ABSTRACT

THE VOICE OF SOPRANO IN VOCAL-INSTRUMENTAL CHAMBER HYPOSTASES:
PARADIGMS FROM ROMANIAN CREATION OF THE SECOND HALF OF THE
THE 20TH CENTURY AND THE BEGINNING OF THE 21ST CENTURY

The vocal-instrumental chamber creation of the Romanian composers from the second half of the 20th century and the beginning of the 21st century, viewed from the perspective of capitalizing on the soprano voice and its solistic representation, represents the theoretical and interpretative approach proposed by this thesis, by highlighting the technical and expressive features of language elements that have direct implications on vocality, thus offering technical-interpretive solutions to those who want to approach this repertoire.

The insufficient theoretical approach of this subject in the specialized literature determined the constitution of this research, which is of interest both to the vocal soloist employed in the vocal-instrumental ensemble, as well as to the instrumentalists and theorists of modern and contemporary music. The thesis aims to analyze contemporary Romanian musical creations dedicated to cameral genre, to capture various aspects of contemporary vocality. The two-part structure, preceded by the Introduction, is due to the delimitation of the issues addressed in the historical-descriptive plane of the genre and the analytical-interpretative aspects of some works in my own repertoire.

The first part, entitled The Voice of Soprano in Voice-instrumental Chamber Hypostases - Historical Retrospection, presents, under the historical aspect, the appearance of vocal-instrumental genre in parallel with the evolution and development of the art of singing. In the Introduction, these issues are presented in a succinct way, and will be further developed in the following subchapters, as follows:

I.1. Voice-instrumental music in the Middle Ages, surprises the origins of vocal-instrumental music in the genres of Antiquity music, then in the Middle Ages in oral, anonymous, secular, and in the song of troubadours, trouveres, minnesingers and meistersingers. A first stop in the historical incursion on this genre is the established forms in the music of Ars Nova and Renaissance, presented in subchapter I.2. Vocal-instrumental genres in the Renaissance. Born from the alloy of religious songs with dance music and
secular verse, they receive with time the particularities of vocality that are part of the solistic line of virtuosity. In subchapter I.3. *Compositions for solistic voices and chamber ensemble in the Baroque*, are aimed at the evolution and crystallization of the chamber genre by developing models in which the preference for the voice of the soloist soprano accompanied by the continuo or small orchestra is prevailing. Subchapters I.4. *The vocal-chamber music of the Viennese Classics* and I.5. *Romanticism and chamber creation with solistic voices* emphasizes that the vocal-chamber genre destined for the soprano and instrumental chamber ensemble is poorly represented during the period of Classicism and Romanticism, due to the emergence of a new genre representative of the renewed aesthetics of the two historical epochs: the lied. The detailing of the technical-evolutionary aspects of the genre is extremely important because, with its historical evolution, the writing adopted by various composers determines the necessity of adapting the technique of singing to the musical message-setting configurations of each epoch.

Subchapter I.6. entitled *XXI-XXI Century, the Romanian genre creation*, stops on the importance of new aesthetic directions present in musical art, in which the instrumentalization of vocal timbre, along with new vocalization techniques, gives the music the novelty of some timbre formulas of absolute novelty in the epoch. The 20th century opens with numerous works of different aesthetic directions, in which the voice is a timbral element meant to highlight through all the means of articulation, emission, imposture, new ways of expressing the art of vocal sound. Voice-instrument combinations thus know the most diverse forms and names. On this line of stylistic and technical diversity (*Annex II*), the creation of the Romanian composers is shaping their own way.

The second part of the thesis, *Paradigms from the Romanian creation of the second half of the 20th century and beginning of the 21st century*, is structured in seven subchapters and treats in an analytic and interpretative aspect the genre creation of the Romanian composers of the mentioned period. A considerable number of works belonging to this repertoire were included in *Annex I*, with the aim of highlighting the interest that the Romanian composers of the second half of the 20th century and the beginning of the 21st century manifested for this genre.

