

THE IASI SCHOOL OF MUSICOLOGY

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Abstract

Music proves to be an axis of the human spirituality which establishes a connection between the ephemerality and eternity. By means of vibrational energy, music, which is art and science alike, expresses, builds, uplifts and transcends the experiences and the feelings of any human being endowed with conscience.

Musicology is the science which comprises the complex music, in a practical and theoretical way, diachronical and syncretical, and also esthetical way. The musicologist is the complex artistic personality which sums all the knowledge of these subjects, subjects which interpenetrate. In time, musicologists from Iasi, have intensively manifested their intellectual authority. They represent the third fulcrum, geographically and spiritually, of a third that fulfills the harmony of the contraries, Bucharest, Cluj, Iasi: Theodor T. Burada (1839-1923), Eduard Caudella (1841-1924), Titus Cerne (1859-1910), George Pascu (1912-1996), Mihail Cozmei (n.1931), Liliana Gherman (b. 1939), Laura Otilia Vasiliu (n.1958).

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1. The art of musicology

Music proves to be an axis of the human spirituality which establishes a connection between the ephemerality and eternity. By means of vibrational energy, music, which is art and science alike, expresses, builds, uplifts and transcends the experiences and the feelings of any human being endowed with conscience.

From an etymological point of view, the word music originates from the triad *musaion-museon-muse*, which represents the nine protecting gods of the arts and sciences, from Parnas, Pind and Elicone. Euterpe was the muse of the sounds, of music. For instance, *muse* defined the word music, the art that mediates the relationship between sound and number, between the resonance of the sound and the artistic images generated by feelings and ideas.

Muse also participates at the composition of the word musicology, furthermore being added the suffix *logy*, which derives from *logos*, meaning word, speaking. Musicology is the science which comprises the complex music, in a practical and theoretical way, diachronical and syncretical, and also esthetical way. Being a complex science, music is preoccupied of knowing the culture of national and universal music, past and present. There are methods at the disposition of the musicologist, real surgical manoeuvre, like historical, descriptive, syncretical, comparative and structuralist

investigation. The miscellaneous disciplines which confer unity to this science are: historiography, musical analysis, esthetics, ethnomusicology, bizantinology, critical musicology, military music. The remarkable progress of the sciences in the XXth century, has determined the appearance of other domains situated at the border of interdisciplinarity, like the cybernetics of music, semiotics or musical sociology: Historiography, Esthetical musical analysis, Etnomusicology, Bizantinology, Critical musicology, Military music, Musical Cybernetics, Semiotics, Musical Semiology.

The musicologist is the complex artistic personality which sums all the knowledge of these subjects, subjects which interpenetrate. He demonstrates knowledge of music, comprising interpretative art (being an instrumentalist) and componistic, reinterpreting, in such a way, the he might call himself an enciclopedist, ethnographer, philosopher, esthetician, specialist in Byzantine lore.

2. The Iasi School of Musicologists in the XIXth Century

Theodor T. Burada (1839-1923) is known as a scientific pluridisciplinary, enciclopedic spirit. Although he perfected himself at *Conservatoire imperial de musique et déclamation* from Paris (1861-1865) expressing mainly as a violonist-soloist, musicologist, with inclination towards folklor and ethnography, he graduated from many technical faculties, The Military School of Artillery from Iasi, Mihailean Accademy from Iasi (1858-1861), Faculty of Law from Iasi (1860-1861), The School of Bridges and Roads from Paris (1861-1866), Faculty of Law from (1861-1866). He was the first musicologist in the classical way, „imposing a scientific posture of elaborating an unprecedented method in our original musicology”. Priceless are his folkloric monografies, the first of this type in the romanian musicology. The passion, the rigour, the visionary spirit, drove him to research through the archives, old documents, scores, all this being materialized in new projects in musicology, orientated towards different domains: (*Conservatory of Music and Declamation from Iasi-1876; About the usage of music in some old customs by the romanian people-1876*), musical historyography (*Research on School of Philharmonic 1838/1837-1890; Dimitrie Cantemir's (the reigning of Moldavia) musical writings, -1910*) in theater science, being a precursor in the domain, with a special attention to the musical performance (The history of theater in Moldavia), lexicography (*Musical Dictionary 1862-1875*), biographies (*Biography of the Village Chief Teodor Burada-1888; Elena Asachi-1887; Alexandru Flechtenmacher-Cristian, Alexandru, Maria -1900*), etnography and musical etnography, finding surprising and original elements of our national spirituality (*A journey through Dobrogea-1880; The Song of the Wreath-1880; The Moaning from Bucovina-1878; The Traditional Moaning from Moldavia-Dobrogea-1879; Customs at the birth of the romanian children in Macedonia-1892; About Descant, Spells -1916*), organology (*The Bow-1875; Long Pipe-1898; Bagpipe-1898; Daula-1900; Panpipes-1904; Nei-1904*)

Any work that belongs to this lettered person, „the one considered lately the more and more insistent reader of romanian musicology ” is a never ending spring of ideas and deeds, that can constitute important stakes for any ulterior reasearch in the domain.

