

# **The relationship of Iași composers with the avant-garde: Anton Zeman, Vasile Spătărelu, Sabin Pautza, Viorel Munteanu, Cristian Misievici**

LAURA OTILIA VASILIU, Professor PhD  
“George Enescu” National University of Arts Iași  
ROMANIA\*

**Abstract:** The European and Romanian musical avant-garde from the 1950s to the 1970s is being reconsidered from a theoretical and compositional point of view, a phenomenon, which determines me to propose a topic in this thematic area. It is well-known that the renewal of the sonorous art in Iași, a traditional Romanian cultural centre, was owed to a group of composers educated at the “Ciprian Porumbescu” Conservatoire in Bucharest, who became professors, creative artists in Iași – Anton Zeman (1937-1996), Vasile Spătărelu (1938-2006), Sabin Pautza (1943), to the same extent to the first graduates of the Iași composition class: Viorel Munteanu (1944) and Cristian Misievici (1953-2020). Maintaining a constant relationship with the central movement of national creation and directly with languages promoted by the European avant-garde composers, the Iași musicians capitalised individually on the new sonorous imagery, on the new types of writing: the serially or mathematically organised dodecaphony, textural stratification, the insertion of indeterminacy and of the sonorous effects associates with the new semiography. This study marks out various compositional behaviours in relation to the precepts of the avant-garde: the gradual assimilation of the new language and its development in ever more elaborate formats (Anton Zeman); preferential choices, censored by intuitive musicality (Vasile Spătărelu), an intense avant-gardist experiment left for creative visions with more appeal to the public (Sabin Pautza); an oasis of radical renewal at the centre of a modern synthetic creation (Viorel Munteanu); an authentic and consistent avant-gardist manifestation, perfect compatibility with the new compositional design (Cristian Misievici).

**Keywords:** avant-garde composition; modern techniques; texture; improvisation; the new semiography.

## **1. Introduction**

The topic of this study can seem outdated or of no effect on first glance. We know that the avant-garde has died – a book published in 2006 was proclaiming the requiem of the avant-garde (Duteutre, 2006) –, while the regrets have died away. The academic, musicological and compositional landscape of Europe nowadays, even of musical Romania, offers a new perspective. The avant-garde of the 1950s-1970s/1980s (it continued for another decade in Romania) is being reconsidered from a theoretical and

---

\* [otiliastrug@yahoo.com](mailto:otiliastrug@yahoo.com)

---

compositional point of view. Many conservatoires, universities (*Hochschulen für Musik* in Dresden, Leipzig, Freiburg, Stuttgart, Berlin, Weimar, Vienna, etc.) have resumed MA programmes in contemporary music, not only in composition but also in instrumental, vocal performance, chamber music, conducting. Also, a new wave of publications has appeared setting out to reconsider the conquests of the avant-garde from the perspective of time: the famous specialty magazine *Contrechamps* and the eponymous editions published in Geneva<sup>1</sup> continue to dedicate consistent thematic issues to the great composers of the avant-garde. Research projects regarding modern music are being proposed and financed in Romania, as well, like the project *Rama*<sup>2</sup> of the National University of Music Bucharest, dedicated to the recuperation of the important scores of the Romanian composers from *The Golden Generation* and their detailed analysis by today's musicians, young researchers or professors, PhD candidates (Rădulescu, 2021). Yet, the most viable argument supporting the reconsideration of avant-garde conquests comes from the compositional area. The epoch-making renewals of a sonorous, structural and semiographic nature are being selectively integrated with contemporary works as language units with a classicised meaning, offering the new artistic visions, which aspire to wider reception, means of reflecting the current world.

## 2. Correspondences between the avant-gardes of the 20<sup>th</sup> century

The art practised after World War II by the advanced European circles (from France, Germany, Poland) is seen today as a rift in the development of musical history because of the radical negation of the expressive functions of sonorous parameters, of the historically developed types of writing: melody, rhythm, harmony, polyphony, timbral clothing. The new directions generated other languages, opening up unimagined perspectives, also tightly connected to the technical and technological advancement. The idea of experimentation surpassed the borders of scientific research, invading the territories of art and creating new ways, fascinating and destabilising at the same time. In the structuring of the new languages the musical but also extra-musical, indeterminate or numerical (mathematical) sources became more diverse. The crisis of the traditional concept of expression was also deepened by electroacoustic music, which became an autonomous or complementary goal, stimulating musical imagination. The translation of the sonorous ideal from the electronic to the acoustic constituted a veritable engine for advancement.

Seen in a historical context, the avant-garde of the 1950s-1970s also offers sufficient elements of continuity with the modernism of the first decades of the 20<sup>th</sup> century. The name *Neue Musik* itself was launched in a 1919 article signed by

---

<sup>1</sup> *Contrechamps Editions*, <https://editions-contrechamps.org/>

<sup>2</sup> RAMA, <https://rama.org.ro/>

German critic Paul Bekker<sup>3</sup> and reaccredited in 1950. From the end of the first decade of the 20<sup>th</sup> century, with Schönberg's first atonal compositions and the emancipation of dissonance (1908, the lied cycle *The Book of the Hanging Gardens*, op. 15, on the verses of symbolist poet Stefan George), with the kaleidoscopic form, the polymodality and the simulation of improvisational freedom in Debussy's mature works (1913, ballet *Jeux*), with the supremacy of rhythm launched by Stravinsky and Edgard Varèse (1913, *Sacre du Printemps*; 1931, *Ionisation*), with the bruitist experiments of the Italian futurists or the refined abstractionism of Webern's serialism, also perceived as a dissociation of the sounds in the *Klangfarbenmelodie*, with the integration of sonorities or rhythms of Oriental or naturalist nature (Messiaen) – musical works were proposing new sonorous models and organisations of time. The second avant-garde of Western music (Pierre Boulez, Karlheinz Stockhausen, Yannis Xenakis, Bruno Maderna, Luigi Nono, Luciano Berio, John Cage, Krzysztof Penderecki, etc.) takes these techniques to the extreme, so that what for pre-war composers represented new means of expression is transformed, for post-war composers, through maximisation, into generalised creative principles and compositional techniques: integral serialism, the texture with a global effect; indeterminacy and the emancipation of improvisation; mathematical predetermination; repetitive or atemporal minimalism; the constant amplification of the sonority catalogue through the informational flow between electronic music and acoustic composition. At an aural level we perceive discontinuities and chaotic associations, hypnotic ostinatos, a non-figurative flow creating anxiety. Yet, reception has been behind the visionary concepts on the laws of the universe, of society and human nature projected by the new music: chaos/cosmos, clarity/ambiguity, order/disorder, continuous flow/transfixing, uncontrollable growth/decrease, meaningless evolution on a static, repetitive fundament a.s.o.

### **3. The decisive role of the Bucharest composition school**

The iconoclastic spirit and the radical novelty of the compositional techniques launched by the European avant-garde firstly permeated the circle of Romanian musicians along unofficial ways. Before being allowed to participate in the *Darmstadt Courses* as late as 1966, Romanian composers came to relatively know the Polish school through sporadic presence at the contemporary music festival *Warsaw Autumn*. So that in the first years of the 1960 decade the Romanian composers had seen scores written on the basis of the new techniques, the offered opening producing a lively emulation among the young artists. Until then, Romanian composers had assimilated creative principles and techniques taken from the works of the great musicians in the first half of the century (Alban Berg, Anton Webern, Béla Bartók, Igor Stravinsky, Olivier Messiaen, George

---

<sup>3</sup> *Neue Musik*, retrieved from [https://en.wikipedia.org/wiki/Neue\\_Musik](https://en.wikipedia.org/wiki/Neue_Musik)

Enescu) through varied means, including the initiatives of the Composers' Union (Cosma, 1995, p. 313).

