

## Ioan Pavalache – Polyptic coordinates of a musician's life

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**Abstract:** Ten years have passed from the death of conductor and professor Ioan Pavalache. Born in Chișinău, Ioan Pavalache went through the difficulties of the 1944 refuge. He perfected his studies at Bucharest, choosing to practice in the field of music. His great passion was conducting, that is why he preferred to leave the capital and to come to Iași for conducting the Gavriil Musicescu Choir of Moldovian Philharmonic and at the same time the Romanian Opera's Choir. He linked his destiny to the activity of the Philharmonic's Choir which he led for 32 years, raising the ensemble to a high artistic level. He did not decline the involvement in organizational activities, which is why he managed the Romanian Opera from Iași as an artistic director. The enthusiasm and the professional skills turned him toward the academic career and at The Conservatory formed plenty of young conductors, who pursue today their activity in residential institutions. A continuator of the choral tradition, Ioan Pavalache founded Camerata Choir, which had a rich activity at national and international levels. The coordinates of a life dedicated to music deserve to be known at present and not only then...

**Keywords:** conductor, Gavriil Musicescu Choir, Camerata Chorale, professor, Conservatory.

### 1. Introduction

On November 5<sup>th</sup> 2017, 10 years have passed since one of the most prominent personalities of the musical life of Iași and of the choral movement of Romania, the master who conducted the *Gavriil Musicescu* Choir for over 32 years, the conductor and the professor Ioan Pavalache<sup>1</sup>, who contributed to the affirmation of the modern school for choir conductors within the Conservatory of Iași. This writing presents the coordinates of the musician's life, based on his confessions from one evening of September 2007 (shortly before his passing), in a meeting with Mr. Cristian Cașcaval, a teacher of Romanian Literature and Language Studies, member of the *Camerata* Chorale.

Bessarabian by origin, Ioan Pavalache was born in Chișinău, on a beautiful midsummer's day, on June 24<sup>th</sup> 1927 – the Nativity of John the Baptist and at the same time the Roumanian feast called *Sânziene*<sup>2</sup> or

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<sup>1</sup> His real name is Ioan, not Ion, as per various articles.

<sup>2</sup> Goldenrod.

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*Drăgaica*. In 1944, he was in the 5<sup>th</sup> grade at the Theological Seminary *Gavriil Bănulescu-Bodoni*<sup>3</sup>. Due to historical hardships, in March 1944, his family took refuge in Oltenia. Young Ioan Pavalache continued his education at the *Carol* College in Craiova, and afterwards, at the Central Seminary in Bucharest. Thirsty for more and more culture and passionate about music, he enrolled in the *Ciprian Porumbescu* Conservatory, from which he graduated in 1952 with a certificate of merit<sup>4</sup>. This was the first certificate of this sort ever, granted to a student by the Conservatory of Bucharest 6 years after the education reform adopted in 1948. Immediately after graduation, he was co-opted within the Department of Music History, and starting with September 19<sup>th</sup>, he was hired as a musical referee at the *George Enescu* Philharmonic, being recommended by Constantin Silvestri, his professor of orchestra conducting. He worked in Bucharest for 6 years, living in an uptown dwelling, which allowed him to make a good thing out of the cultural activities of the capital city.

Always sent with all types of events organized by the Ministry of Culture such as the one in 1953, in order to select performers for the International Youth Festival, Ioan Pavalache reached the town of Iași. In August 1953, he got familiar with the town's music business, being in contact with huge personalities such as Achim Stoia, George Pascu, Ella Urmă, Alexandru Garabet, Lucia Burada, Dumitru Chiriac. The following encounters in Bucharest with Achim Stoia were a delight, leading to a special bond between the two. Meanwhile, the Ministry of Culture proposed to him two other positions: one as a musical secretary at ARIA and a similar position at the Opera of Bucharest. Researching in detail through the Romanian Academic Library original documents, a monography came into fruition the one entitled *Eduard Caudella*.

His professional activity in Bucharest was intense, but his utmost passion was still conducting. In order to discover the real problems of choral singing and to observe closely the conducting gestures, between the years 1952-1958 Ioan Pavalache was hired within the *George Enescu* Philharmonic Choir, directed at that time by Dumitru D. Botez, his professor, the founder of the Romanian Academic School of Choral Conducting. Throughout time, the relationship between the disciple and the maestro turned out to be really beautiful, completed by a close human connection.

