regime rather than working in a completely isolated environment. It is also significant that even with all of these influences the music from this country still maintained an original identity.

The clarinet works discussed in this paper represent a cross-section of the pieces written for this instrument during the second half of the twentieth century. Their eclectic styles are representative of the compositional quality and diversity of music written during this time. From the Expressionist vocabulary in *Martie* to the treatment of melody “dispersed in space” in *Sonata* by Tiberiu Olah and from the use of limited resources in *Carnyx* to the use of folk influences and extended techniques in *Fum*, Romanian music is a quilt of different styles. Taken in a larger context, the clarinet music of the country exemplifies the complexity of the music of a nation in flux. The fact that Romania has been part of various political and cultural empires cannot be separated from its artistic output.

These four unaccompanied works for clarinet are just a small amount of Romanian music written for this instrument during the second half of the twentieth century. The multitude of works that have yet to be “discovered” provides fertile terrain for future investigation by performers and scholars.

APPENDIX I

Accompanying Poem by Lucian Blaga in the Original Version of

Martie for Flute and Reciter by Marțian Negrea

Martie by Lucian Blaga

From an intricate bundle of clouds
the wind is twirling
long threads of rain...
Careless flakes of snow
in mud are prone to rest
but, repugnant as it feels-
they rise again and fly to find
nest on tree limbs...
Wind and cold
and the buds,
too insatiable of light,
are hemming
their ears in their collars...

*Din caier incalcit de nouri
toarce vantul
fire lungi de ploaie...
Flusturaici fulgi de nea
s-ar aseza-n noroi
dar cum li-e sila –
se ridica iar
si zboara sa-si gaseasca ciub pe ramuri...
Vant si-i frig
iar mugurii,
prea lacomi de lumina,
isi zgulesc acum
urechile in guler...*

APPENDIX II

Twentieth Century Romanian Works for Clarinet

Clarinet and Orchestra

LIANA ALEXANDRA

Concert Pentru Clarinet și Orchestră, op. 6 (1974)

MANSI BARBERIS

Piesă Concertantă Pentru Clarinet și Orchestră (1972)

WILHELM GEORG BERGER

Concert Pentru Clarinet și Orchestră op. 57 (1983)

DUMITRU BUGHICI

Concert Pentru Clarinet Bas și Orchestră op. 67 (1986)

TUDOR CIORTEA

Concert Pentru Clarinet și Orchestră (1972)

DORA COJOCARU

„...On reviens toujours!” Pentru Clarinet și Ansamblu (1996)

DIMITRIE CUCLIN

Concert Pentru Clarinet și Orchestră (1968)

LIVIU DĂNCEANU

„Quasi-concerto” Pentru Clarinet (Saxofon) și Ansamblu Instrumental op.12 (1983)

IANCU DUMITRESCU

„Aulodie mioritică I” muzică pentru clarinet și orchestră (1975)

TIBERIU FATYOL

Concert Pentru Clarinet și Orchestră (1974)

DINO GHEZZO

Concertino Pentru Clarinet și Ansamblu de Suflători (1974)

„Sketches” Pentru Clarinet și Orchestră (1981)

ADRIAN IORGULESCU

„Ipostaze II” Concert Pentru Clarinet, Orchestră de Coarde și Percuție (1978)

NACHMAN LEIB

Concert Pentru Clarinet și Orchestră op. 32 (1968)

SERGIU NATRA

Concertul Celor Patru și Orchestră de Coarde (clarinet, trombon cello and organ, 1993)

TIBERIU OLAH

Simfonia Concertantă Pentru Flaut, Clarinet și Orchestră de Coarde (1991)

ALEXANDRU PAȘCANU

„Baladă” Pentru Clarinet și Orchestră de Coarde (1977)

AUREL POPA

Miniaturi Concertante Pentru Flaut, Clarinet, Fagot, Corn și Orchestră (1970)
Concert pentru clarinet și orchestră (1974)

FRED POPOVICI

Concertul Pentru Clarinet și Orchestră (1980, rev. 1982)

DOINA ROTARU

Concert Pentru Clarinet și Orchestră (1984)