Anton Zeman, Vasile Spătărelu and Sabin Pautza, in the period 1957-1965 students of the composition classes of the "Ciprian Porumbescu" Conservatoire, were initiated in the contemporary languages, absorbing the knowledge and openness towards the new of creative professors such as Tiberiu Olah, Aurel Stroe, Anatol Vieru, who themselves were in a process of assimilation/experimentation. After their settling down in Iași (1963-1965) they continued to maintain lively contact to their former mentors, being au courant with the new ideas launched in the capital city, for instance with Ștefan Niculescu's research regarding heterophony and musical syntaxes, promoted in conferences before publication<sup>4</sup>. I will now select only two ideas from Niculescu's study about heterophony in order to understand the conceptual horizon that Romanian composers were referencing, including the ones who had settled down in Iași:

- "any agglomeration is more or less a heterophony, that is a texture, should we understand through this term a structure of a special type, in which the individual is drowned in the collective."
- "within the texture, as details are not perceivable, **one may operate with pitches of a diffuse outline** or with non-analysable complex sonorous objects and not necessarily only with distinct pitches. Hence **the possibility of introducing improvisation** in execution and, thus, finding again a characteristic of archetypal heterophony" (Niculescu, 1980, p. 275).

This expresses the organic link between heterophony – texture – athenaticism – improvisation, that is the main parametres of avant-garde art.

The composers educated at the Bucharest Conservatoire, who became professors, creative artists of Iași – Anton Zeman (1937-1996), Vasile Spătărelu (1938-2006), Sabin Pautza (1943) and Cristian Misievici (1953-2020) – substantially renewed the sonorous art practised in the old Romanian city of culture. Maintaining a constant relationship with the central movement of national creation and, directly, with languages promoted by the European avant-garde composers, the Iași musicians capitalised on the new sonorous imagery, on the new writings through individualised modalities.

#### 4. Anton Zeman – launching avant-gardist ideas and writing in Iași

Anton Zeman manifested the strongest determination in assimilating and capitalising on the new compositional techniques. Nevertheless, his oeuvre is

---

<sup>4</sup> The study *Eterofonia* was published in *Studii de muzicologie* [Musicology Studies], vol. V, Editura Muzicală, București, 1969; the study *O teorie a sintaxei muzicale* [A theory of musical syntax] was published in *Muzica*, no. 3, București, 1973.

very little known, lacking in scores, recordings, performances. His leaving the country definitively in 1988, then his premature death (in 1996 at only 56 years of age) blocked posterity.

Anton Zeman's availability for the scientific character of the new music can also be explained, should we cast a glance on his education (Cozmei, 2010, p. 492). He learned to play the violin and the piano as an amateur in the multiethnic and concurrently industrial ambience of the city of Reșița and attended a technical high-school, where he developed the skills of formal logics, of mathematical rigour. He began his specialty musical training as a young adult by attending the specialisations Musical Pedagogy and Composition at the Bucharest Conservatoire. 1957-1959; 1960-1964. The trauma produced by his expulsion of 1959, because his father had been an Iron Guard member (Cosma, 2010, p. 256), configured a prudent behaviour but also real determination in assimilating the techniques and ideology of the Romanian avant-garde. He had Tiberiu Olah as a model, his composition professor, who was, at that time, experiencing full creative effervescence with the Brâncuși cycle; he was inspired by his generation colleagues, the brilliant musicians Mihai Moldovan and Liviu Glodeanu.

He was remarked as early as his graduation (1965), being included on a list of talented young men who were not members of the union, next to Mihail Moldovan, Octavian Nemescu, Lucian Mețianu, Vasile Spătărelu a.o. (Rotărescu, 2022, p. 106). At the same time, the Composers' Union recommended the Iași Philharmonic to perform the graduation work (*The Symphony*) (Rotărescu, 2022, p. 108). Encouraged by the appreciation of the guild, once he was admitted in the Romanian Composers and Musicologists' Union (1968), his musical thinking increasingly concentrated on assimilating and capitalising on the new composition techniques. The study trip to Poland (1969) (probably) confirmed this direction and offered new models, so that in the following year he finalises three works that have writings of the Polish and Romanian avant-garde in common: the orchestral texture, the heterophonic writing, timbral experiments and alloys, mathematical predetermination, controlled indeterminacy reflected in the application of elements of the new semiography. The three compositions dated 1970 – *Izvoade I* (Springs I), *Crestături* (Notches), *Simfonia a II-a – Aliaje* (Symphony no. 2 – Alloys) brought recognition: they were all awarded prizes by the Romanian Composers and Musicologists' Union or the Romanian Academy, were performed in concert and listened to in the musical circles of the union (Cosma, 1995, p. 414).

*Crestături* (Notches) – for chamber orchestra (f.a. 1972, the *Musica Viva* ensemble, conductor Vicente Țușcă) is an experiment in indeterminate music with modern musical notation and the intense exploitation of the rhythmic parametre. *Symphony no. 2* – a massive orchestra with a large percussion section – (f.a. 1973, the “Moldova” Philharmonic Orchestra”, conductor Ion Baciuc)

proposes various timbral alloys, graduating/alternating textural densities and mobilities. The music is abstract but full of contrasts and novel sonorous effects.

#### 4.1. *Izvoade I (Springs I)*

*Izvoade (Springs)* for a large orchestra (f.a. 1971) is the most accessible work and the only one to benefit from a special recording (the “Moldova” Philharmonic Orchestra, conductor Ion Baciuc<sup>5</sup>). It was conceived a succession of instrumental *solos* of folkloric inspiration embedded in always changing orchestral textures, generating a fluent and at the same time fragmented display. The beginning sounds like a jammed Impressionist page. The *solo* of the flute, with a simple, diatonic intonation and a slightly ornamental ambience is overlapped on a texture in two complementary strata, of the strings in multiple *divisi* and of the brass instruments in heterophonic design.

The image shows a page of a musical score for Anton Zeman's *Izvoade [Springs]*. The score is for a large orchestra and includes parts for Flute 1 (Fl. 1), Cor. 1, Tr. 1 and 2, Vni (Violins) 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, Vle (Violas) 1-4, 5-8, 9-12, Vic. (Viccini) 1-3, 4-6, and 7-8. The Flute 1 part is marked with a '2' in a box and a 'mf' dynamic. The strings play a complex, rhythmic pattern in multiple divisi parts. The brass instruments play a heterophonic texture.

Fig. 1 Anton Zeman, *Izvoade [Springs]*

<sup>5</sup> The work was published on the Electrecord record – STM-ECE 01503 published in 1979.

The trumpet *solo* (two bars before mark 4) has a more intense Romanian ethos because of the modal structure (with an augmented second, as a consequence of using the 1:3 model, a complex of the Enescu/Bartók intonational arsenal) and the background orchestral sonority created by a free repeated orchestral cluster:

The image displays a musical score for Anton Zeman's *Izvoade [Springs]*. The score is divided into two main sections. The left section, marked with '4', '5', and '4' above the staves, features a trumpet solo (Tr. 1) and a background of repeated orchestral clusters. The right section, marked with '4' and '4' above the staves, shows the trumpet solo continuing, with the rest of the orchestra (Cor., Trb., Arpa, Pf., Vic., Cb.) providing accompaniment. The trumpet solo is marked *mf* and features a complex modal structure with an augmented second. The background orchestral clusters are marked *mf* and consist of repeated notes in various registers. The score includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Trb.), Arpa (Arpa), Piano (Pf.), Violin (Vic.), and Cello (Cb.). The tempo is marked *mf* (mezzo-forte).