## **2. Iași, Here I Am**

One day, Dumitru D. Botez invited Ioan Pavalache to dinner at the Athenee Palace<sup>5</sup>. They started talking about the latest news, and shortly

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<sup>3</sup> Education Institution founded by metropolitan Gavriil Bănulescu-Bodoni in 1813.

<sup>4</sup> The certificate of merit is the old version of the *Magna cum Laude* honor.

<sup>5</sup> This was not the first time it happened.

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afterwards, Achim Stoia and George Pascu showed up, being invited to sit down. And suddenly, Achim Stoia addressed young Ioan, telling him that he set his eyes on him ever since 1953, when he travelled to Iași, adding that Dumitru D. Botez spoke eulogistically about him. Stoia and Pavalache met at the *Carmen Chorale*<sup>6</sup>, conducted by Ioan D. Chirescu. Stoia and Pascu came to Bucharest to invite Pavalache to conduct the *Gavriil Musicescu* Choir, which was conducted by Pascu at the time, but who actually wanted to retire. Moreover, Mr. Ion Goia, manager of the Opera from Iași, also wanted to hire Ioan Pavalache as a conductor of the Opera Choir. Two positions as a conductor at once! Again, not very suitable for a scientific article Ioan Pavalache was only 30 years old, out of which 15 were spent in Bucharest. His teenage years, studies and six years of professional experience were connected to the capital city. In addition, he had decided to start a family. Even so, in 24 hours he gave an affirmative answer to Stoia's proposal. At the end of May 1958, out of three contestants, he obtained the position of conductor. On June 1<sup>st</sup> 1958, he started as a professional conductor for two important culture institutions of Iași: the *Gavriil Musicescu* Choir and the Romanian Opera Choir.

His presence as a front-man of these choirs was due to his professional education with the most valuable conductors: Dumitru D. Botez, Ion Vicol, Ioan Dumitru Chirescu, Nicolae Lungu, Gheorghe Kulibin, Gheorghe Danga, Costel Rădulescu, Marin Constantin. During the rehearsals and concerts within the Philharmonic of Bucharest, he was connected to the reference interpretations of George Georgescu, Constantin Silvestri, Theodor Rogalski, Alfred Alessandrescu, Egizio Massini, Antonin Ciolan, Dinu Niculescu, Jean Bobescu or Constantin Bobescu. As a musical secretary, he had to listen to all the orchestra's concerts, listening live to some of the most important artists of those times: Igor Markevici, Sir John Barbirolli, Georges Prêtre, Carlo Zecchi, László Somogyi, or the pianist Aldo Ciccolini. If this accumulation period brought him a huge knowledge into the repertoire lay-out, meeting the invited conductors inspired him new new ways of improving the musical expression and of the conducting art.

Upon the arrival of Ioan Pavalache, the choir had been active for 5 years, under the careful guidance of the professor and musicologist George Pascu, who managed "to raise the choral group he founded and led it until 1958, at a professional level corresponding to the status of an academic choir" [Cozmei, 1992, p. 60]. Under the leadership of the first conductor, *Gavriil Musicescu* held a concert in Bucharest, on the stage of the Romanian Athenaeum, a concert listened with much interest by Ioan Pavalache, without even knowing that he was soon to become the leader of the Philharmonic's Choir from Iași.

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<sup>6</sup> This ensemble sent Achim Stoia at the *Schola Cantorum* (Paris).

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Ioan Pavalache discovered The *Moldova* Philharmonic to be a smaller institution, quieter than the institutions of Bucharest which he had served. On the other hand, the Romanian Opera was an almost complete institution (with orchestra, choir, soloists, ballet, production area) performing for the second season ever. A vulcanian enthusiasm ensured the quality of the performances; endeavor, chill and determination were spelled on the face of artistic personnel, who had specialized studies in 75% of the cases. The two institutions functioned only by means of helping each other, both within the orchestra and the choir. Aproximately 15 instrumentalists, the best there were at the Philharmonic, collaborated at the Opera and something like 10 male, very good voices from the Opera, were also singing in the *Gavriil Musicescu* Choir. Both institutions started to progress once the Conservatory was re-founded in 1960. It was a fresh start for all departments. With all the difficulties inherent in those years, the *Moldova* Philharmonic was going through a period of transformations and searches, intense work and renewal, unfolding its activity in a creative atmosphere, largely due to Achim Stoia, with his double quality as director and conductor of the symphonic orchestra.

