

They are the guarantors of a difficult and threatened calmness. And some years later, not yet, they are just there, calm and full of beauty.

By this way a music comes into being taking the time it needs to endure tensions: and sometimes it is painful, like the section of the first movement of the concerto where the strings come together for a sinister and tensioned sound which has to be born. But so an enormous power is created. And at the end: there is nothing else but a single tone, a g, soft, imperturbable. And we perceive that it succeeded: to resist and to go one's way. Because this is resistance: also if you are crushed or broken, to hold upright and breathe.

## PORTRETE COMPONISTICE

### Ulpiu Vlad - a Composer's Portrait (II)

Valentina Sandu-Dediu

The simplification of the writing - wished by the composer in the years that would mark his second period of creation - come up in two versions of communication with the performer: the attraction of the latter into the field of the creative act (as well as into the aleatory formulae exposed in the *Muzica* Review 3/1993) - therefore the generation of a virtually infinite set of interpretive variants for certain sections (moments) of the work - and the explicit appeal to a folk substance (be it the folk quotation or its re-creation). In the first case, one may notice the subtle filiation with the typology of folk creation<sup>1</sup> (exclusively oral as it is), in the sense of the interpreter's liberty to choose his own way out of a "scheme" that is given (in Ulpiu Vlad's creation, the "scheme" that condenses multiple possibilities being the chosen aleatory formula itself). In the second case, the attractivity of a musical substance, immediately perceived as integrative of Romanian folk stylemes, cannot be doubted, and thus a direct communication with the interpreter is established (as well as with the listener, of course).

Therefore, here is the second sub-group of this ample period (s. also *Muzica* 3/1993), whose characteristic is the explicit relationship with folklore: *Symphony No.2, From the Hearts* (1984), the wind quintet *From the Languages of Peace* (1986) and the choral cantata *The Joy of Accomplishment. To a Wedding* (1988).

The parameters of *Symphony No.2* somehow place this work at a distance from the other three previous orchestral ones, by means of an even more obvious simplicity of the score<sup>2</sup> (entirely written in the traditional manner, without aleatory formulae), of the threefold architecture (as compared with the onefoldness preferred in the three works), by putting together and merging the specific modal substance (the chromatic whole) and the folk one (diatonic, maybe anhemitonic pentatony, s. the 2<sup>nd</sup> part). At the same time,

elements characteristic to the composition conception, previously analysed, are preserved (as natural) in *Symphony No.2*: as an example, we shall only refer to the existence of the third type of horizontal, polyphonic structure (s. p.42 *Muzica Review* 3/1993), as well as to the section in the third part, one bar before guide mark 25 and the sequel (*Editura Muzicală*, Bucharest, 1988).

Generally, polyphony, regarded for instance as a "sonorous beach"<sup>3</sup> is the kind of syntax the composer prefers. And in *Symphony No.2*, polyphony will lead to the global effect only seldom, textures being avoided in order to obtain an aerated score (as compared with the ones up to that moment), probably the most accessible of Ulpui Vlad's symphonic works. And, in order to complete this accessibility, folklore will be evoked not only melodically, but also by the *aksak* rhythm in the 2<sup>nd</sup> part.<sup>4</sup>

The prolongation of some fundamental principles from *Symphony No.2* into the wind quintet *From the Languages of Peace* can be noticed at least in two compartments of the composer's thinking; in the sonorous substance with its two facets - the folk quotation (the connotation of some Romanian practices of *doina*, ballad etc.) and the abstract, universal thematic -, in the threefold conception of the architecture as well. But this quintet, unlike *Symphony No.2*, "catches" the reverberations of the experience in *Mosaic* and requires the performer's intervention not only at a microstructural level (the one of aleatory formulae), but also at a macrostructural one: the author suggests a division into three parts, establishes rules, limits, and the interpreters may give concrete expression to different variants of the text. For instance, the *Concordia Quintet* (to whom the piece was dedicated) has chosen the following structure (the concert variant): the succession of parts 1-2-3, where each overlaps the electronically processed version of (respectively) parts 2-2-1 with 2.<sup>5</sup> But the piece can be played without a tape or, in the combinations with tape, the resulted variants are multiple (any part being able to overlap the electronic arrangement of any part or even two parts mixed on the tape, as it is the case with the above mentioned variant, where, to the 3<sup>rd</sup> "live" part, parts 1 and 2 - on the tape - are added; moreover, the order of the three movements is not obligatory).

To complete the group we suggested - of the so-called "folkloristic" works - the choral cantata a cappella *The Joy of Accomplishment. To a Wedding* contains the same explicit reference to folk creation, that is quotations from a wedding ritual, the same structuring into three distinct parts, the same liberty given to interpretation (by proportional notation and aleatory formulae)<sup>6</sup>, in the same vision of the accessibility of a contemporary creation. The writing is a complex polyphonic one, with moments of heterophony and modal harmony; the folk quotations - given the dramaturgy inherent to a cantata that follows the requirements of a folk wedding ritual - will receive the parts of "characters" (a notion that is reiterated in various hypostases in Ulpui Vlad's creation).(See next page)

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What is left for us to look through - out of the largest group of Ulpui Vlad's creations - are several chamber works which can be related to the symphonic ones (*Inscriptions in Hearts, Ways in the Light, Dreams II*) owing to the specific of the writing, the implicit filiation with folklore, not only with its musical substance (although this is very subtly suggested here and there), but mostly with the idea of liberty, which comes between creation and interpretation: the *String Quartet No.2* (1982), two string *Trios* -

mf. con allegrezza

mf. sonoro

Handwritten musical score for voices S1 through S12. The notation includes vocal staves with lyrics and musical notes. The tempo/mood is marked "mf. con allegrezza".