Fig. 2 Anton Zeman, *Izvoade [Springs]*

The flute line returns in an ornamental variation of the arabesque type (mark 5) with an improvisational evolution, generating an authentic pastoral

colour also due to the accompaniment in pedals, completed by other levels with relative determination.

Fig. 3 Anton Zeman, *Izvoade* [Springs]

The violin *solo* has lyrical intensity (the same 1:3 mode – semitone – augmented second) but the ambiances in which it is displayed are assembled and disassembled, successively bringing new colour effects. The contrasting moment of the work, identified in the *Allegro* section, proposes fragments of folk dance in always changed timbral-textural ambiances only for the ending to create a solemn atmosphere through the piano clusters with an effect of bells resonating above the general pedal of the orchestra.

The image displays a full orchestral score for Anton Zeman's *Izvoade [Springs]*, R 16<sup>+</sup>4. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, and Bassoons 1 and 2. The brass section consists of Cor Anglais (1, 2, 3, 4), Trumpets 1, 2, and 3, and Tubas. The percussion section includes Timpani and Tuba. The piano (Pf.) and arpa (Arpa) parts are also present. The string section is divided into five groups: Violins 1-5, Violins 6-10, Violins 11-15, Violins 16-20, and Violins 21-24; Violas 1-4, 5-8, and 9-12; Violas 1-4 and 5-8; and Cellos 1-6. The score features dynamic markings such as *cresc.* (crescendo) and *decresc.* (decrescendo) across various sections. The woodwinds and brass parts show a clear crescendo and decrescendo pattern. The strings play a sustained harmonic accompaniment. The piano and arpa parts provide a rhythmic and harmonic foundation. The overall structure is a single melodic line with dynamic shaping.

Fig. 4 Anton Zeman, *Izvoade [Springs]*, R 16<sup>+</sup>4

Although *Izvoade I* (Springs I) is not Anton Zeman's most advanced modern score, it's the first of this type among Iași compositions, appreciated by the trade<sup>6</sup>, by musical criticism and resumed over time (in the Festival of Romanian Music from 2013). The artistic merits of the work derive from the imaginative capitalisation on the relationship between monody and textural sonorous surfaces, from the timbral creativity and the play between figurative and abstract. The observations in this study join the doctoral research carried out in Iași by Anca Leahu (Leahu, 2012) and Laurențiu Palade (Palade, 2021) in order to promote the works and stature of wrongfully forgotten musician, a composer with an advanced technique, who took the first decisive steps in the direction of renewing the musical art of Iași.

### **5. Vasile Spătăreanu – subjective choices from the area of the new languages**

Vasile Spătăreanu arrived in Iași in 1963, after a long period of study at the “Ciprian Porumbescu” Conservatoire (1957-1963), where he successively graduated the sections of Musical Pedagogy and Composition (Cozmei, 2010, p. 409). Among his professors, Anatol Vieru had the most consistent formative influence regarding the rigour of the spatial and temporal concept, of the model working in the dodecaphonic space. He also conveyed to his disciple the faith in the value of the primordial data of the sonorous art – melody, harmony -, subjacent in Vieru's works from the '60s (see the *Concert for cello and orchestra*) and the composer's independent attitude in looking for his own means of expression, also understanding a wary attitude towards the radicalisms of the avant-garde.

The fundamentals of the compositional instruction were interwoven with his exceptional talent and a good sense of orientation in the Romanian environment of the time, leading to the configuration of a professional composer: an author who could adapt his style to all genres required by musical life, writing miniatures and choral cantatas, stage music, chamber works for the artists of Iași and symphonic pages. So that, only four years after graduation, he was admitted as a member of the Romanian Composers and Musicologists' Union, the report of the Buro of symphonic and chamber music confirming his special endowment and skill.

---

<sup>6</sup> “The sense of sonorities becomes conspicuous through the way in which the orchestral colours succeed each other or through the alternance between the rhythmic precipitation and the moments of calm. The rich, continuous ornamentation through the work adds a dimension to the real musical substance of folkloric essence. To conclude – an achievement”, excerpt from the report upon acquiring the work within the Buro for symphonic, chamber music, opera and ballet of the Romanian Composers and Musicologists' Union. Next to Pascal Bentoiu, who was leading the Buro, names such as Liviu Glodeanu or Anatol Vieru also expressed themselves (Rotărescu, 2022, pp. 433-434).

“Out of the auditioned works one may ascertain that the applicant proves good professional preparedness – in different genres – deftly handling the orchestral writing and having fantasy and musical sensitiveness. The author promises a beautiful development of his creative possibilities. The Buro proposes his admission as in intern in the Composers’ Union.” (Rotărescu, 2022, p. 125) I quoted from the report written on 30 March 1966 by a commission formed by Tudor Ciortea, Anatol Vieru, Pascal Bentoiu, Wilhelm Berger, Aurel Stroe a.o.

By observing Vasile Spătărelu’s works written in that period<sup>7</sup>, we remark a special skill of cutting up the sonorities in the dodecaphonic universe with acute auditive control, dramatizing through variations of density, degrees of dissonance and emancipating all other parameters – rhythm, polyphony, intensity, timbre – within the limits of neoclassical modernism. Spătărelu thematises perceptively, profiling the melodic cell in the continuity of the discourse, although his music most of the times has a superior chromatic density. We exemplify this stage through the work *Contrasts for violin and piano* (1969), a composition which achieved a beautiful career through successive interpretations.

Motivated by the confirmation of the trade, by the transformations observed in Romanian composers’ works, Vasile Spătărelu continued to inquire into the new composition techniques in documentation internships, firstly at the “Ciprian Porumbescu” Conservatoire (1967), subsequently in Poland (1968) and in the USSR (1969), being for a while preoccupied with the new design of the score, with the sonorous ideal. In the book dedicated to Cristian Misievici, Carmen Chelaru (2023, p. 168) offers a piece of information motivating this moment: in 1970, when Vasile Spătărelu started to teach composition classes to Cristian Misievici, he showed him last-minute scores by Krzysztof Penderecki. The radical changes of musical thinking incorporated in the texture with a global sonorous effect, in the controlled indeterminacy, the mathematical organisation of the sonority and time seem to have represented acute reasons for reflection but without significant consequences on Vasile Spătărelu’s compositional concept. We identified a singular case, choral poem *Revedere* (Seeing again the forest) (1972-1974), in which the author utilises an extremely complex sonorous texture, multiplied through *divisi* and attack

---

<sup>7</sup> The application file for the Composers’ Union features works written during his undergraduate period (*Five miniatures for piano; Two preludes for piano; Menuet and Scherzo for piano; Menuet for oboe, clarinet, bassoon; Sonata – ballad for piano; Scherzo for violin and piano; Theme with variations for piano; Sonata for piano; String quartet; The “At the shore between dawn and moon” Cantata, Sinfonietta (2 movements); Lieder – 4; Choirs 4*) and works written after graduating the Conservatoire (*Sinfonietta full; Four contrasts for violin and piano; Sonata for violin solo; Inscription (lied on verses by Tudor Arghezi); From the songs of forbidden love* (choral cantata) (Rotărescu, 2022, p. 124-125).

polyphony. But everything is noted and rigorously framed in traditional metric writing – the only modern sign the free oscillation of the voice.