Starting with June 1st 1958, the *Gavriil Musicescu* Choir had two conductors: George Pascu and Ioan Pavalache. Step-by-step, until the end of the 1958-1959 season, George Pascu left the conducting position to his much younger colleague, retiring for good within the Musical History Department, to contribute "to a wider and better knowledge of the musical phenomenon and, at the same time to increase the taste for music, highlighting with a keen critical spirit, but also with unlimited admiration, the valuable achievements [Cozmei, 1992, p. 61]. Thus the destiny of the Philharmonic Choir of Iași was fulfilled under the protective wing of its only conductor: Ioan Pavalache, "who tried his conducting skills in the early years, proving to be an appreciated conductor formed by the master D. D. Botez" [Boțocan & Pascu, 1997, p. 306].

### **3. Moldavian Debut**

The choral tradition had been maintained in Iași through church choirs, and Gavriil Musicescu was the founder of a true musical school, a school of creation and liturgical singing, where composers and choir conductors have been formed. The *Metropolitan* Choir and the one from the Church Saint Spyridon often reunited under the baton of the famous Antonin Ciolan, who Sergiu Celibidache considered to be "a great conductor" [Cozmei, 1992, p. 30]. The choral practice from Iași intensified with the establishment of the *Gavriil Musicescu* Choir in 1953, and the personality of the conductor Ioan Pavalache was reflected in the activity of this ensemble, promoting thoroughly the utmost values of the past, present, and encouraging future endeavours, and shaping the taste for choral music.

At its difficult beginnings, *Gavriil Musicescu* Choir had only 16 choristers, with a very heterogeneous composition, on the one hand due to the

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members' ages and on the other hand due to differences in the general culture and especially in the musical education. The choir had teenagers, young, adults and old people altogether; at first, the choir was constituted on a voluntary basis. So the choir was composed from different people from all life's categories: some had graduated only primary school, others had a 1-2 Bachelor degrees, and only 3 had musical higher education, due to the activity at the Conservatory which had stopped for about 10 years. This context did not offer the best conditions for the development of the choir; furthermore, a rapid change risked to be too aggressive, disrupting the psychological and artistic balance. The management of the Philharmonic opted for a step-by-step makeover, which was achieved in time, with very good results.

In 1958 the *Gavriil Musicescu* Choir, one of the first choral ensembles of a philharmonic in Romania and his conductor Ioan Pavalache were in a process of training. The professional diversity and the difference of age between the choristers required some sort of unification, a homogenization followed by continuous education, starting from the individual and continuing with the collective work. Under the close supervision of Ioan Pavalache, the members of the *Gavriil Musicescu* Choir evolved more and more, in musical, vocal, psychological, artistic and stylistic preparation; they started making new connections of general culture, broadened their repertoire and acquired new complex skills, integrated into a unitary artistic conception. Through the homogenization and welding of the collective, a characteristic choral sound was obtained, a sonorous paste remarkable through softness and gradation of the tone, influenced by the good acoustics of the beautiful concert hall from the building on Cuza Vodă no. 29.

The process of maturing and affirmation of the choir was achieved through approaching a repertoire escribed in a large stylistic perimeter. On the first place was the *à cappella* genre with all its complexity, exploring different spaces from the pre-classical to the modern style, from the promenade music to the philosophical depth, balancing the universal music with the Romanian one and the miniature genre with extensive choral poems. The concert programs were edifying, stylistic options directed towards the Romanian classics, with emphasis on Moldavians: Gavriil Musicescu, Alexandru Flechtenmacher, Eduard Caudella, Titus Cerne, Enrico Mezetti, Gheorghe Scheletti and after Alexandru Zirra, Ciprian Porumbescu, Eusebie Mandicevski, Dumitru D. Botez, Constantin Baci, Gavriil Galinescu, Radu Paladi, Ion Borgovan, Ioan Bohociu, Vasile Popovici, Constantin Constantinescu, Achim Stoia, Dumitru Georgescu Kiriak, Vasile Ionescu-Paşcani, Sorin Vânătoru, Elise Popovici – and those of the *new movement*: Vasile Spătărelu, Anton Zeman, Sabin Păutza, Viorel Munteanu, Cristian Misievici, Teodor Caciara and many more. The phenomenon of Romanian choral creation was approached in all its complexity, starting from classics and reaching the contemporary composers. All this repertoire was brought to a pretentious audience with very hard work

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and consistency, within memorable concerts supported by a young and malleable collective.