Handwritten musical score for voices A1 through A8. The notation includes vocal staves with lyrics and musical notes. The tempo/mood is marked "mf. con allegrezza".

Handwritten musical score for voices T1 through T6 and B1 through B6. The notation includes vocal staves with lyrics and musical notes. The tempo/mood is marked "mf. espressivo".

pring (1984) and *Sunny Landscape* (1987) - and the *Septet* for winds, piano and percussion, *Recollections from August* (1989).

Several distinct features give a particular character to each of these chamber works, at the same time uniting them.<sup>7</sup> Once again regarded from the perspective of the "grouping", one may notice the author's tendency to establish certain patterns that generate variants (paradigms), but also the unexpected avoidance of them (the "joy" of the exception from the rule). For instance, in the architectural conception (viewed on the whole of a work), if we can talk about a certain leaning toward threefoldness or onefoldness, the *Quartet No.2* "brings" the exception, being made of two parts. Carrying on this exploration of formal conception at the micro level, one shall find previously used principles in these chamber creations as well: clearly delimitable sections within a part, either arched according to the threefold idea or by alternation of "characters".

But, trying to find out the very exception from the rule in the above-mentioned structural typology, I shall exemplify by the threefoldness (in macro and micro) specific to the *Septet Recollections from August* (for flute, oboe, clarinet, bassoon, trumpet, horn, piano). The first and the second parts seem to instore a rule of structuring in 3 sections, where the medial one is a soloistic cadence (trumpet, trumpet+oboe in the first part; piano in the second part); but in the 3rd part, the disposition of sections is different, by this exception suggesting a permutation specific to the combinatory art, as the cadence is placed in the end, in the third section (piano).

Threefoldness of the 1st type, equivalent with a different 3 and 2 (the traditional prototype being the lied form ABA) is what we find in the first part of the *Quartet No.2* and in the last part of the *Trio Spring* as well. In these two creations, the technique of the "characters" also unfolds various modalities: in the first part of the *Trio*, three "characters" determine a symmetrical structure (a symmetry of translation), in 5 sections (1-2-3/symmetry axis/-4/equivalent with 1/-5/equivalent with 2/); in the 2nd part of the *Trio*, two "characters" alternate in 7 sections (1-3-5-7, respectively 2-4-6 being equivalent); in the 2nd part of the *Quartet*, six "characters" mark as many sections (with several obvious common elements).<sup>8</sup>

What are the defining features of these "characters" in context (as compared to the symphonic works of the same period)? First of all, by the relationship horizontal/vertical (polyphony/homophony) of the writing, present in multiple combinations, from the "gathering" of sounds in a chord - therefore horizontality gradually turned into verticality, up to the alternation of polyphonic and harmonic structures. (See next page)

Then, the "characters" will distinguish themselves less, according to the relationship of traditional writing with aleatory formulae (as it happened in the symphonic creations we analysed) - given the small number of such formulae -, and even more owing to the modality of timbric approach to the instruments (in a chamber milieu, instrumental effects are given a greater importance). We can enumerate the following arguments: the opposition between *pizz.* or *stacc.* and *arco* or *legato*; between flageolets (of an iridescent sonority, in *pp*) and real sounds (powerful, dramatic). One may also notice a subtle experimentation of placing face to face a type of *Klangfarbenmelodie* (s. the *Septet*, part I) and the textures a.s.o.

Such examples result in a fundamental idea: there is a tendency of reference to prototypes in Ulpiu Vlad's creation, not because of any lack of industry, but, on the

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15 *cantabile*

16 *cantabile*

*ff*, *mf*, *mp*, *pp*, *p*, *Pizz.*, *Aco*

contrary, owing to the perfectionist obsession of extracting out of a given "scheme" as much as possible. This might presuppose a rigorous organization, which is however "adapted" by the composer to the liberty specific to any creative, spontaneous act. When, at perusing the scores, one may believe to have discovered the "archetype" (be it formal, of language, of writing etc.), there come up the exception which, more often than not, does not confirm the rule, but eludes it towards the avoidance of excessive canons, towards the opening of thought and of composition expression.

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We previously considered (s. the *Muzica* Review no.3/1993, p.30) the pieces *Portraits* for harp (1987) and *Lights in the Dusk* for orchestra (1991) as "bridges" towards



a last - for the moment - creative phase of Ulpiu Vlad. To put it more correctly, when studying the scores comparatively, these works establish a conceptual connection between *Mosaic* (1974- 1978) and the cycle of "Dreams" (1990-1993), between two typologies of particularly thinking contemporary aleatorism (from the perspective of synthesis and durability, not from the one of the easy, ephemeral experiment).

The writing that allows a multitude of sonorous variants from one interpretation to another characterizes both the chamber piece *Portraits* and the symphonic one *Lights in the Dusk* - of course, with some differences of essence, which are understandable because of the difference of genre. The idea of the exploitation of the *ostinato* is also maintained in both works: in *Portraits*, this procedure reduces the connotation of the refrain in the classical form of rondo, in a modern spirit, within a free form; in *Lights in the Dusk*, the *ostinato* - that is, the rhythm of triolets, but also other types of formulae - are unostentatiously involved in the character of music.