simile

**S I** le A -- pe - le - as - tu - pîn - du - le - as - tu - pîn - du - le Tro -- ie

**S II** pîn - du - le A -- pe - le - as - tu - pîn - du - le Tro -- ie

**III** le - mi ru - pîn - du - le A -- pe - le - as - tu - pîn - du - le Tro -- ie

**I** ru - pîn stu - pîn - du - le

**A II** du - le stu - pîn - du - le

**III** du - le stu - pîn - du - le

**IV** A - pe - le - as - tu - pîn - du - le

**T** le - mi ru - pîn - du - le A -- pe - le - as - tu - pîn - du - le Tro -- ie

**II** le A -- pe - le - as - tu - pîn - du - le Tro -- ie - nînd că - ră ri

**B I** Cren - gi - le - mi ru - pîn - du - le ru - pîn - du - le Tro -- ie

**B II** pîn - du - le A -- pe - le - as - tu - pîn - du - le Tro -- ie

-6-

Fig. 5 Vasile Spătarelu, *Revedere* [Seeing again the forest]

### 5.1. *Meditații la Enescu* [Meditations on Enescu]

Vasile Spătărelu's compositional style took a new turn once he discovered George Enescu's music, which was firstly manifested in *Five pieces for piano*, *Meditații la Enescu* [Meditations on Enescu], a work written in 1981. We perceive a change in the sonorous model, at the same time the professional's reflexes in the absolute determination of the parameters, nothing left at performers' will. The Iași composer recreates the long Doina time through asymmetrical structures with an ambiguous pulsation but practises an efficient and clear metric framing for performers; he utilises stratified complex writing, sometimes found in the proximity of heterophony; at other times referential modal cells are carefully highlighted in the multivocal and polymodal complex but are always aware of the possibilities of execution and perception. The form is clear, as in all of his works, but more fluid by virtue of intensifying the variational process. He exploits the colour of registers, of intervals and chords without introducing new effects or special indications of expression. We exemplify with the beginning of the third piece, *Interlude*, in order to observe the manner of relativising pulsation, of simulating the *parlando-rubato* rhythm, at the same time the bimodal superposable writing. The eloquence of the intonational profiles tells us something about the creative process: Spătărelu does not create the melody and the harmony departing from the mode but from the melody, from the motif: the mode is a result.

The image shows a musical score for the piece 'Interlude' from 'Meditații la Enescu' by Vasile Spătărelu. The score is written for piano and right hand. It is in 8/8 time and consists of three systems of music. The first system is marked 'Tranquillo' and 'P sempre (fluide)'. The second system is marked 'mp cantabile'. The third system is marked 'decresc.' and 'sempre p'. The score features complex rhythmic patterns and melodic lines with various articulations and dynamics.

Fig. 6 Vasile Spătărelu, *Meditații la Enescu* [Meditations on Enescu], III. *Interlude*

He would continue to research Enescu's scores and allow himself to be inspired by the music of his great forefather, edifying a further two compositions from the cycle *Meditating on Enescu: Guillaume Apollinaire's death, Lamento for baritone and piano* on verses by Tristan Tzara and *Epitaph 1989*, poem for orchestra. The symphonic work utilises an extremely complex orchestral texture in the third section.

Vasile Spătărelu's nonconformism as to the conquests of the avant-garde, augmented by his sonorous inventiveness in the classical-modern stylistic area and by the academic rigour of his scores was one of the factors of his notoriety as an artist in the cultural environment of Iași and not only, directly or indirectly influencing young composers' stylistic options as single composition professor in the period 1971-1998. His oeuvre was performed, studied during his lifetime and subsequently (Chelaru, 2016) but is nowadays wrongfully overshadowed.

## **6. Sabin Pautza – an intense avant-gardist experiment in his youth stage**

The profile of Sabin Pautza, celebrated last year upon turning 80, has a completely different outline. His quality as a conductor also served to the promotion of his own works through live performances and recordings: the *Opera Omnia* CD cycle, initiated by the composer in his American period, is permanently growing. Yet, he is increasingly perceived as a composer of accessible music, with choral pieces of various natures, ingenious capitalisations on Transylvanian folklore (the *Jocuri/Games* series); symphonic jazz, easy-listening music. His avant-garde work, written around the age of 30, has been forgotten. Wrongfully so, since from it transpires the same ebullient musicality, the same compositional certainty in configuring time, the same sense of the aural limit in the not at all utopian load of the score. Let us examine the context in which the author develops his avant-garde techniques. He owes this opening to the first-hand musicians who were his professors at the Bucharest Conservatoire (1960-1965): Marin Constantin, Ștefan Niculescu, Aurel Stroe. But also to his composition maestro, Marțian Negrea, who, as Pautza declared – “would let you write what you wanted. He would not correct you very much but give you the possibility of developing your own personality. He was very flexible” (Ioniță, 2023, p. 21). Even in his first compositions (*Lamento e gioco for violin solo* or *Musica per due for flute and piano*), we can observe the musician's predilection for modern writing. This trait was also appreciated in the report of admission in the Composers' Union (dated 5 May 1971): “After examining the works, the author's talent, the freshness of his aural imagination and special sense for colour can be clearly seen. The composer is sensitive towards the values of contemporary music and proves a good craft of choral treatment...” (Rotărescu, 2022, p. 424). His direct contact with European contemporary music during his internship in Italy (1970

– *Accademia Musicale Chigiana* from Siena) – where he worked at composition with Franco Donatoni and Bruno Maderna – propelled him to elaborate wide ranging modern works, which brought him recognition: *Laude* (Praises) (1972) for chamber orchestra (f.a. Iași, *Musica Viva*, recorded in America); *Ofrandă copiilor lumii* [Tribute to the children of the world] (1973), a choral poem dedicated to the Madrigal Choir (f. a. 1974), *Cinci piese pentru orchestra* [Five pieces for orchestra] (1975, f.a. 1976, the Iași Philharmonic Orchestra, conductor George Vintilă).

### 6.1. *Laude* [Praises] for chamber orchestra

Although dated 1972, the work was found in the portfolio for admission in the Composers and Musicologists' Union with the title *Icoane* [Icons] (Rotărescu, 2022, p. 424), the reason for the title change being obvious in the political atmosphere of the time. The composition is audacious. Being composed for ten soloist instrumentalists (at the flute, clarinet 1 and 2, piano and celesta, percussion, violin, viola, cello) and having considerably renewed writing, it did not enjoy wide circulation<sup>8</sup>. The version that we can listen to nowadays was recorded subsequently in America by the *New Jersey Performing Ensemble*, conductor David Jilbert (CD *Opera Omnia*, vol. 3).

The new parameters of the composition originate in the conversion of the timbres through novel modes of attack and the utilisation of atypical registers, in the varied textures of ostinatos and static pedals, in the play of cells propelled by the continuous rhythmic variation and intonational permutation. Sabin Pautza's *Laude* [Praises] has three distinct parts, which are interpreted without interruption. The first section proposes rhythmic games along percussive formulas, evoking ancient instruments through modalities of attack and execution which strip away the timbre.

The image shows a musical score for three instruments: Clarinet (Cl.), Horn (Cor.), and Piano (Pfte). The score is written in 4/4 time and spans 10 measures. The Clarinet part starts with a *ppp* dynamic and features a series of notes with a dotted line indicating a continuation. The Horn part starts with a *p* dynamic and features a series of notes with a dotted line indicating a continuation. The Piano part starts with a *p* dynamic and features a series of notes with a dotted line indicating a continuation. The score includes various dynamics such as *ppp*, *p*, and *mf*, and includes the instruction *con sord.* (con sordina) for the Horn part. The score is numbered 10 at the end of the first line and 10 at the end of the second line.