VASILE SPĂTĂRELU

„Sonanțe” Pentru Clarinet și Orchestră de Coarde (1984)

MIHAELA STĂNCULESCU-VOSGANIAN

Concertul Pentru Clarinet și Orchestră (1988)

AUREL STROE

Concert Pentru Clarinet și Orchestră Medie (1974-1975)

VASILE TIMIȘ

Concert Pentru Clarinet, Trompetă, Pian, Percuție și Orchestră de Coarde (1973 rev. 1979)

CORNEL ȚĂRANU

„Cântec Lung” Pentru Clarinet, Pian și Orchestră de Coarde (1974 rev. 1982)

ANATOL VIERU

Concert Pentru Clarinet și Orchestră (1974-1975)

Clarinet Unaccompanied, Accompanied and Chamber Music with Clarinet

LIANA ALEXANDRA (MORARU)

Sonata Pentru Clarinet Solo op. 11 (1976)

Consonanțe II, op. 18, nr. 2 (for clarinet and piano, 1979)

Consonanțe IV, op. 18, nr. 4 (for clarinet and magnetic tape, 1980)

MIHAIL ION ANDRICU

Două Piese Pentru Clarinet și Pian op. 39 (1946)

Peisagiu Pentru Clarinet și Pian op. 74 (1953)

Joc Pentru Clarinet și Pian op. 107 (1964)

GABRIELA AȘTILEANU

Dialoguri (for clarinet and piano, 1978)

FILARET BARBU

Cântec și joc, (for two clarinets and piano)

Câmpeneasca, (for clarinet and piano)

NICOLAE BOBOC

Suită Pentru Clarinet și Pian (1955)

NICOLAE BRÂNZEU

Sonată Pentru Clarinet și Pian (1961)

MIHAI BREDICEANU

Suită Pentru Clarinet și Pian (1938)

TIBERIU BREDICEANU

Suita Pentru Clarinet și Pian

NICOLAE BRÂNDUȘ

Trei Piese Pentatonice op. 22, nr. 3 (for flute, oboe, clarinet and piano, 1983)

MIHNEA BRUMARIU

Alexandria I (for two clarinets, 1984)

CEZAR CORNELIU

Elemente (for clarinet solo, 1972)

MIRCEA CHIRIAC

Sonata op. 24 (for clarinet and piano, 1981)

MAIA CIOBANU

Decor I (for clarinet and piano, 1983)

NICOLAE CIOCOIU

Baladă (for clarinet and piano, 1977)

Serenadă Pentru Clarinet și Pian (1982)

TUDOR CIORTEA

Sonata Pentru Clarinet și Pian (1962)

DORA COJOCARU

Refrene (for clarinet solo, 1998)

LIVIU COMES

Sonata Pentru Clarinet și Pian (1967)

Măguri II (for clarinet solo, 1980)

DAN CONSTANTINESCU

Sonata Pentru Clarinet și Pian op. 25 (1965)

Mișcări op. 34 (for clarinet and string trio, 1974)

ALEXANDRU COSMOVICI

Suită de Preludii (for clarinet solo, 1987)

GRIGORE CUDALBU

Variațiuni Pentru Clarinet și Pian (1986)

CZAKO ADÁM

Patru Miniaturi Pentru Clarinet și Pian (1979)

LIVIU DANDARA

Trei Mișcări Lente Pentru Clarinet și Pian (1963)

Sonată Pentru Clarinet Solo în Trei Structuri (1966)

LIVIU DĂNCEANU

De-a Prinselea, op. 8 nr. 1 (for clarinet and piano, 1982)

Entrata, op. 23 (1986)

Aria 8, op. 37 (1986)

DAN DEDIU

Nostradamusiques, op. 29 (for clarinet and magnetic tape, 1992-1994)

Arachné, op. 35 (for clarinet, sound processor and computer, 1992)

Sepia Girl, op. 47 (for clarinet and viola, 1994)

Till Eulenspiegel, ein Rondersiertes Vaudeville, op. 54 (for E-flat clarinet and percussion, 1995)

Sonatina Surrealissima, op. 63 (for unaccompanied clarinet, 1997)

Concerto per quattro, op. 70 (for clarinet, viola and four hands piano, 1998)