In order to discover the evolution of a manner of thought, I shall only mention several aspects of *Lights in the Dusk* - their relationship with some composition data in *Mosaic* or in the cycle of "Dreams" being significant. As early as the Legend, the aleatory formulae suggest a distinction between obligatory and optional, implying various degrees of complexity in the interpretive act. Therefore, there is a fundamental musical plan, which must be observed as such; at the same time, there is an optional tract that may seriously modify the sonorous discourse.

It is here that the distinction between *Lights in the Dusk* and the other works of the second period of creation can be discovered. If the aleatory instrumental formulae (s. examples at pag.40-41 in the *Muzica* Review 3/1993) could not radically change the configuration of the score before, now the "kinship" of the two extreme variants - the obligatory, "simple" one and the optional one, conceived in its maximal complexity - will be recognized with difficulty.

An enumeration of several principles contained in the musical text may tell a lot about this:

- The orchestra is variable, the number of instruments in a part can be multiplied: the written note of a flute, for instance, can evolve to four heterophonic lines of four flutes; any of the instruments in the orchestra may be dealt with in the same way. If the work is performed by a big orchestra (4 wooden and brass winds, large percussion, a big number of strings), the instruments that follow one single written line are "obliged" to take the liberty of not being synchronized with one another, so as to increase the heterophonic, polyphonic character of the score, eventually leading towards a complex, varied, unpredictable, unrepeatable sonorous effect. (As we have shown, not even two of the four flutes will play the same thing, although all four are guided by one and the same stave. See next page)

- Each instrument plays the tract that suits it best - the simple one, the partly adorned one (in various degrees and infinite possibilities), the complicated (entirely adorned) one - with no other obligation but the one that results from the minimum required by the written text. What will (unavoidably) come out of this will be a heterophony (a partial one, for each instrumental group), similar to the folk heterophony derived from the adornment owed to several interpreters that play one and the same tune.

- The work unfolds over two non-contrastive parts, with an obvious continuity of the sonorous material; but the 2nd part "breaks", comes to an abrupt, non-traditional



end, before the architecture gets the chance to be "classically" balanced, leaving the audience with a feeling of unfinished work.

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The brief presentation<sup>9</sup> of the parameters which define the monumental creative project *Mosaic* (1974-1978) will (implicitly) point out the comparison both with *Lights in the Dusk* and with the cycle of "Dreams" (beyond chronological location - *Mosaic* preceding the other above-mentioned creations -, this analytical attempt takes into account other factors in the organization of the material, such as aleatory musical typology).

First of all, one may notice how the idea of a *music meant for a variable ensemble* (s. *Lights in the Dusk*) has been following the composer along years. Then, the project of a music essentially changed by interpretation means - in *Mosaic*, as well as in other works of the respective period (the second in the classification we suggested, s. also the *Muzica Review*, 3/1993) - the elaboration of some specific formulae, of some specific notations, particularizing what is usually known under the name of aleatorism. In this respect, the explanations of the *Mosaic* account for 37 formulae for certain categories of instruments, aleatory formulae which, mostly, we have already found, and which determine the recognizability of the sonorous substance used by Ulpiu Vlad. (See next page)

But which are the fundamental data of this work, which is unique by its style and the more difficult to describe as it involves a highly ingenious combinatory art? They will be extracted out of the score and the annexed information, with the role of a "generating programme" (C.D.Georgescu, the above-mentioned work, p.15):

I. The composer makes up 24 "figures" of a mosaic, 24 noted voices (4 vocal parts - soprano, alto, tenor, bass; 6 wooden wind instruments - flute piccolo, flute, oboe, English horn, clarinet, bassoon; 4 brass wind instruments - horn, trumpet, trombone, tuba; 5 string instruments; harp, piano and 3 percussionists; there is also the possibility of including electronic sonorous sources). Each melodic line is divided into two staves, implying that, according to the size of the ensemble, the respective instrumentalist should make an option for a certain amount of information contained in the two suggested ways (he may play only fragments, only one stave entirely, both staves entirely a.s.o.).

II. The interpretive variants are virtually infinite, not only by the possible combinations of instruments (from solo up to vocal-symphonic ensemble), but especially by this option (s. point I) of the interpreter for the configuration of the musical substance. It is at this point that the rule delimiting the interpreter's or the conductor's intervention applies, a rule established according to the number of components of a chosen ensemble. There are several steps: up to 5 voices, then between 6-10, 11-15, 16-20, 21-24 voices. The option is so guided that the density of discourse decreases in an inverse proportional relationship with the size of the ensemble, avoiding to excessively "enrich" or "impoverish" the musical information (s. C.D.Georgescu, the above-mentioned work, p.14).

III. If the rhythm is controlled by a 24-duration matrix ("a figure which obviously has a special significance" - C.D.Georgescu, p.15), the composition restriction stops here, giving up a scheme of attack modes, therefore the determination of the timbric factor. Moreover, "the tempo is orientative, and the nuances are left to the performers' or the



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FIGURA 1  
SOPRANO

FIGURA 2  
ALTO

FIGURA 3  
TENORE

FIGURA 4  
BASSO

conductor's choice" (C.D. Georgescu, p.15). As a result of the special meaning given to number 24, the list of 24 words chosen for the vocal part suggests the author's own sphere of sensibility - even if all they remind of is "light", "mystery", "tender" (etc.).