Paralleled with *à capella* genre, Ioan Pavalache also turned to the vocal-symphonic repertoire, this being the basic purpose of a philharmonic choir. The repertoire extension included the Baroque creations, passing through the great Bach choral school, from chorales, cantatas, *Magnificat* to the passions and *Hohe Messe* [*The Grand Mass in B minor*], followed by Händel, from *Jubilate for the Peace*, *Alexander's Feast*, *Samson*, *Judas Maccabeus*<sup>7</sup> up to *Messiah*. In the vocal-symphonic field, the music of the classical period occupied the main place, with concert recorded as reference points: Haydn – *Die Jahreszeiten* [*The Four Seasons*] and *Die Schöpfung* [*The Creation*], Marc-Antoine Charpentier – *Messe de minuit pour Noël*, Mozart – *Requiem*, 4 messas, operas in concerts. There was also the romantic repertoire, from which the great masterpieces were approached: Beethoven – *Die Ruinen von Athen* [*The Ruins of Athens*], *Fantasy for Piano, Choir and orchestra*, *Missa Solemnis*, Berlioz – *Romeo and Juliette*, Schubert – *Messa no. 6 in E-flat major*, Wagner – opera's fragments, Verdi – *Requiem*, opera's fragments, Liszt – *Faust*, Kodály – *Psalmus Hungaricus*, Bartók – *Cantata Profana*, Brahms – *Liebeslieder Walzer* and *Neue Liebeslieder Walzer*, Fauré – *Requiem*, Strauss – famous waltzes and many other titles. At the Philharmonic of Iași there were performed difficult vocal-symphonic works such as *Carmina Burana* by Carl Orff, the dramatic oratory *Jeanne d'Arc au bûcher* and the symphonic psalm *Le Roi David* both by Arthur Honegger, as well as *Academic Cantata* by Benjamin Britten.

The celebration of a quarter of a century of choir's existence was marked by a concert in Bucharest. The success was recorded in glorious chronicles signed by Doru Popovici and Constantin Palade, noting the intonation accuracy, homogeneity and artistic mastery [Cozmei, 1992, p. 82].

The high-qualities of the Philharmonic Choir recommended it to work with the Bucharest Radio Orchestra and with international artists, to perform the opera *Orpheus* by Claudio Monteverdi, conducted by Ludovic Bacs. Moreover, the *Gavriil Musicescu* Choir was invited within the *George Enescu* International Festival, the 5th edition, in 1981, as a partner of the Radio-TV ensembles, to perform *Cantata Profana* by Béla Bartók, conducted by Iosif Conta. As a matter of fact, the collaborations with the Radio Orchestra conducted by Iosif Conta led to a wide range of vocal-symphonic interpretations, presented in Moldova and Bucharest. Also, in August 1981, Ioan Pavalache prepared the *Gavriil Musicescu* Choir to perform in Italy the opera *Medeea* by Luigi Cherubini, directed by Aldo Trionfo (from Scala of Milan) and conducted by Rino Marrone, starring many prestigious international performers.

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<sup>7</sup> Because of censorship, this piece was presented as *The Maccabaeus Hero*.

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#### 4. Artistic Maturity by Conducting the *Gavriil Musicescu* Choir

One of the most important successes of *Moldova* Philharmonic's Choir was its participation in the International Sacred Music Festival in Bydgoszcz (Poland), on September 1985. This event was dedicated to the Eastern Europe and the Near East, with a focus on psaltic music. The *Moldova* Philharmonic was represented by a male choir. The reputed musicologist Titus Moisescu, eulogized the performance of the choir in the *Muzica* review, in November 1985, giving the impression that a whole programme of early religious music was an extreme act of bravery. The concert with *Winter Songs* from us and everywhere was equally courageous. Caroling in the true sense of the word, but with modified lyrics, for the fear of censorship, the choristers were announcing the joy of Christmas, the belief in God and the hope in the light.

The thematic concerts appeared from Ioan Pavalache's absorbed and unceasing preoccupations about conducting, highly profitable on different levels: organizational, musical, stylistic and conceptional, highly profitable for the members of the choir, too, and highly satisfactory for the audience. The suggested programs were coherent and systematically configured, they were culturally rich and contributed to the development of the taste for music. The themes were varied, and were shaped in content gradually: *Spring voices*, *Songs of love*, *Ancient Music Concert*, *The Baroque in Choral Music*, *The Nations' Music*, *The Folk Music in cultivated creation*, *The longing in Choral Music*, *Soloists in Choral Creation*, *Humor in Choral Creation*, *National Schools in Choral Creation*, *Heroes of humanity in Choral Creation*, *Romances*, *Waltzes* etc.