GÉZA DELLY-SZABÓ

Sonata Pentru Clarinet și Pian

VIOLETA DINESCU

Satya IV (1981)

Lichwellen - Unde de Lumină (for clarinet/bass clarinet, 1991)

Reversing fields (1996)

Euraculos (for mezzosoprano, clarinet and piano, 1982)

Dialogo (for flute, clarinet and piano, 1982)

Meandre (for bass clarinet and piano, 1986)

FELICIA DONCEANU

Eminesciană (1985)

GEORGE DRAGA

Sonata Pentru Clarinet și Pian (1963)

THEODOR DRĂGULESCU

Zece Improvizații Pentru Clarinet Solo (1978)

Capricii Pentru Clarinet Solo (1980)

Capricii (for clarinet and instrumental ensemble, 1981)

IANCU DUMITRESCU

Metamorfoze (for clarinet solo, 1978)

TIBERIU FÁTYOL

Ciclofonie pe Tema B-A-C-H No.2, 7 (1973)

Sonata Pentru Clarinet Solo (1983)

Canza da sonar nr. 2 (for clarinet and percussion, 1983)

LUDOVIC FELDMAN

Melodie Pentru Clarinet și Pian (1952)

VIRGIL GHEORGHIU

Cvintet Pentru Clarinet și Pian (1964)

DINU GHEZZO

Aphorisms (for clarinet and piano, 1979)

MIHAI GHIRCOIAȘIU

Desene Animate (for winds and piano, 1986)

LIVIU GLODEANU

Sonata Pentru Clarinet și Pian, op. 3 (1959)

STAN GOLESTAN

Eglogă (for clarinet and piano)

THEODOR GRIGORIU

Partita a Sonar nr. 2 (for two clarinets, 1988)

JÓZSEF HENCZ

Pezza Quasi Una Cadenza (for clarinet solo, 1978)

VASILE HERMAN

Systalis (for clarinet, percussion I and II, 1993)

Cantus Gemellus (for cello and clarinet, 1994)

Sysma (for clarinet, percussion I and II, 1995)

ADRIANA HÖLSZKY

A due Wellenstudie (for two clarinets in E-flat, 1993)

ALEXANDRU HRISANIDE

Sonata Pentru Clarinet și Pian (1960-1962)

VASILE IJAC

Triptic (for clarinet and string quintet, 1959)

VASILE ILIUȚ

Diptic (for clarinet and piano, 1976)

PAUL JELESCU

Suită Pentru Clarinet și Pian (1951)

VASILE S. JIANU

Capriccio (for clarinet and piano, 1961)

GÁBOR JODÁL

Sonată Pentru Clarinet și Pian (1981)

NICOLAE JULEA

Sonata Pentru Clarinet Pian op. 23 (1980)

ÁRPÁD KÖNCZEI

Jeu Morose (for clarinet and percussion, 1995)

MÁTYÁS KOZMA

Trio Pentru Clarinete (1965)

EMIL LERESCU

Argesis (for clarinet and string quartet, 1987)

Dimineața Apelor (for clarinet and piano, 1987)

DINU LIPATTI

Allegro Pentru Clarinet și Fagot (1936)

OLGUȚA LUPU

Decantări (for clarinet and piano, 1990)

MYRIAM LUCIA MARBE

Sonata Pentru Clarinet și Pian (1961)

Incantatio (for clarinet solo, 1964)

Paos (for clarinet and viola, 1995)

DOINA FLORICA MARIAN

Arabescuri (for clarinet and piano, 1970, rev. 1989)

Semn-Iubire (for clarinet solo, 1989)

DUMITRU MARINESCU

Sonata Pentru Clarinet și Pian (1970)

ALFRED MENDELSON

Sonata Concertantă Pentru Clarinet și Pian (1961)

COSTIN MIEREANU

Variante Pentru Clarinet Solo (1966)

MARCEL MIHALOVICI

Sonată Pentru Trei Clarinete (1933)

Sonată Pentru Clarinet și Pian (1958)

Muzică Nocturnă Pentru Clarinet și Pian (1963)

Dialoguri Pentru Clarinet și Pian (1965)