IV. The form of the virtual pieces deduced from the generative score of *Mosaic* results from the chosen formation by all means, first of all by the condition of alternating some ensemble moments with soloistic passages or fragments in which only part of the members of the respective ensemble play.<sup>10</sup>

The performers, the conductor or the composer himself must make up an architecture that should balance these three types of structure (solo, various combinations of components, tutti). The number of combination possibilities being practically unlimited, a variant may be essentially different from another in its macro-form, even though one and the same ensemble is used; at the same time, it will be recognized as a component of a "class" of compositions owing to its micro-form. That is, by the instrumental and vocal formulae which are specific (from the melodic and timbric point of view), specified by the composer, but also by a certain vertical concept of simultaneity (which is polyphonic rather than harmonic), required by the author.

To put it in a nutshell, musical form depends on the number of voices chosen in the performance, on the option for the position of the climactic points (with a significance in structural delimitation). Such a conception allows: choosing any moment of beginning or end, "skipping some passages, changing their order etc." (C.D. Georgescu, the above-mentioned work, p.14).

V. In the musical discourse, where the overlapping of voices is to a higher extent polyphonic than harmonic (as we have already shown), the "pure global effect" is avoided. /.../ "The first problem to solve was that of finding a system that may licence the existence of a certain informational density at one voice, which - by overlapping a certain number of voices - should not increase uncontrolled, leading to the texture, but should enable each added voice to preserve its individuality" (C.D. Georgescu, the above-mentioned work, p.13).

However, as the relationship dense polyphony/texture cannot be precisely delimited (as in the case of a fuzzy set: where does dense polyphony end and where does texture begin?), the same happens to the relationship temporal/atemporal (the result of the particular musical development in the open form - s. point IV), Corneliu Dan Georgescu speaks about a "certain ambiguity - in the sense of maintaining the balance in a zone of maximal sensibility - of an exceptional aesthetic interest (o.u.) in this conception of Ulpui Vlad /.../, an ambiguity which can also be found on the expressive-global plan (for instance, in the sobriety of the general impression, in spite of luxurious details, adornment, permanent flourishing, like in an infinite polydimensional melody) and which - we consider - stands proof for a early creative maturity that came naturally, unforced, fresh and supple like the surrounding nature itself" (the above mentioned work, p.16).

Out of the brief outline above one may gather the fundamental idea of a "generative grammar" of composition, starting from the "mosaic" principle and from the creative functionality of the interpreter.<sup>11</sup> This conception, placed in the contemporary musical thinking, is connected with a certain sphere of preoccupations, defined by "the couple of forces institutionalized creative act (signed composition) - the semio-semantic virtuality which, in the execution praxis, is modelled according to the initial corpus

(improvisation)". This quotation, belonging to Fred Popovici (from the above-mentioned study, s. note 9), comes up with a completion to the description of the *Mosaic*, together with the filiations that the work may prove with part of the modern orientation in composition. Namely, the exegete defines concepts such as improvisation, aleatorism, open work, intertextuality, inner coherence, the congruence of the dimensions of the sonorous fact (a.s.o.), starting from consecrated European writings (Vinko Globokar, Pierre Boulez, Julia Kristeva, Karlheinz Stockhausen), and he notices their reverberation in the case of the *Mosaic*. The conclusion? This creation of Ulpriu Vlad "becomes a qualitatively continuous emitting source of a musical logic which is *originuily adecvate to contemporaneity*" (the above-mentioned work, p.12).

If the monumental *Mosaic* cycle could be assimilated to an open class of compositions (the composer only generating the paradigm), then the cycle of "dreams" - containing the most recent of Ulpriu Vlad's works - may represent a finite class (the composer also generating the syntagms).

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3. *By notation, towards a possible music of the future*: this is the present-day composition attempt to liberate the creative act - viewed in an abstract way (in the sense of "seeing ideas") - from historical interpretive conditioning. Going back to the tract of "formulae" that we have often referred to in previous pages, a gradual evolution will be noticed - consistently marked by a perfectionist aim -, an evolution of a system of notation specific to Ulpriu Vlad, which is simple in appearance, but extremely complicated in fact, because of the infinitesimal differentiating nuances.

But, before going into the details of this type of notation, the parallel between *Mosaic* and the cycle of "Dreams" (more or less pointed out up to this moment, s. also the *Muzica Review* 3/1993) will be completed by a fundamental remark: *Mosaic* stands for an explicit generative grammar; the cycle of "Dreams" presupposes an implicit generative grammar, which its author does not "publicly" reveal. Each of the component pieces of the cycle - and I shall name the most important ones: *The Joy of Dreams*, quintet for flute, string trio, percussion (1990); *From the Joy of Dreams*, concerto for string orchestra (1991); the string *Trios* no. 3 and 4 (1988, 1991); *The Mystery of Dreams*, quintet no. 2 for winds (1992) and *The Play of Dreams*, concerto for chamber orchestra (1992) - is obviously connected with the others, firstly by its kind of writing. All these works are in fact variants of an archetypal scheme that we do not properly know, but which we can deduce from its various hypostases. The composer therefore keeps the right to remodel the construction, without involving the performers in the making of the macro-form, as it happens on *Mosaic*.