It is required to mention that the works that are the subject of the analyzes from the second part are part of my own repertoire, some of them being interpreted in first auditions and even absolute auditions, the subchapter’s configuration being chronologically done: I.1. Tiberiu Olah - *Equinoxes* 1957 (p.a.), II.2. Dan Voiculescu - *3 Autumn Songs* 1963 (p.a.), II.3. C. P. Basacopol - *Spring* 1969 (p.a.), II.4. Constantin Rîpă - *Songs of Sleep* 1975, II.5. Gyorgi


 In the creation of the Romanian composers studied, a significant number of ways of "unconventional" use of human voice can be highlighted, an arsenal of vocal techniques that must be assimilated and integrated by the interpreter in his expressive discourse so that the stylistic and aesthetic exigencies can be satisfied.

 The seven works analyzed is constituted in different hypotheses of the solistic discourse, adapted to the compositional language specific to each composer. Thus, a first consideration of the role and function of the soprano voice in the analyzed works is that the soprano voice receives different virtues, referring to the particularities of the scores.

 In the present research, the approach of the works was realized not only from the perspective of the rich palette of representation of the singed voice, but also from the point of view of the timbral associations, different from each work, the rhetorical premises that the timbral voice offers in different relational contexts, new proclivity in the configuration of the artistic musical message with direct implications on vocalism. Thus subchapters: II.1.5. *Timbrality and vocality*, II.2.4. *Dynamics and timbrality*, II.3.2. *Expression and vocal color*, II.4.4. *Technical and interpretative landmarks*, II.5.2.2. *Interpretative aspects*, II.6.2. *Music-poetry syncretism*, II.7.2. *Technical and interpretative hypostases*, capture at the level of music language configuration, composition surveys in the areas of timbre invoice coloring.

 These aspects underline and determine the need for the vocalist to cultivate all the possibilities of using the voice, both in terms of natural emission and sound effects resulting from new techniques of singing: *sprechgesang*, rhythmic spoken, spoken, declamation, recitation, whisper, white sound, mute sound, unvibrated sound, *tremolo* fast or slow, lingual *tremolo*, articulated emission on consonants or explosive syllables, *glissando* vibrated or non-vibrated, slow *vibrato* on microtones, non-vocal sound made by closing the mouth or covering it by hand, throwing the voice directly in acute registry nor by *glissando* or
portando, vocal frulatto, yodelling, singing with knots, hiccup, laughter, hoot, scream, whistling, hitting the palms, chest, onomatopoeia: kneeling, barking, cocky, and so on.

Identifying aspects of vocal and interpretive technique, specific to the vocal-instrumental chamber genre of the second half of 20th century and beginning of the 21st century from the creation of the Romanian composers, was done in parallel with the punctual offer of the technical-interpretive solutions needed to solve and overcome the vocal problems that this repertoire raises. The concert interpretation of these works is the materialization of information resulting from the actual research.

In the conclusions of this thesis it is emphasized that through the creations for voice and chamber ensemble, the Romanian composers bring a remarkable contribution to the enrichment of the vocal repertoire of the 20th and the 21st century, the musical works written over the last decades clearly and substantially contribute to the widening of the sphere of expressive voice. The complexity of writing is found at rhythm, meter, dynamics, vocal effects, etc., practically extends to all the parameters of musical discourse. This cascade of details overwhelms the interpreter, so it is necessary to decipher the musical material through the punctual approach of aspects of a high degree of difficulty. In these works, the detailed directions of dynamics, tempo, character and articulation, as well as attack, are important aids in building an interpreter's vision of compositional intentions, but require further attention in the interpretative approach.

The conclusions mention the primary objective of this thesis, namely, the realization of a practical guide for the approach of the vocal-instrumental genre from the Romanian composers's creation in a concretely delimited period, through interpretative questioning, which suggests certain technical and interpretative solutions, by staling stylistically-aesthetic landmarks and by highlighting the expressive and technical peculiarities of these vocal-instrumental chamber creations, to whom the well-deserved place in the contemporary musical landscape must be conveyed, by promoting the Romanian musical culture and its intrinsic values, in order to acquire appreciation and understanding of their belonging to the great European family.

The annexes of the thesis chronologically systematize a significant number of vocal-instrumental chamber works from the Romanian creation of the second half of the 20th century and the beginning of the 21st century; vocal-instrumental chamber works from the universal creation of the second half of the 20th century and the beginning of the 21st century; recordings of concerts and recitals with my personal interpretations of the works which are the subject of the research.
KEYWORDS
soprano, interpretation, Romanian, XX-XXI century, chamber genre