<sup>8</sup> In the early '70s, few contemporary music ensembles were active in Romania: *Ars Nova* (conductor Cornel Țăranu), *Musica Nova* (conductor Hilda Jerea), *Musica Viva* (conductor Vicente Țușcă).

Fig. 7 Sabin Pautza, *Laude* [Praises], mm. 8-16

The second section (m. 58) offers a subtle and ambiguous music through a texture extended to all melodic instruments. The low nuances, the temporal-spatial pulverisation of the melodic profiles, the timbral subtleties obtained through quavers, tremolos, suspended appoggiaturas create a background “gabble”, from which a diatonic melody intoned by a celesta sometimes stands out (mm. 75-85; mm. 122-131).

Fig. 8 Sabin Pautza, *Laude* [Praises], mm. 78-80

The third section (m. 148) begins with swiftly unwound incisive sonorities with an invigorating effect, evolving towards ever airier textures. The ending (m. 172) brings a passionate-romantic note through the violin *solo* and dissipates in a conclusive reprise of the piano figuration (with a dulcimer effect) stated at the beginning of the work.

Fig. 9 Sabin Pautza *Laude* [Praises], mm. 145-148

What does the composer want to suggest through the used titles – *Icoane/Laude* [Icons/Praises]? We presuppose the existence of the idea of unearthing the (Romanian) ancient stratum through the realignment of sonorities with sacred meanings, which cut through contemporary complexities and dissonances. The identification of the diatonic melody displayed by the celesta in the second movement as being a carol from George Breazul’s collection (Scurtulescu, 2002, p. 33) motivates this interpretation once more.

## 6.2. *Cinci piese pentru orchestră* [Five pieces for orchestra]

The composition makes us think, not at all by chance, of Schönberg’s eponymous work (*Fünf Orchesterstücke*, op. 16), composed in 1909, an atonal work which announced the avant-garde through the generalisation of dissonance, the flexibility of the harmonic colours and the variety of the timbral textures. Sabin Pautza’s opus is extremely complex, as well, the finishing-off process being a lengthy one: the first version is finished in 1972 (Cozmei, 2010, p. 348), whereas the last one, according to the dating

in the published score, in 1975. The intonational language is dodecaphonic, having partitions of modal colouring, the rhythmic structuring and the organisation of the musical time revealing the virtues of Fibonacci proportionality. Yet, what captivates listeners originates in the impressive variety of orchestral textures instrumented in processes of accumulation and through fractures or expressive contrasts. It seems that the section *The combinations of syntactic categories* in Ștefan Niculescu's study *A theory of musical syntax* inspired him in using this principle of contemporary composition with virtuosity.

Let us observe a few fragments. In the first piece of the cycle, for instance, the alternance between multivocality and unison works like in the definition of heterophony formulated by Ștefan Niculescu, yet the discourse is not static but evolves in theatrical manner through the ever faster exchange between texture and the simple sound, culminating in a rhythmic orchestral game reminding us of *The Sacred Dance* in Stravinsky's *The Rite of Spring*.

The 2<sup>nd</sup> piece proposes first of all a sing-song of an oriental-improvisational nature supported by pedals – a structure which returns with a variation in the reprise; at the centre an imitative polyphony in continuous addition at the orchestral level, over which a line of rhythmic chords is accumulated, generating a texture graduated towards an overwhelming climax.

The 3<sup>rd</sup> piece is an alternance between two textures of different colour and movement (A – brass instruments *Allegro*; B – strings and woodwinds *Moderato*), which sounds very well by contrast, emphasising the composer's special sense for orchestral colour, his knowledge.

In the 4<sup>th</sup> piece we recognise the later Pautza through the synchronous orchestral writing with a brilliant effect and jazzy note (due to the wa-wa sourdine from the trumpets and trombones), which alternates with ambiguous textural areas.

The culmination of the same piece is apotheotic: in the multistratified texture the percussion stands out, which would separate from the sonority of the orchestra through its own vertical polyrhythm.

The final piece offers a huge textural surface with repetitive intonations of kaleidoscopic polychromy; in the foreground a simple intonation of the brass instruments in chorale, reiterated until dissipation<sup>9</sup>.

---

<sup>9</sup> The detailed analysis of Sabin Pautza's work *Five pieces for orchestra* can be read in Mihaela-Anca Leahu's doctoral thesis *Genul simfonic în creația compozitorilor ieșeni contemporani* [Symphonic genre in the works of contemporary composers from Iasi] (2012, pp. 157-165).

Fig. 10 Sabin Pautza, *Cinci piese pentru orchestra* [Five pieces for orchestra], I, mm. 40-51

10

Fl. 1, 2, 3

Ob. 1, 2, 3

Cl. 1, 2, 3

Cor. 1, 2, 3, 4

Tr. 1, 2, 3

Tuba

Pf.

Vni I 1, 2

Vni II 1, 2

Vie 1, 2

Vic. 1, 2

Cb.

sord wa-wa

Tr. 1, 2, 3

sord wa-wa

v n.v.

pp

ppp

pizz.

p

v

Fig. 11 Sabin Pautza, *Five pieces for orchestra, IV*, mm. 7-10





Listened to nowadays, *Five pieces for orchestra* remains a masterpiece of contemporary Romanian composition. The diversity of musical syntaxes produces eloquent, contrasting expressive effects, the formal moulding is rigorous, clear and, although being a dodecaphonic work, everything sounds well in the harmonic-orchestral placement, as the composer masterfully diminishes dissonance. He did not continue on this line. A full-blooded musician, composer and performer, Sabin Pautza was aware of the possibilities of execution, of the limits of reception, of the Romanian musical society's expectations, opting, in the years that followed, for the exploration of folkloric archetypes regarding both the purely intonational elements and the practice of spectacular performance. Yet, his avant-garde period remains as the composer's well-outlined facet in the stylistic polychromy of his oeuvre.

## **7. Viorel Munteanu – an oasis of radical renewal at the centre of a modern synthesis creation**

Viorel Munteanu's way towards the conceptual and sonorous universe of new music was longer, the fulfilment of this stylistic direction being embodied by two emblematic works composed halfway through the 1980-1990 decade: *Invocații* [Invocations] for clarinet solo and *Concertino for flute, oboe and bassoon*. Ever since his remarkable debut of 1971 through the work *Ipostaze* [Hypostases] – variations for clarinet and piano, written in his first undergraduate year at the composition section of the "George Enescu" Conservatoire of Iași under Vasile Spătărelu's guidance, Viorel Munteanu's musical thinking was strongly anchored in modernity. I'm referring to the organisation of the chromatic total, to the techniques of development/variation, to the polyphonic or monodic, improvisational writing, to the exploration of exceptional technical possibilities of the solo instrumentalist.

His nowadays recognisable compositional style is configured in the following ten years along a few entwined connections: the traditional folklore of Bukovina, old Byzantine chant, Enescu's art of transfiguring source-intonations into modern musical images, the application of mathematical thinking in the spatial-temporal organisation of the musical dramaturgy and even the experimentation of heterophonic textures on short surfaces. The top works of this period are *Închinare/Ștefan cel Mare* [Dedication/ Stephen the Great], cantata-poem for soprano, tenor, children's choir, mixed choir and orchestra (1975/1981), *Rezonanțe I* [Resonances I] – poem for orchestra dedicated to George Enescu's memory (1976/1979), *Glasurile Putnei* [The Voices of Putna] – poem for string orchestra and male choir (1980).