On the other hand, the interpreter receives his (well established) function in determining the microstructure, in rendering the particular "tics" of each type of instrument. ("Tics" being used not with a pejorative meaning, of course, but in the sense of those consecrated formulae in approaching a certain instrumental timbre.) We find the archetype here as well: a quick passage of virtuosity, of the strings, for instance, has a precise expressive connotation, in each period of the history of music. And, when it is noted like this, so that (either today, or in 50 years...) an instrumentalist may be channelled on a given tract, being allowed the liberty of choosing his notes, but keeping

the direction imposed by the composer, this means that that passage may "sound" in a virtual infinity of ways. According to (why not?) the "taste" of an age.

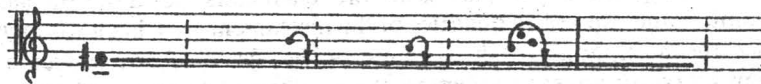


This aleatory passage, in which only the duration, the starting note, the final one and the contour (=direction) are fixed, must be conceived similarly with a passage of virtuosity written in classical notation: in the latter, every note is faithfully observed; in the former, any modification of the given design is equivalent with the "mistakes" or the "falses" in the classical notation.

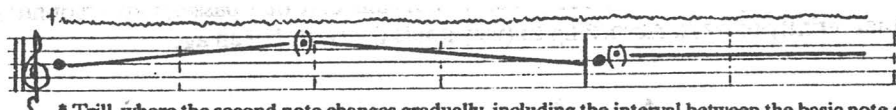
This one example alone could prove one more difference between *Mosaic* and the cycle of "Dreams": if in the first cycle, the stylistical zone remains approximately the same, with all the uncountable possible variants, in the second, the stylistical zone *might change according to the musical preferences of subsequent ages*.

The project reveals, in fact, the aspiration of each creator - be it dissimulated or not - towards eternity, towards surpassing temporal barriers of mediation between creator and audience, by means of the interpreter. Therefore, paradoxically, by giving freedom to the interpreter, the composer somehow minimalizes his importance in translating his message. All the liberty that - as we have already noticed in previous scores - Uliu Vlad gives to the interpreters (thus adhering to the great European trend of controlled aleatorism) comes from the compelling necessity of limiting, in fact, the conditioning of creation on interpretation. From his early experiences, for which he could hardly find the extraordinary interpreters that were capable to render that writing of an abstract complexity (s. his first period of creation, the *Muzica* Review 3/1993), the composer extracts conclusions of various explorations that developed along a period of about 25 years. Has he already reached this personal solution, in order to go what way afterwards? The next years will answer this question...

Coming back to the cycle of "Dreams" for the moment, several important parameters must be enumerated. The main ordering factor is still the metric, the marking of a tempo in proportional notation. The specific of the musical substance is given by the modal system characteristic to the composer, a nonfunctional system, with sonorous structures of 2-12 sounds. The maximal economy of material ("cells", "motifs", "themes") implies the fancy of the combinatory art that processes this material in (virtually) infinite modalities.<sup>12</sup> Of great significance proves to be a "dramaturgical" architectonic conception, based on structures-"characters" (the notion of "character", already mentioned above, does not stand for any kind of "pragmatism", but only for a certain sonorous structure with an individual profile, which is cyclicly reiterated in a musical form).<sup>13</sup>



\* Upper appoggiatura whose height is specified and which should be executed within the respective time.



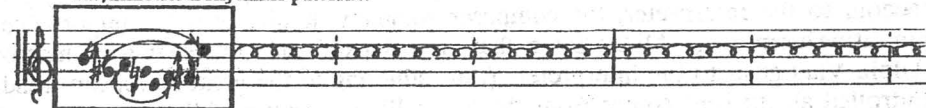
\* Trill, where the second note changes gradually, including the interval between the basic note and the two notes between the brackets.



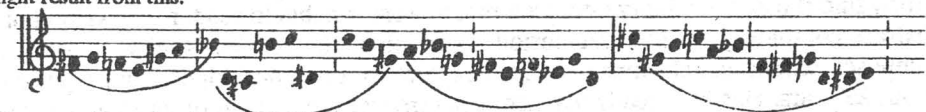
\* Tremolo between the sound as indicated in the score and the free string on which it is played, followed by an aleatory fragment of virtuosity, consisting in playing with the utmost agility some melodic passages suggested by the direction of the graphic sign, but without scales or arpeggios. It is to be played staccato or spiccato.



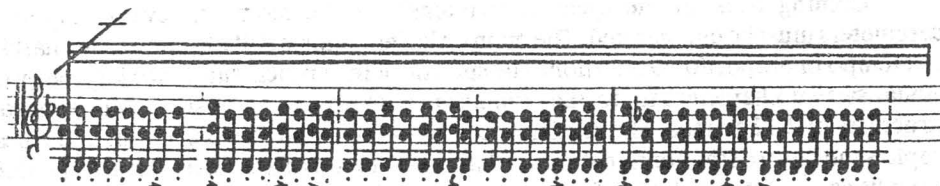
\* Asymmetrical rhythmic patterns.