Lesson concerts with appropriate programs for children of all ages and for adults from different social categories were part of the musical taste-forming activity and spreading of the cultural values. The manifestations were systematically organized, on the basis of a good understanding of the psychology of the listeners.

The audience became highly interested in concerts with invited actors, which continued the idea of the main themes, rendering the lyrical universe of our renowned poets: Mihai Eminescu, George Coșbuc, Nichita Stănescu, Adrian Păunescu, Mariana Dumitrescu, Tudor Arghezi. The choral ensemble and its soloists envisaged a complete show that combined some choral pages extracted from the great Romanian tradition with lyrics recited by the actors: Ion Caramitru, Ovidiu Iuliu Moldovan, Teofil Vâlcu, Dan Nasta, Radu Duda, Adina Popa, Costel Popa, Olga Tudorache, Leopoldina Bălănuță. Ioan Pavalache has always sought the way toward diversity, reaching out for social resonance, long-awaited by the choral singing, and reflected in the public affluence at the concerts in Iassy and nationwide.

Throughout the activity of the *Gavriil Musicescu* Choir, Ioan Pavalache initiated the concerts with guest conductors, a fresh concept within choirs. Just as within orchestras, professional choirs must and should evolve under

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the close attention of other conductors as well. Throughout time, 15 conductors were invited as guests, freshening up the choir's repertoire, proposing other working methods, launching new concepts and distinct interpretations, using other expressions of conducting gestures, and the choir benefitted and progressed in this manner. Thus choral concerts led by prominent conductors took place, such as: Dumitru D. Botez, Ioan Vicol, Ion Românu, Vasile Pânteă, Voicu Enăchescu, Mircea Hoinic, Diodor Nicoară and many others; within the vocal-symphonic concerts of Iași, almost all Romanian conductors and many foreigner conductors participated. Both sides appreciated the choir for its vocal and musical qualities, but most of all, for its flexibility and creative spirit of their performance. As a consequence, some of the conductors returned to the Philharmonic of Iași on various occasions.

The artistic achievements and the experience gained have transformed the choir "into a true school of singing and conducting art" [Cozmei, 1992, p. 80], as the members of the choir have risen important voices of the lyrical theatre, as Viorica Cortez, Maria Slătinaru-Nistor, Mariana Cioromila, Lucia Țibuleac, Mioara David-Cortez, but also conductors who shaped the sonorities according to their will – Diodor Nicoară, Anton Bișoc, Victor Dumănescu, Valeriu Gâdei. These musicians were encouraged and promoted by Ioan Pavalache, receiving advice and directions for their professional development.

The permanent broadening of the activity and the rise of the representations' artistic level placed the choir from Iași on the top of the professional ensembles throughout the country. Completing the artistic manifestations of the institution, the formula of the opera in concert was introduced: *Fidelio*, *Oedip*, *Così fan tutte*, *Cavalleria rusticana*, through the collaboration of the two ensembles of Moldova Philharmonic, the orchestra and the choir.

Having a comprehensive repertoire, the *Gavriil Musicescu* Choir was invited within various cultural centers nationwide, among which were the famous representations on the verses of Eminescu. In Piatra Neamț, Ioan Pavalache conducted no less than 11 concerts with works on Eminescu's lyrics. The repertoire included the most valued compositions, starting from the classics, to the contemporary composers: D. G. Kiriac, G. Dima, E. Mandicevski, T. Flondor, than P. Constantinescu, Gh. Dumitrescu, L. Profeta, Al. Pașcanu, and of course the creators from Iași: A. Stoia, C. Constantinescu, V. Popovici, V. Spătărelu, S. Păutza, V. Munteanu, Cr. Misievici, L. Dumitriu, Al. Hrubaru. Ioan Pavalache was especially keen on our autochthonous creation, based on our national poet's verses, considering it a sacred duty. Why were some of the most inspired compositions based on the work of Eminescu born here? Let us remember: *Ce-ți doresc eu ție, dulce Românie?* [*What I Wish for You, Sweet Romania?*] by Achim Stoia, *Sara pe deal* [*Evening on the hill*] by Vasile Popovici, *Floare albastră* [*Blue Flower*] by Vasile Spătărelu, *Lacul* [*The Lake*] by Sabin Păutza, or *Lacul* [*The Lake*] of Leonard Dumitriu.