### **7.1. *Invocations for clarinet solo***

Even if we permeated this process of accumulation of contemporary techniques, the appearance of the *Invocations* is surprising through the striking

novelty in Viorel Munteanu's creation. The genesis is not obvious but can be deduced from the Romanian context and the profile of the author, inclined to perpetual search and enlargement of his musical vocabulary. Viorel Munteanu shows himself aware of the opening reached by Tiberiu Olah's *Sonata for clarinet solo* (1963), a work that launches the polyphonic and multiphonic clarinet in Romanian music, stimulating composers' imagination and performers' virtuosity in the direction of continuous augmentation of the technical-expressive means. Another factor, from the category of the external ones, was his collaboration with a virtuoso performer, experienced in new music – clarinetist Dumitru Sâpcu –, which explains the extreme difficulty of the work, the density of special requirements, the concentration of numerous unconventional instrumental techniques.

The work also reveals an essential compositional determinant: the definitive configuration in the musician's conscience of sonorous matrices of the traditional Romanian expression, named archetypes at that time: the Alpenhorn and trumpet signals, the semantron rhythm, rudimentary polyphony, untempered intonation, the phenomenon of improvisation, the languor of the *doina*, etc. Although converted into a chromatic language, the emblems of ancient Romanianism are recognisable due to the techniques of altering the timbre, due to the specific ornaments, non-pulsating or *ad libitum* rhythmic flow, analogic musical profiles.

*Invocations for clarinet solo* by Viorel Munteanu was analysed (and performed) by all PhD candidates who researched the contemporary repertoire for clarinet<sup>10</sup>. Consequently, I will only formulate the essential aspects.

The chosen title is not by chance – the music *invokes* spirits of the native Romanian world from the perspective and with the sonorous means of contemporary time, the invocations also signifying powerful experiences along a wide range of states. Firm statements and violent addresses, manifested in repeated incisive appeals divided by transient lulls, can be perceived in the sections 1. *Allegretto* and 3. *Moderato quasi Allegretto*; humble pain, intensified through arduous, pathetic prayer, is revealed in the middle section *Tempo libero (Lento, quasi Adagio)*.

The improvisational flow is simulated with good intuition, knowledgeably, both in the extreme movements, notated rhythmically in the bar, and in the central section, without metric framing. Next to contradicting and/or suspending the pulsation, the intonational dramaturgy through “disorderly” organic growth supports the perception of spontaneous playing.

---

<sup>10</sup> The most complex analysis can be read in the doctoral thesis *Creații moderne pentru clarinet și saxofon. Noi scriituri și tehnici interpretative neconvenționale [Modern creations for clarinet and saxophone. New writing and unconventional performance techniques]* by Nicolae Laurențiu Reuț (2022, pp. 78-79).

The language novelties are multiple, every sonorous parameter undergoing various mutations. The melodic are enriched through prolific ornaments (some of them of folkloric nature), through frequent *glissandos* and microtones, the profile being “drawn” by the wide intervallics, by repeated leaps between registers; the timbre is modified through various types of *vibrato*, through effects like *frullato*, *flautando*, *attacks from the keys without sound*, *slap tongue*; polyphony returns periodically, either in its latent, or its real form (*effette del collo*), at the same time, the harmonic emissions are completed by *multiphonics*. The end of the work shows us the diversity of unconventional techniques of the clarinet in combination with the reverberation produced by the resonance of the piano.

Moderato, quasi Allegretto

(la risonanza del pftte.)

*m* giusto *ppp* *fffpp subito* *ff*

(la risonanza del pftte.)

*pp* *mf*

(nel èco, la risonanza del pianoforte)

*mp* *ff* effetti del collo

*pp mormorando* *sfmp* *pp*

stacc. secco *f* *violentissimo* *ff* *flautz. ord.* *gliss.* *i.s.s.* *mf* effetti del collo (nel èco, la risonanza del pianoforte) *pp* effetti del collo

aria senza suono

Fig. 14 Viorel Munteanu, *Invocations for clarinet solo*, Coda

Through the artistic manipulation of all the reminded techniques, with many and varied details stipulated in the detailed analyses, Viorel Munteanu reaches the upper limit of contemporary clarinet virtuosity. If many of the unusual possibilities of the instrument were demonstrated to him by the Iași performer and professor Dumitru Sâpcu, the extremely minute score notation in order to outline every sonorous profile, every colour is one of composer Viorel Munteanu's achievements, which is difficult to surpass. Thus, the *Invocations* return to the concert stage with every exceptional clarinetist.

### **7.1. *Concertino for flute, oboe and bassoon***

The trio, composed that same year (1986), is in a complementary relationship to the *Invocations*: it applies the contemporary techniques of emission/performance to the other woodwinds, reassembles the synthesis between chamber and concert music from the late Baroque through a four-part macroform (*Fatazia, Capriccio, Ballata, Rondo-Toccata*). *Concertino* confirms Viorel Munteanu's new stage of compositional thinking, an advancement to which the internship at the *Accademia Musicale di Santa Cecilia* (Rome, 1980) definitely contributed, a moment when a fruitful relationship with Roman Vlad began. The period spent in Italy stimulated the composer's creativity, offering him documentation sources inexistent in Romania, among which also Bruno Bartolozzi's treatise – *Neue Klänge für Holzblasinstrumente*.

This work is also tied to certain virtuoso musicians, being dedicated to Trio *Syrinx*, founded at the Bacău Philharmonic in 1982 with a make-up which became famous all over the world: Dorel Baicu – flute, Dorin Gliga – oboe, Pavel Ionescu – bassoon. The collaboration between the composer and the performing artists has been documented: “One may say that this work was created through a communicational symbiosis between composer and performers; there was a type of permanent connection between creator and executioners, a collaboration not lacking in critical moments, especially generated by the extremely difficult passages, which can be found over the course of the work.” (Baicu, 2014, p. 11)

*Concertino* benefited from a few analytical commentaries with various perspective on the work: the cultural and modal genesis in Lucian Blaga's lyrics, in the musical signature of his name, next to the general structure of the musical form (Kalmuski-Zarea, 2014, pp. 3-9); the problematics of execution and interpretation at the level of each instrument and of ensemble synchronisation (Baicu, 2014, pp. 10-13); the notoriety of the score through the performing career of the ensemble *Syrinx* (Ionescu, 2014, pp. 14-15); the in-depth musicological analysis, which advances towards investigating the details of the composition techniques (Rusu, 2024, pp. 69-80).

Essentially, the value of the score resides in Viorel Munteanu's capacity of rendering different musical paradigms compatible in a complex and

expressive discourse. The first one I would call the relation *solo-tutti*, which involves well differentiated techniques. The *solo* sections, especially the monodic ones (of the instrumental cadence type) of the flute (from the 2<sup>nd</sup> movement, *Capriccio*) and of the bassoon (the 3<sup>rd</sup> movement, *Balatta*) are conceived as sonorous displays of great virtuosity, cumulating all the effects of the extended technique (*slap-tongue*, *frullato*, *glissando* emitted from the flute head, *smorzato multi-suoni*, etc.) in strictly noted sonorous discourses of improvisational nature.

Fig. 15 Viorel Munteanu, *Concertino for flute, oboe and bassoon*, II, mm. 112-122  
(The end of flute cadenza and resumption of free polyphonic writing)

The general writing is in itself a “confrontation” of stylistic paradigms through the efficient application of the heterophonic syntax (pedals, complementary voices, overlapping of versions) in the moments of thematic exposition in the slow movements, of the free polyphony with distinct itineraries, of great virtuosity, of the three instruments in the moments of accumulation towards the culmination, and of the imitative polyphony on limited sections, resized in the final movement in a veritable *fugato*. We can continue to exemplify the polarities by talking about the opposition between the ancient Romanian melos and the neo-Baroque motorics, between the free rhythm of *parlando-rubato* suggestion and the *giusto* displays, between the rhythmic writing noted strictly in the bar even in the displays with an improvisational impulse and design, and the quasi-indeterminate moments, like the one at the end of the first movement: *Cadenza – variazioni per il motive*

“*BLAGA*” (mm. 24-47). These are not bars but six-second temporal units in which intonation (four sounds of the chromatic total each) and tempo are indicated for every instrument: *Il più Presto possibile*. The motif *Blaga* is profiled from the succession of the first sounds of the improvisational passages, underlined through accent and *fermata*.