\* Different combinations among the sounds in the cassette, made so that most various rhythmic patterns might result from this.



\* It is recommendable that the sound should not be perfectly even or equal to one another.



\* Rapid succession of chords with values of semiquavers, or as small as possible.

The "characters" are open structures (owing to the aleatory notation) which associates the timbre of an instrument with a certain melodic line (more often) or with some chordic configurations. In some cases, the "characters" point out the fact that the present technical and expressive qualities of the instrument have been willingly ignored (for instance, the multiphonics of the key flute, in *The Mystery of Dreams*, guide mark 10), with a view to continuously perfecting the mechanic structure of an instrument



(therefore, a prospective view towards the future), or in order to obtain effects by means of electronic devices.

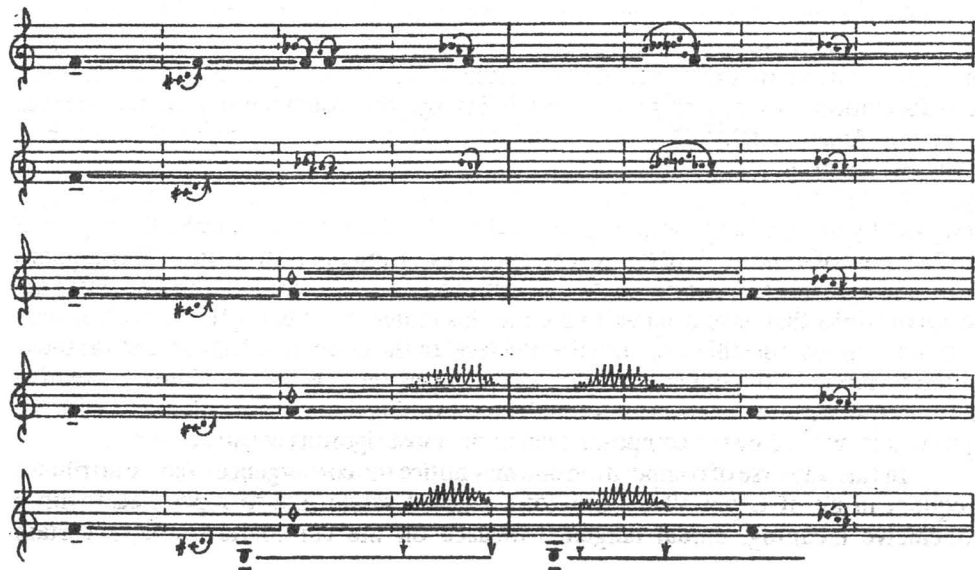
Here we must open a parenthesis, in order to see how the composer sees<sup>14</sup> the concrete sonorous expression of the complicated and subtle structures that he created:

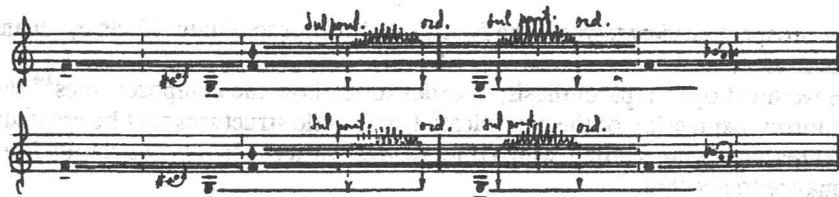
- by a creative, living reading, which offers a great variety of sonorous results from one performance to another;
- by a mechanical electronic reading, that transforms the design into an extremely precise sonorous result;
- by a creative electronic reading, where the apparatuses are used to obtain some very subtle interpretive refinements.

With respect to the "living creative reading", the power of the interpreter to decide within the limits established by the composer is obvious, as well as his "duty" to create spontaneously, in an always topical manner, according to the openings that come in time. This is why each component detail of a "character" has its own importance and each modification of details - be it within a structure or from one piece to another within the cycle of "Dreams" - represents the willing attitude of the composer, similar with the traditional creative attitude regarding the change of heights, rhythms, harmonic or polyphonic succession (etc.). Only starting from this essential principle, the analysis of the cycle of "Dreams" can establish the relationship between general and particular for the pieces that constitute it.

Here is an example (out of the many possible) of "enriching" a character along the works .

The dimension of the flageolet, as compared to the dimension of the free string, as compared to the passage on "rhythms as unpredictable as possible" or "microtony ad libitum", as compared to the height, the nuance, the manner of attack - of interpretation, after all -, to the context in which all these are placed, changes the expression of the first version of the "character" into an extremely fine scale, but which is as important for the sonorous result.





One may notice a predilection of the composer for addition and variation in the hypostases of this "character", as the same principles of structure are obvious in the ensemble musical architecture of any piece in the cycle, or in comparing the architectures of two pieces from the composition class represented by the cycle of "Dreams". We are talking about *The Joy of Dreams*, quintet for flute, strings and percussion, as compared to *From the Joy of Dreams*, concerto for string orchestra, the second score starting from a *cantus firmus* chosen from the first, in order to put new sonorities together, according to the variational and additive procedures.<sup>15</sup>

The essential difference between the two creations is one of genre, implying a modification of the instrumental structure, therefore of characteristic timbre. As for the "characters" (their configuration, the possible combinations among them, their dramaturgic function) depend on timbricity first of all. Moreover, in *From the Joy of Dreams* one can find a modality of transformation of a given work that we pointed out in a second creative period of Ulpiu Vlad: the addition of a string trio to the string ensemble, with consequences on the concert form (s. *Dreams II*, *Inscription in Hearts* and *Ways in the Light*). But now, the string trio is made up on the basis of the *cantus firmus* of the string trio in the quintet *The Joy of Dreams* and to this ensemble the soloist trio is added - an example of variation in unity, of combinatory art.