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Ioan Pavalache took the choir on art-like national tours, because the foreign ones were very rare at that time. With *à cappella* programs or vocal-symphonic collaborations, the audiences in Botoșani, Suceava, Câmpulung Moldovenesc, Gura Humorului, Dorohoi, Pașcani, Stupca – Ciprian Porumbescu, Ipotești, Liveni, Tescani, Roman, Piatra-Neamț, Bacău, Onești, Bârlad, Galați, Tecuci, Vaslui, Buzău, Ploiești, Constanța, Brașov, Sibiu, Lugoj, Timișoara and many other towns were enthralled by the interpretations of the *Gavriil Musicescu* Choir. At the beginning of the 1971-1972 season a groundbreaking event took place, reconstructing the path of the *Metropolitan* Choir of Gavriil Musicescu, from the towns of Galați to Timișoara. The tour was nicely welcomed, being appreciated, applauded and praised.

For several seasons Ioan Pavalache conducted the concerts of Bucharest and Timișoara choirs. A few times he conducted the symphonic orchestra of Iași, enjoying the collaboration with world-famous soloists: Valentin Gheorghiu, Sofia Cosma, Ștefan Ruha, Daniel Podlowski, as well as other local soloists, presenting the vocal-symphonic repertoire in a unitary conception. At the music stand of *Gavriil Musicescu* Choir he had the chance to perform along his daughter, the pianist Alina Pavalache, living his life to the fullest, as a conductor and as a father.

The continuous and tireless work of the choristers and the conductor Ioan Pavalache lead them to record a few vinyls with Electrecord: *Cantata Profana* by Béla Bartók, *Vox Maris* by George Enescu, *Choruses on popular lyrics* by Gavriil Musicescu, *Vocal-Symphonic Poem* by C. Palade.

The idea of organizing a choral competition festival at Iași belonged to the conductor Ioan Pavalache, who managed to celebrate the personality of Gavriil Musicescu and of the choir that bears his name through a beautiful enterprise. On the occasion of 35 years of choir's activity (in 1988), the first and unique edition of the Choral Reunion *Gavriil Musicescu* took place in Iași, with 15 choirs from different parts of the country taking part in the competition.

Maintaining the conquered prestige was impossible because of the self-financing policy of the cultural institutions, because the important issues of everyday activities focused on the ensuring of wages. After 1971, for almost 20 years, the national policy aimed at destroying the art institutions; all vacancies were made unavailable for good. Through retirements and movements, the choir suffered a decrease in personnel, from 86 singers to 38, taking the dimensions of a chamber choir. It was already a success that they could maintain the choir in activity at a high level of performance. After 1990 it was turned over Doru Morariu, the successor of Ioan Pavalache.

## **5. The Activity within the Romanian Opera**

For 6 years, Ioan Pavalache conducted the Romanian Opera Choir, afterwards opting for the position of an associate for over 35 years. "Besides

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the human material I found in Iași, I found an institution of enthusiasm like I've never met. Every human had an aspiration... But it was important that this enthusiasm was a collective one" [Stoiciu-Frunză, 2015, p. 77]. Between 1968-1975, he was the manager of the Opera of Iași. Both his profession and his wife's profession were connected to this institution, his wife being a soprano, Aneta Pavalache<sup>8</sup>. Under his leadership the following premieres took place: *My Fair Lady*, *Don Carlos* and *Nabucco*, *L'elisir d'amore*, *Romeo and Juliette*, ensuring the opportunity to replay some titles such as: *Faust*, *Rigoletto*, *Boema* or *Le Nozze di Figaro*.

Under his supervision the two choirs, the Philharmonic Choir and the Romanian Opera Choir were able to perform in superproductions with 140 choristers on stage. Thus, the audiences of Iași and Bucharest could listen to the *Symphony No.9* by Beethoven, to Verdi's *Requiem*, or could see the large productions of the Romanian Opera: *Der fliegende Holländer* [The Flying Dutchman], *Aida*, *Boris Godunov*, *Il ballo in maschera* [A Masked Ball], *Stejarul din Borzești* [The Oak from Borzești], and *Oedip*. The two choirs brought together represented a powerful ensemble, able to make stunning scenes, supporting the dramatic action in the *grand-opera* manner. For the enescian masterpiece *Gavril Musicescu*, the Choir had the honour and satisfaction to record the soundtrack for the homonymous movie, directed by Olimpia Arghir at the Romanian National TV. The orchestra of the *Moldova* Philharmonic was conducted by Ion Baciú, and during the mass scenes, the choir singers proved themselves to be actors, too.