The image shows a musical score for three instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.). The score is titled "Cadenza - variazioni per il motivo 'BLAGA' (N.B.)" and is marked "Il più Presto possibile". The music is written in a single system with three staves. The Flute part starts with a dynamic of *sf pp subito* and a tempo marking of "ritmo libero in successioni rapidissime e sempre diverse (N. B.)". The Oboe part starts with a dynamic of *pp* and the same tempo marking. The Bassoon part starts with a dynamic of *pp* and the same tempo marking. The score is divided into two measures, each with a "Tace" instruction. The first measure is marked "Tace 1'" and the second "Tace 2''".

Fig. 16 Viorel Munteanu, *Concertino for flute, oboe and bassoon*, part I

*Concertino* generated unique reverberations for a contemporary work, being performed by Trio *Syrinx* in over 80 concerts held all over the world and appreciated by international professional fora.

## 8. Cristian Misievici: perfect compatibility with the new compositional design

Cristian Misievici, the youngest student of the newly established composition section at the Iași Conservatoire, was interested in the avant-garde techniques as early as the beginning of his compositional education. If for Vasile Spătăreanu the analysis of Penderecki's scores in front of his student did not have many consequences in the field of creation, Cristian Misievici launched out into stratified modern writing as early as his first undergraduate year, 1972-1973, elaborating the cantata *Episodes*. The work for mezzo-soprano, reciter and orchestra represented "a good opportunity of experimenting texture", as the author declared (Chelaru, 2023, p. 265). He advances through his graduation work, the oratorio *Răstimp mioritic* [Romanian Interlude] (1976), revealing the assimilation of mechanisms and notations of controlled indeterminacy. The profile of his personality led him in this direction. Endowed with superior intelligence of an abstract structure, he naturally became a searcher of hidden essences, systems and mechanisms. He became naturally integrated with the scientific wave of new composition, capitalising in a few years on the complex of the techniques texture-indeterminacy-mathematical predetermination.

His meeting with Ștefan Niculescu was providential, his regular participation in the latter's courses within *The Musical Holidays of Piatra Neamț* beginning with 1973 constituting the process of forming and confirming

aesthetic visions, of the musical thinking in the new compositional ambience. In order to understand Cristian Misievici's conception, partly that of the other composers approached in this study, too, I will mention an idea formulated repeatedly in the musicology of the 1980s-1990s: the originality of the Romanian avant-garde resulted from the engraftment of the newest languages on elements of folkloric tradition, thus creating unique systems, sonorities. As early as the 1970 decade, this principle defined the artistic ideology of an ever larger category of composers, especially the ones educated in Bucharest under the guidance of the *Golden Generation* – Ștefan Niculescu, Anatol Vieru, Tiberiu Olah, Aurel Stroe – in Cluj by Cornel Țăranu, who had joined this group. Cristian Misievici cultivated this idea, his works after graduation, also, even his own intonational system, which he configured over time, were generated by melodic profiles from the Romanian folklore.

### **8.1. Antiphonies. Concert for violin and three groups of performers**

In order to observe the techniques associated to a new semiography, the sonorous effects, the new ideal of expression, I chose the work *Antiphonies. Concert for violin and three groups of performers*, a composition which confirmed the young creator's value due to the prize obtained at the *Henryk Wieniawski* International Contest in Poznan (Poland) in 1980 – a resounding event at that time. This work associates several avant-garde techniques launched from the late 50s until then: the sonorous texture with a global effect, individual and collective improvisation after a model; timbral diversification by utilising the extended techniques of the instruments; varied typologies of ostinato/repetitive structures; the absolute determination of the temporal parameter through numerical means; the spatialisation of sonority through the circular placement of three groups of players; the virtuoso use of a revolutionary semiography.

The work is extremely complex, requiring an ample orchestral ensemble, formed out of performers familiarised with the new modes of sonorous emission, an experienced conductor of new music. Not at all by chance, the only recording of the score was made at the Prizemen's Concert in Poland. Remembering that moment of great satisfaction, Cristian Misievici declared the following: "My special surprise was that the Polish people – who played my work in Poznan in the autumn of 1980 – fully observed what I had sent written on the score and did it under performing conditions, which I think were quite honourable" (Chelaru, 2023, p. 55).

The link between this apparently virtual project and the sensitiveness of the composer's cultural belonging is achieved by using two folkloric quotes, carefully chosen for their opposing particular features. The first, in a fast dance tempo, with gyrating intonational profiles, placed in the space of a trichord,

features a microtone element; the second belongs to a vocal genre, with text, is diatonic and profiled along a wider range.



Fig. 17a *Susu* – dance from Bihor (Misievici, 2007, p. 130)



Fig. 17b *Miorița* excerpt (Misievici, 2007, p. 131)

The evolution of the music between these two sonorous samples, placed at the extremes of the work, represents the central theme of the concert, as Cristian Misievici stipulates in the analysis of the work (Misievici, 2007, p. 129). The beginning offers us the first example of a texture achieved through horizontal and vertical-oblique repetition of the first folkloric quote with the effect of an ancient sonorous ambience, which “comes towards us” through the amplification of the stratification and of the registers; at the same time, it becomes increasingly vague, losing details and keeping only the outline by reducing the melody to *glissandos* in the space of the trichord.

Fig. 18 Cristian Misievici, *Antiphonies*. Concert for violin and three groups of performers

The second selected moment (mark 7) has a playful character of novel colour: the *solo* violin repeats an ingenious melodic formula in the high register, accompanied polyrhythmically and resonatory by percussion instruments.

The image shows a page of a musical score for Cristian Misievici's *Antiphonies*. The score is divided into three sections: II. *sgli.* (solisti), III. *t. toms.* (toms), and *vno. solo* (solo violin). The solo violin part is marked *f* and *sostenuto*. The percussion part is marked *f* and *sostenuto*. The score includes various musical notations such as dynamics, articulation, and performance instructions.

Fig. 19 Cristian Misievici *Antiphonies*. *Concert for violin and three groups of performers*

A page of controlled indeterminacy is created through improvisations after a model, quantified in units of chronological time (3<sup>rd</sup> section, mark 14). The alternance of the moments of orchestral synchronisation with the ones of ravelling in the collective improvisation produces dramaturgy, projected along criteria of sonorous perception. The *Concert* also features individual, monodic improvisation, with a suggestion of ancestral aulody (4<sup>th</sup> section, mark 18).

The final texture generated by the second folkloric quote accompanies the violin reduced to free-form rhythmic recitative. In the original score this moment also includes a mixed choir with a text from a version of the *Miorița* ballad (which would have brought additional colour, expression), replaced in the performances until now by *ossia* – a group of winds.

It's certain that through this work Cristian Misievici perfects a set of modern compositional techniques, which he would use selectively in the following works, reaching his peak of value and elaboration through the *Symphony De Natura Poesis*, written in 1989. This time the choir is attributed

a first-rank role in invoking poet Mihai Eminescu in the year of the centennial of his death: music one should listen to again and again; lyricism of the modern man, profoundly tragic, a vision on time and history, on chaos and the cosmos.