Other components of the cycle of "Dreams": the two *Trios*, the wind quintet *The Mystery of Dreams* and the concerto for chamber orchestra *The Play of Dreams* are no longer architectonically connected in an explicit way, as the above-mentioned creations. Each piece has its own construction, from a structure presenting similarities with classical forms (of the *concerto grosso* type) to free, asymmetrical forms (owing to the succession of "characters"); but a general predilection for threefoldness is obvious. The individualization of the works derives from a minute analysis of the succession, transformations, overlappings - to put it briefly, the combinations of the various structures-"characters".<sup>16</sup> The way of associating them, as well as the typology of their infinitesimal progressive modification determines the profile of each component of the cycle. At the same time, owing to the structures-"characters" as well, the writing is consistently unitary in the whole cycle, so that, *visually*, the scores evoke the aspect of perfect unity of some kinds of (say, orchestral) music from the 17th century. This happens thanks to a *generative grammar* that is perfectly constituted, being still capable - after the series of works that have been written up to this moment - of being "exploited", as long as modifications can still be operated at the level of the structures-"characters" (as those of the flageolet in the upper example), or as long as there is the possibility of creating other new structures-"characters", capable of refreshing the sonorous discourse with the spontaneity wished by the composer even in the most rigorous constructions.

In this universe of composition one may notice the convergence of some attributes frequent in all of Ulpiu Vlad's creations, which I would like to repeat, also with a conclusive meaning: modal language focused on the chromatic whole; a certain

preference for the contemporary remodelling of the *concerto grosso* genre (from *Dreams II* to *The Joy of Dreams*, *The Mystery of Dreams*), but also of the string trio and of the wind quintet. The idea of controlled aleatorism, "launched" in the second period of creation, reaches the climactic point there by *Mosaic* and here in the cycle of "Dreams", offering absolutely original solutions to the present-day music. The principle of deriving as much as possible out of a creative "scheme" is fulfilled in the last cycle of works, by permanently polishing the fixed sonorous structures, in order to find that refined necessary minimum for a component work of the class of compositions to be different from another. The assimilation of Romanian folk creation is seldom manifest (only in the group described in the second period) and mostly discrete, as well as profound, illustrating the belonging to a special spiritual space.

Alongside of all these features, the audition of the works that have been commented upon here doubtlessly confirms the *stylistic unity* of the music; the expressive types: lyrical- iridescent (with a preference for the high register), dramatic, motoric can be systematized in defining the musical expression of Ulpui Vlad. Transparency of sonorous images and refinement, brightness and equilibrium - this is what the message of a composer describes.

And now I can only go back to the quotation that I used as a motto to this study (s. the *Muzica* Review 3/1993): the personality of a creator who suddenly escapes canons is not easy to define; his "vacillation" between tradition and innovation, between freedom and rigour, between continuity and discontinuity, between rule and exception, means as many coordinates, whose equilibrium will doubtlessly be sought by other musical exegeses as well from now on.

## NOTES

1. In our introductory part (s. *Muzica* 3/1993, pp.29-32), we have already pointed out the possible sources of the aleatorism specific to Ulpui Vlad: folk creation and European orientation towards this kind of liberty of the twofold relationship composer/interpreter.

2. How far *Symphony No.2* is placed from *How Hardly from the Depth* in point of writing (for instance)!

3. S. Michaela Roşu, *Symphony No.2, "From the Hearts"* by Ulpui Vlad, the *Muzica* Review 4/1986, p.8.

4. See also Michaela Roşu's analysis, the above-mentioned study.

5. As one may notice, in the quintet *From the Languages of Peace* there is also the "temptation" of magnetic tape - an element which was not very often included by the composer in his technical arsenal.

6. At the same time, the interpretation needs the degree of vocal-choral performance, which is easy to understand, if we mention that this work was commissioned by the *Madrigal Chorus*.

7. Out of the two string *Trios*, the first - *Spring* - will be subject to analysis.

8. For a more accurate precision of analytical details, but in order not to overload the text with "technical" information, I shall outline the formal guide marks of the *Trio* and of the *Quartet* here, the delimitations being as clear as possible in the score of the *Septet*, owing to the cadences.

*The Trio: p.I - I:* bar 1-24; 2: bar 25-45; 3: bar 45-68; 4: bar 69-90; 5: bar 91-102. *p.II - I:* bar 1-15; 2: bar 16-20; 3: bar 21-46; 4: bar 47-52; 5: bar 53-81; 6: bar 82-87; 7: bar 88-112; *p.III - I:* bar 1-21; 2: bar 22-51; 8: bar 52-72.

*The Quartet: p.I - I:* up to guide mark 4; 2: up to guide mark 10; 3: up to the end. *p.II - I:* up to one bar after guide mark 14; 2: 2 bars after 14 - guide mark 16; 3: one bar after 16 - one after 18; 4: 2 bars after 18 - one before 20; 5: guide mark 20 - 2 bars after 22; 6: 3 bars after 22 - the end.