## 6. Ioan Pavalache as a Professor

The second greatest passion of Ioan Pavalache, into which he invested knowledge, experience and spirit, was to lead the Conducting Choir class. The choir ensemble imposed itself since the beginning of the reconstructed Conservatory, but the joy of the students and audience was at its greatest level when the works *Jubilate for the Peace* by Handel, *Academic Cantata* by B. Britten, *Requiem* by Gabriel Fauré, *Craiul Munților* [The Philanderer of the Mountains] by Timotei Popovici (orchestrated by Achim Stoia), *Three Carols from Hunedoara* by Nicolae Boboc were presented. Initially, Ioan Pavalache conducted the concerts, and starting with the second year, the students were promoted, as well. This practice has intensified when the new class, the Academic Choir Conducting speciality was created. This was the place for the new and young conductors to be formed. Ioan Pavalache strived to teach his

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<sup>8</sup> The soprano Aneta Pavalache graduated from the *Ciprian Porumbescu* Conservatory, making her debut in 1958, at the Romanian Opera of Iași, as Mimi from *Boema* by G. Puccini. Between the years 1958-1983 she was prim-soloist at the Opera of Iași, and retired in 1983, with a memorable performance in *Faust* by Ch. Gounod. She moved to France, in 1986, sharing her experience with the students from the National Superior Conservatory of Paris and from the Russian Conservatory *Sergey Rachmaninov*.

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students the theory of conducting, helping them discover their own means of expression, without imposing gestures or clichés<sup>9</sup>.

Between the years 1994-1997, I was honoured to be his student within the specialized class for young conductors, thanks to his surveillance, mastership and experience. He enriched my spectrum of knowledge and built the guiding principles of the interpretative phenomenon, always encouraging me to be keen on studying, to discover the finest and most subtle details. I remember his word even today: “to have equal chances as your male colleagues, you have to be at least twice as good as they are!”

Many of the conductors who were or are active within specialized institutions graduated from the *George Enescu* National University of Arts, in Iași, being taught by Ioan Pavalache. Among these we must name the following: Anton Bișoc (the Romanian Opera of Iași), Nicolae Gâsca (*George Enescu* National University of Arts in Iași)<sup>10</sup>, Diodor Nicoară (*Banatul* Philharmonic Timișoara), Gheorghe Victor Dumănescu (the Romanian Opera of Iași, the Romanian Opera of Cluj-Napoca, *Gheorghe Dima* (the Music Academy Cluj-Napoca), Nicolae Bica (the Music Academy Brașov and Oradea), Ovidiu Giulvezan (the Philharmonic of Timișoara), Carmen Capato (the Lyric Theatre of Galați), Lucian Dumitriu (the Opera of Constanța), George Dumitriu (*George Enescu* National University of Arts in Iași), Consuela Radu-Țaga (*George Enescu* National University of Arts in Iași), etc. Others worked with amateur ensembles and had musical achievements and professional satisfactions with less complex, but more diverse repertoires.

## **7. Member of the Romanian Composers and Musicologists Society**

The musician Ioan Pavalache was attracted to the field of composition, too, composing over 50 pieces, among which: *Sara pe deal* [Evening on the hill], *O, rămâi* [Oh, Stay], *Cântec de leagăn* [Lullaby], *Axion*, *Colind păstorilor* [Carol to the shepherds], *The Creed*, *Lord's Prayer*, *Four lieds*. He was particularly concerned with the transcription and choral arrangements, or the adaptations required by various program structures. His endeavour was recognized by being accepted in the Romanian Composers and Musicologists Society.

His artistic achievements were recognized by means of the First Class Cultural Prize, The Romanian Republic Star, and for his internationally recognized activity he was also awarded an honorary position as member of the *Societe musicale française George Enesco*. He was also an honorary member of the ville of Villereal (France).

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<sup>9</sup> Somewhere around 50 years of age, Ioan Pavalache got ill with Parkinson, which affected him both physically and psychologically.

<sup>10</sup> *George Enescu* National University of Arts is the current name of the Conservatory of Iași.

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## 8. Founder of the *Camerata* Chorale

While activating within the Philharmonic, Opera and Conservatory, Ioan Pavalache founded in 1970 the *Camerata* Chorale. Mostly constituted of music teachers - his former students, "he had the merit of creating an ensemble with a unitary sound and with a notorious stylistic and colorful pliancy from the modest voices of these teachers" [Boțocan & Pascu, 1997, p. 306]. The desire to make music was the basis of the ensemble's conduct, which was, over time, among the best choirs of the country, competing in terms of repertoire and artistic level with professional ensembles.