Fig. 20 Cristian Misievici, *Antiphonies*. Concert for violin and three groups of performers

## 9. Conclusions

This study promotes a few ideas associated to the research of new music. Firstly, the necessity of observing the modernising lines of compositional art at the level of the entire 20<sup>th</sup> century until today. The ideals of the composers in the first avant-garde can be recognised in the music of the 100 years. At the level of perception, Debussy's definition "music is colours and time in rhythm" keeps haunting us. Also, the aspiration to total freedom of expression, to absolute and irrational subjectivity, to transcendental inspiration invoked by Schönberg in the atonal period. And a while later, the absolutisation of the system, of rigour, also launched by the initiator of serialism. Should we add the asemantism of the sonorous art, claimed by Stravinsky, we can summarise the features of modern music.

Centrally placed was the idea of recuperating the modern works of the composers who activated in Iași, in agreement with the current tendency of

reconsidering the conquests of the avant-garde manifested in the world and in this country through educational programmes, research projects, studies of analytical musicology or hermeneutics. Yet, the most viable argument supporting the line of reconsideration of the language conquests of the avant-garde comes from the current compositional area, in which some of the discoveries/inventions of the avant-garde, vocabulary units and syntax are (re)integrated with a classicised meaning.

The relationships with the European and Romanian avant-garde, so particular in the case of Iași composers, as well, result from the colouring of the personality, from every creator's itinerary but they can also be an issue of vocation, as Nicolae Brînduș, an authentic radicalist, suggests: "Avant-garde productions are not always opera that can endure history. The avant-garde produces exhibits, among which some remain in cultural memory, some don't but they all target a revolution in thinking, feeling and conceiving of the musical spirit. A composer can be considered as avant-garde only if they are born that way: an open spirit, capable of questioning and doubting everything, capable of generating fundamental negations. An endowment, which cannot be mimed, like intelligence, humour and talent. You're either born with them or you're wasting your time" (Apostu, 2017, p. 11).

## References

- Apostu, A. (2017). De vorbă cu Nicolae Brînduș [Talking with Nicolae Brînduș]. *Muzica*, 8, 3-22. București: Editura Muzicală.
- Baicu, D. (2014). Însemnări pe marginea unei creații unicat. Viorel Munteanu – Concertino pentru flaut, oboi și fagot [Notes on a unique creation. Viorel Munteanu – Concertino for flute, oboe and bassoon]. In Munteanu, V., *Concertino pentru flaut, oboi și fagot – Partitură și CD* [Concertino for flute, oboe and bassoon – Score and CD] (pp. 10-13). Iași: Artes.
- Cosma, O. L. (2010). *Universitatea Națională de Muzică București la 140 de ani* [National University of Music Bucharest at 140 years old], III. București: Editura Universității Naționale de Muzică București.
- Cosma, O. L. (1995). *Universul muzicii românești. Uniunea Compozitorilor și Muzicologilor din România (1920-1995)* [The Universe of Romanian Music. Union of Composers and Musicologists of Romania]. București: Editura Muzicală.
- Cozmei, M. (2010). *Existențe și împliniri. Dicționar biobibliografic. Domeniul muzică*, Ediția a 2-a [Existence and fulfilment. Biobibliographical dictionary. Music field, 2nd Ed.]. Iași: Editura Artes.
- Chelaru, C. (coord.) (2023). *Muzicianul Cristian Misievici – un călător în Văile plângerii* [Musician Cristian Misievici – A traveller in the Valleys of Mourning]. București: Editura Muzicală.

Chelaru, C. (coord.) (2016). *Studii muzicologice de & despre Vasile Spătărelu* [Musicological studies by & about Vasile Spătărelu]. Iași: Editura Artes.

Duteurtre, B. (2006). *Requiem pour une avant-garde*. Paris: Les Belles Lettres.

Ionescu, P. (2014). Concertino de Viorel Munteanu [Concertino by Viorel Munteanu]. In Munteanu, V. (2014), *Concertino pentru flaut, oboi și fagot – Partitură și CD* [Concertino for flute, oboe and bassoon – Score and CD] (pp. 14-15). Iași: Editura Artes.

Ioniță, V. C. (2023). *Sabin Pautza, eseu monografic*, Ediția a II-a [Sabin Pautza, monographic essay, 2nd Ed.]. Reșița: Editura TIM.

Kalmuski-Zarea, O. (2014). Viorel Munteanu – echivalențe blagiene [Viorel Munteanu - equivalences with Blaga]. In Munteanu, V., *Concertino pentru flaut, oboi și fagot - Partitura și CD* [Concertino for flute, oboe and bassoon – Score and CD] (pp. 3-9). Iași: Editura Artes.

Leahu, M. A. (2012). *Genul simfonic în creația compozitorilor ieșeni contemporani* [Symphonic genre in the works of contemporary composers from Iasi] (Unpublished PhD Thesis). Universitatea de Arte „George Enescu”, Iași.

Misievi, C. (2007). *Structuri proporționale și structuri simetrice în componistica personală* [Proportional structures and symmetrical structures in personal composition]. Iași: Editura Timpul.

Misievi, C. (2007). *Antiphonies. Concert pentru vioară și trei grupuri de interpreți – Partitura* [Antiphonies. Concert for violin and three groups of performers – the Score]. Iași: Editura Timpul.

Munteanu, V. (2014). *Ipostaze și Invocații – Partitura* [Hypostases and Invocations – the Score]. Iași: Editura Artes.

Niculescu, Ș. (1980). *Reflecții despre muzică* [Reflections about music]. București: Editura Muzicală.

Palade, L. (2021). *Anton Zeman – studiu monografic* [Anton Zeman – monographic study] (Unpublished PhD Thesis). Universitatea Națională de Arte „George Enescu”, Iași.

Păutza, S. (1975). *Laude – Partitura* [Praises – the Score]. București: Editura Muzicală.

Păutza, S. (1980). *Cinci piese pentru orchestră – Partitura* [Five pieces for orchestra – the Score]. București: Editura Muzicală.

Rădulescu, A. (coord.) (2021). *Generația de aur a avangardei muzicale românești* [The golden generation of the Romanian musical avant-garde]. București: Editura Universității Naționale de Muzică București.

Reuș, N. L. (2022). *Creații moderne pentru clarinet și saxofon. Noi scriituri și tehnici interpretative neconvenționale* [Modern creations for clarinet and saxophone. New

writing and unconventional performance techniques] (Unpublished PhD Thesis). Universitatea Națională de Arte „George Enescu”, Iași.

Rotărescu, E. A. (ed.) (2022). *Muzica românească în arhive. Procese verbale ale Secției de muzică simfonică, de cameră, operă și balet din Uniunea Compozitorilor și Muzicologilor din România. Volumul II (1964-1971)* [Romanian music in the Archives. Minutes of the Symphonic, Chamber, Opera and Ballet Section of the Romanian Composers and Musicologists Union. Volume II (1964-1971)]. București: Editura Muzicală.

Rusu, M. (2024). *Compozitorul Viorel Munteanu – cercetare monografică* [Composer Viorel Munteanu - monographic research] (Unpublished PhD Thesis). Universitatea Națională de Arte „George Enescu”, Iași.

Spătăreanu, V. (1983). *Meditații la Enescu. Cinci piese pentru pian – Partitura* [Meditations on Enescu. Five pieces for piano – the Score]. București: Editura Muzicală.

Spătăreanu, V. (2016). *Epitaf 1989 – Partitura* [Epitaph 1989 – the Score]. Iași: Editura Artes.

Zeman, A. (1974). *Izvoade I – Partitura* [Spirits I – the Score]. București: Editura Muzicală.