9. I will only insist on some main features, as much has already been written about *Mosaic* in the Romanian musicology - more that about any other of Ulpui Vlad's works. I will mention C.D.Georgescu's study - which is already frequently referred to -, but also *Introduction to a Study of the Open Musical Work: "Mosaic"*

by *Ulpiu Vlad*, by Fred Popovici (*Muzica*, 6/1984) or *Form and Significance* by Grete Tartler (*Viața Românească*, Dec.1981), *Ulpiu Vlad* by Liviu Dăncănu (*Ateneu*, Bacău 9/1984).

10. A suggestive proof to that may be the record ST-ECE 01980, issued Electrecord, which contains (on both sides) two variants of *Mosaic* for 9 instruments (*Winter Landscape*), respectively 14 performers (*The Balance of Light*). Conductor: Dorel Pașcu.

11. I quote from the score of the *Mosaic*, Editura Muzicală, Bucharest 1982, p.5: "The composer suggests the cutting off of each 'Figure' (respectively of each solo piece) and their putting together in scores that correspond to the wished interpretation formulae. By obtaining a copy by means of a multiplying device (xerox), the 'Figures' thus cut off can be used in order to build other new variants, similarly with the technique of mosaic - of making drawings and pictures by putting together small fragments of coloured glass, marble or other materials."

12. S. Valentina Sandu-Dediu, *Ulpiu Vlad - The Joy of Dreams*, in *Muzica* 2/1991, pp. 21-23.

13. Idem.

14. In the repeated discussions that I have had in order to make this composer's portrait, the direct dialogue - the advantage of working with a contemporary composer - has been useful to me not only for presenting the principles above, but also for finding out other clarifying pieces of information.

15. S. Valentina Sandu-Dediu, *Ulpiu Vlad - The Joy of Dreams* and *From The Joy of Dreams* by *Ulpiu Vlad*, in *Muzica* 2/1991, 2/1992.

16. An analysis that would require, of course, a separate space, another study.

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## RECORDINGS

*Mosaic* - Electrecord, Bucharest, ST-ECE 01980; conductor Dorel Pașcu.

*The Joy of Accomplishment. To a Wedding* - Electrecord, Bucharest, ST-ECE 03475; *The Madrigal Chorus*, conducted by Marin Constantin.

*Dreams I* - Electrecord, Bucharest, ST-ECE 03316; the *Camerata Orchestra*, conducted by Paul Staicu.

English version: Maria Sabina Draga

## Ghenadie Ciobanu

### Raisa Bârliba

În creația muzicală a Moldovei de dincolo de Prut, s-au afirmat în ultimii ani personalități puternice, înzestrate cu talent și măiestrie. Un loc distinct în peisajul creației muzicale îl ocupă Ghenadie Ciobanu, al cărui nume s-a aflat pe afișele concertelor simfonice și camerale din numeroase țări.

Muzician plurivalent - compozitor, pianist și profesor - Ghenadie Ciobanu s-a născut la 6 aprilie 1957, în satul Brătușeni, regiunea Edineț (Bălți). Studiile și le-a făcut la Școala de Muzică "Ștefan Neaga", apoi la Institutul Muzical Pedagogic "Gnesin" din Moscova, clasa de pian, pe care a absolvit-o în 1982. A urmat după aceea secția "compoziție" la Conservatorul din Chișinău, clasa V.Zagorschi, luându-și diploma în 1986. Tot atunci a devenit membru al Uniunii Compozitorilor. Iar din anul 1990 a fost ales președinte. După absolvire a început să predea pianul la Liceul de Muzică "Eugeniu Coca", forme, citire de partituri, orchestratie și compoziție la Conservator.

Ghenadie Ciobanu este un compozitor activ, în plină afirmare, urmărind un stil propriu, neîncorsetat, îmbrățișând genurile simfonic, vocal-simfonic și cameral. Tehnicile preferate în creația lui sunt: cea modală, lineară, complementară, izoritmia spectrală, dar și dezvoltarea motivică de tip clasic.

Prezentarea unora din partiturile sale va permite înțelegerea mai adâncă a reperelor sale stilistice.

*Trio-ul pentru vioară, contrabas și pian*, în două părți, compus în anul 1991, are la bază o încărcătură ideatică ce poate fi dedusă și din titlurile părților: 1. *Indizium*; 2. *Aproape biblică călătorie pe măgăruș*. Autorul a recurs atât la tehnica complementară, cât și la elementele aleatorice. Simbolica mișcării întâi poate fi dedusă din *Indizium*, care este un indice sugerând apariția semnului pe bolta cerească, înaintea nașterii lui Christos. Într-un alt plan, *Indizium* ar putea reprezenta dezlegarea tainelor timpului de către prezicători și cititori în stele. Compozitorul pare să dezlege misterele timpului ontologic, legat de un eveniment concret: arătarea semnului, timpul filosofic infinit, în comparație cu cel ontologic. Toate acestea favorizează meditația ascultătorului, confruntat cu ideile temporalității și ale infinitului.

Prin asocierea pianului cu vioara și contrabasul, prin folosirea registrelor contrastante, se obțin combinații timbrale inedite, bunăoară la contrabas, în registrul înalt și violina în registrul de jos, cărora le dă replicile voalate pianul.