Récit (for clarinet solo, 1973)

DUMITRU MILCOVEANU

Suită (for clarinet and piano, 1949)

Variațiuni (for clarinet and piano, 1956)

CRISTIAN MISIEVICI

Două Studii de Expresie Asupra Unui Sol Sinus (unaccompanied clarinet, 1982)

MARIAN MITEA

Suită Pentru Cvartet de Clarinete (1979)

MIHAI MITREA-CELARIANU

Convergențe IV (1968)

MIHAI MOLDOVAN

Incantații (for clarinet and piano, 1968)

BOGDAN MOROIANU

Sonată Pentru Clarinet și Harpă op. 19 (1956, rev. 1964)

VIOREL MUNTEANU

Ipostaze (clarinet și pian, 1971)

MARȚIAN NEGREA

Martie (for unaccompanied clarinet, 1957 arr. 1958)

Suită Pentru Clarinet și Pian, op. 27 (1960)

RADU NEGREANU

Sonata Pentru Clarinet și Pian (1978, rev. 1982)

OCTAVIAN NEMESCU

Sonata Pentru Clarinet și Pian (1961)

Poliritmii (for clarinet, pian și pian preparat, 1962)

Var. 5 „Împăcarea porților” (instrumental teatre for clarinet, piano și magnetic tape, 1981)

Spectacol Pentru o Clipă (for clarinet, pian, saxophone, trombone, magnetic tape, and ensemble, 1974)

Metabizantinirikon (for clarinet, saxophone, vioara, viola, magnetic tape, and a ritualic stage of nine months of imaginary music, 1984)

ȘERBAN NICHIFOR

Dionysies I – Perpetuum Mobile (for clarinet, celesta and magnetic tape, 1978, rev. 1981)

Dionysies VI – Carnyx (clarinet/bass clarinet, 1984)

Joke for Sebastian (clarinet solo, 2003)

Passage (four clarinets, 2004)

HEINRICH NEUGEBOREN

Romance Pour Clarinette et Piano (1925)

Sonata Pour Clarinette et Piano (1927)

ȘTEFAN NICULESCU

Sonata Pentru Clarinet si Pian (1955)

Invențiuni Pentru Clarinet și Pian (1964)

Duplum (pentru clarinet si pian, 1982)

A Due (pentru clarinet si fagot, 1986)

TIBERIU OLAH

Sonata Pentru Clarinet Solo (1963)

Rime Pentru Revelația Timpului (1982)

RICHARD WALDEMAR OSCHANITZKY

Sonata Pentru Clarinet și Pian (1963)

SMARANDA MARIA OȚEANU

Mozaic (for viola and clarinet, 1962)

ALEXANDRU PAȘCANU

Balada (for clarinet and piano, 1970)

SABIN GHEORGHE PAUTZA

Două Preludii (for clarinet, trumpet and piano, 1986)

Jocuri VI (for clarinet and viola, 1997)

CARMEN PETRA-BASACOPOL

Elegie, op. 96 (for clarinet and harp, 2003)

GEORGE C. PETRESCU

Concert Pentru Clarinet și Cvintet de Coarde, op. 35 (1983)

CIPRIAN GABRIEL POP

Sonata Clasică (for clarinet and piano)

IONICĂ POP

Insomnii (for clarinet and percussion, 1989)

AUREL POPA

Două Piese Pentru Clarinet și Pian (1962)

ELISE POPOVICI

Sonata Pentru Clarinet și Pian (1967)

ANDREAS PORFETYE

Şase Piese Pentru Clarinet și Harpă

EUGEN RADOVICI

Sonata în Si bemol Pentru Clarinet și Pian, op. 19 (1955)

ADRIAN RAȚIU

Alternanțe Pentru Clarinet și Clarinet Bas (1986)

HORAȚIU RĂDULESCU

The Outer Time; These Occult Oceans; Beydon's Aura; The Inner Time (for five clarinets)

CONSTANTIN RÂPĂ

Nom (for clarinet si pian, 1987)

DIANA ROTARU

Rhoe (for unaccompanied clarinet, 1997)

DOINA ROTARU

Metamorphosis (for bass clarinet, 1987)