Starting with the year 1970, *Camerata* took part in national festivals, with important achievements. Enjoying a remarkable prestige, the *Camerata* was invited to the most important choral reunions from the cultural centers of the country, participating in radio and television recordings in Romania and later abroad. Internationally, the *Camerata* Chorale received important awards at the Bela Bartok Festival (Debreczin – Hungary), Seghizzi Festival in Gorizia, Guido d'Arezzo Festival. Due to its successes, the *Camerata* was invited as a guest in Italy within the Choral Festivals of Volterra, Sevigliano, Aosta, then in Vitoria Setubal (Portugal) and Catalunya (Spain).

The vast repertoire of the *Camerata* encompasses various works, starting from pre-classical composers and reaching to the exponents of the modern musical language. Complex Romanian creations from the second half of the 20th century were promoted thoroughly, such as: *Bocete străbune* [Ancient Wails] by Alexandru Pașcanu, *Ritual pentru setea pământului* [Ritual for the Thirst of the Earth] by Myriam Marbe, *Scene nocturne* [Nocturnal Scenes] by Anatol Vieru, *Leu și june* [Lion and Youngster] by Liviu Glodeanu, *4 Madrigale* [Four Madrigals] by Tiberiu Olah, *Două imnuri bizantine* [Two Byzantine Hymns] by Doru Popovici, *Moisei* by Liviu Borlan, *1907* by Anton Zeman, *Ciuleandra* by Vasile Spătărelu, *4 Colinde* [Four Carols] by Sabin Păutza. The ensemble recorded some first Romanian and international performances .

After 1981 the gates to foreign countries closed, because the politruks claimed that the chorale serves imperialism by promoting religious works. Even so, the *Camerata* did not cease its activity, supporting concerts and continuing to participate to important festivals around the country. Right after the year 1989, it was invited as a guest to The Grand Sacred Music Festival in Kyiv, and on this occasion in Caucasus, Tbilisi and Yerevan, too. , the *Camerata* travelled many times to Western Europe, aiming to discover charming places: Italy, France, Spain, Belgium, The Netherlands, Germany. Its success was pictured in admirable reviews, with synthetic expressions: marvellous Eastern voices, the uncommon *Camerata*.

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## 9. Conclusions

Ioan Pavalache was a lettered musicians, who promoted the path to understanding the meanings of the musical discourse and vibrating emotion. A positive action man, he worked with passion and competence to ensure Iași's musical life renditions of the highest artistic level. He imposed a musical vision based on stylistic diversification of the repertoire, on respect for the approached scores and on understanding of the performance as a creative process. The care for sonorous detail, filled with subtlety, the preoccupation for colour and signification, the balance between the strict musical structures and their resonant materialization, the discovery of that mystery of relationships between the vocal parties, the education of vocality have characterized his style of work, which left deep traces in the artistic practice of *Gavriil Musicescu* Choir, being partly adopted by his disciples, too. His rehearsals were accompanied by rich explanations and many exemplifications and he was not constrained by time, because Ioan Pavalache was making music at leisure, with the disposal of the musician who wants to discover every detail expressed more or less directly. The sober gesture, permanently controlled, imposed a certain artistic dignity, which sometimes betrayed the emotional tone impregnated by a romantic blow.

The rhythmic precision, the agogic accents, the articulation and diction were the parameters which Ioan Pavalache was preoccupied with. He worked very much to solve these technical problems, observing and deepening the practise of orchestra conductors, the principles of sound emission, specific to each instrument, and the way in which the organic connection between the technics and the expression is done, thus involving stylistic accuracy. He did the tracing of this complex problem by means of the specific choral principle, namely *active articulation*. This principle, applied with consistency, offered him solidity for the choral constructions and at the same time, imposed slenderness and flexibility, all interpretative aspects relying on positiveness.

Stemming from his thirst for beauty and knowledge, a new sound was born, balanced and dosed in perfect harmony with the poetic content, intonational calibrated choral constructions, clear and expressive phrases, a diverse dynamic pallete disposed on the vocal-choral color keying. In his performances or recordings, or in the seminars about *Choral Ensemble Conducting*, "Ioan Pavalache persuades by means of the interpretative conceit, and by means of an admirable knowledge to give meaning to the poetic-musical structures of the scores" [Cozmei, 2017, p. 327].

After a long suffering caused by a widespread cancer, Maestro Ioan Pavalache passed away in the morning of October 5th 2007, being buried on the Saints Michael and Gabriel's Sacred Day, at the Eternitatea Cemetery of Iași.

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