Masks/Măști (for clarinet and cello, 1987)

Fum (for unaccompanied clarinet, 1996)

Metabole (for seven clarinets, 1999)

LIVIU RUSU

Sonata Pentru Clarinet și Pian (1956)

CONSTANTIN SILVESTRI

Sonata Pentru Oboi (ad libitum vioară/flaut/clarinet) și Pian, op. 19. nr. 1 (1939)

Sonat Pentru Clarinet și Pian, op. 22, nr. 2

PETRU STOIANOV

Pe un Cadran Solar II (ballad for clarinet, recitator, on lyrics by Nichita Stănescu, 1985)

ANA SZILÁGYI

Sonată Pentru Clarinet Solo (1994)

PETRE (DAN) ȘTEFĂNESCU

Vrăjitoare (for two clarinets and piano, 2000)

HORIA OLIVIER JULIEN ȘURIANU

Vritra (for clarinet, pian and magnetic tape, 1981)

ANCA NICOLETA TĂNASE
Sonată Pentru Clarinet și Pian (2002)

ANDREI TĂNĂSESCU
Poemul Pentru Clarinet și Pian (1988)

LIVIA TEODORESCU-CIOCĂNEA
Clariviola (for clarinet and viola, 2003)

EDE TERÉNYI
Figures (for clarinet and percussion instruments, 1993)

VALENTIN TIMARU
Meditații Pentru Clarinet Solo (2003)
Cvintet de Clarinete (2004)

VASILE TIMIȘ
EBDES (improvisations for clarinets and magnetic tape)
Octophony (for eight clarinets, 2001)

HANS PETER TÜRK
Suită Pentru Clarinet Solo (1972)

CORNEL ȚĂRANU
Sonat-Poem Pentru Clarinet și Pian (1954)
Improvizații Pentru Flaut/Clarinet Solo (1963)
Trei Piese Pentru Clarinet și Pian (1964)
Sonata Pentru Clarinet și percuție (1985)
Sempre Ostinato I (for soprano saxophone/clarinet, 1986)
Sempre Ostinato II (for saxophone/clarinet and seven instruments, 1988)
Mozaic (for saxophone/clarinet and chamber ensemble, 1992)
Responsorial I (for one or two clarinets pian and percussion ad libitum, 1996)

CĂTĂLIN FLORIN URSU
3 Piese Pentru Clarinet Solo (1979)
Cvintetul cu clarinet (1986)

ANATOL VIERU
Cvintetul Pentru Clarinet și Cvartet de Coarde (1957)
Double duos, Pentru Saxofon/Clarinet Bas și Marimbafon/Vibrafon (1983)
Dar III (for clarinet and interactive computer, 1988)
Double (for cello and clarinet, 1995)

MARINA VLAD

Natură Moartă II (for unaccompanied clarinet, 1997)

ROMAN VLAD

Improvizație Asupra unei Melodii (for clarinet and piano, 1970)

Meditații Asupra unei Vechi Melodii Ruse, Amintind de Igor Stravinsky (for clarinet and seven performers, 1982)

ULPIU VLAD

Mezzo-Mozaic (mezzosoprano and clarinet, 1984)

Rezonanțe-n Viitor: 12 Piese Solo (for clarinet 1-5, 1997-1998)

DAN VOICULESCU

Sonata Pentru Clarinet Solo (1976)

FRIEDRICH KARL GEORG WANEK

Patru Dialoguri (for two clarinets, 1979)

EUGEN WENDEL

Claribior (for clarinet, 1980)

Diason (for clarinet bass and percussion, 1981)

Clarinodia (for two clarinets, 1987)

Clarinalia (for clarinet quartet, 1989)

Trilodie (for three bass clarinets, 1990)

Riconduo (for clarinet bass and percussion, 1994)

ADALBERT WINKLER

Sonată Pentru Clarinet și Pian (1956)

Monolog și Dialog Pentru Clarinet și Pian (1964)

Nuanțe (for clarinet and piano, 1969)

CRISTEA ZALU

Sonata Pentru Clarinet și Oboi (1964)

Sonata Pentru Clarinet și Pian (1979)

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