Eduard Caudella (1841-1924) was a complex figure of the musical culture, with moldavian roots. Composer, violonist, professor, conductor and musical critic, Eduard Caudella, „recognized for his talent in playing the violin, was named the violonist of Alexandra Ioan Cuza’s (1861-1864) court and he stand out as the conductor of the german troupe of theater, of the italian opera, but most of all as a conductor and composer of the National Theater of Iasi (1861-1875).”

Besides, we recognize he is the founder of the romanian musical theater, through his valuable works *Madam Nastasia Hodoronc* (1876), *The Woman from Olt* (1880), *Hatmanul Baltag* (1882), *Petru Rareș* (1889), *Traian and Dochia* (1917).

His concern for musicology has materialized in depicting valuable figures, like is the case of the study dedicated to George Enescu, *The Concerts of George Enescu*. In his articles and studies he evokes musical events, artistic happenings from his period, valuable coagulated historic notes with an approachable language. *The Musical and Theatrical Progress at Us* demonstrates the increased recognition that the artist has shown to the stage, through his theatrical music, both assigned with esthetic and etical valences. „Far from being a severe, harsh in writing, Ed. C. Remains a rigorous exegete.”

Titus Cerne (1859-1910) was a forerunner of scientific research Iasi, recognized, along with Theodore T. Burada, as creator of Iași musicology. His concerns have assiduously directed towards musicology, lexicography, choir conducting and teaching career. Proving passion and scientific rigor, his musical studies overlapped with those of mathematics and architecture. Its virtues conducting, led the choir *Sf. Spiridon* (1894-1909), were completed harmoniously with the staff, the music teacher at the Seminary Veniamin Costache (1894-1907) and harmony at the Conservatory of Iași (1896 -1907).

Creativity was expressed abundantly in a complex musicological research. He founded in Iasi instrument according to professional publications, music magazine *Art* (1883), where published studies, reviews music reviews, articles lexicographical specific, and of allowing foreign correspondents to express their views. It also facilitated fundametarea Romanian school of composition, claiming its own magazine publication in scores of local creators. And chronicles his studies and published in magazines were expected weather, *Romania Music (Iasi)*, *Echo Moldova (Iasi)* and musical encyclopedia (Sibiu).

His name is linked indestructible organologie, the musician who founded this discipline in Romanian culture. Romanian folk instruments, Iasi, Romanian Life Bookstore Publishing House printed in 1895, is the testimony of years of research. Capacity documentation summary justice of expression and spirit accompanied him in the work of lexicography, published in installments, contained in two volumes, in 1896, Romanian music. Voices and instruments, church, concert, theater, composition, history.

3. The Iasi School of Musicology in the XXth Century

Among a few notable musicologist, George Pascu, Mihail Cosmei, Liliana Gherman, Laura Vasiliu, the school of Iasi has assumed a noble approach, to confirm

through its most important works, the consistency and vitality of the romanian school of composition, of interpretation and of musicology.

George Pascu (1912-1996), was equally a musicologist, professor, conductor, composer, a generous figure, with many participations and initiatory actions in the musical area „Brilliant continuer of Theodor Burada (a similar pilgrim throughout many territories and artistical territories) and of his menthor from youth, Eduard Caudella, whom he considered the ideal example of multilateral musician. ” His multiple musical endowment has brought a complement to the artistical life of the moldavian region, proving knowledge, seriousness, depth and passion, in all the domains, as a conductor, as a professor, or as head of the Iasi Philharmonic Orchestra (1945-1947). Being a composer he experimented the technique of mixing the sound with the word, thus he got close to the genre of theatrical music, in detriment of the other two, the symphonic and chamber music. „George Pascu scattered, unfortunately in a series of minor activities, which wasted his necessary time of elaborating ample musicological works, and even composition ones (he wrote and rewrote the vaudevilles from the XIXth century, written by Alexandru Flechtenmacher)!”

His musicological approach provided for more than half a century with consistent, valuable works, validated unanimous by fellow members and by his students. Involved in the spirituality of the romanian music, he unveils to the professionists titles good to enrich the universe of the musical knowledge: *State Philharmonic Orchestra „Moldova”-Iasi, 1942-1957; Fifteen years of activity; 100 years from the birth of Titus Cerne; National and universal in the creation of clasical choral figures of Iasi*. George Pascu has opened an easy road towards the universal culture of music, detaining in the History of Music Course, a generous compendium, using a convincing, evocativ, accademic language.

George Pascu, men of impressive musical culture, doubled by the oratorical talent and by the pedagogical one, has had many precious conferences, „thousand of lessons (History of the lied; Composer’s Portraits; The History of Styles) ”, lectures, courses, radio programms, occasions of moving openings towards the world of music.

Mihail Cozmei (n.1931), musicologist and professor, an important figure from cultural background of Iasi, with a solid musical culture, is a deserving descendent of the researchers Th. T. Burada and Titus Cernea. He graduated from Conservatory of Bucharest (1950-1956). With the enthusiasm of the youthness, he assured the organisation of manifestations, initiating and also coordinating, along with other romanian musicians, *Musical Holidays* in Piatra Neamt (1972-1984) and *The Festival of Romanian Music* in Iasi (1973-1992). The work of elaborating the musicological works was done with the same responsibility, him being also the director of the magazine, *Musicological writings* (1973).

He is known for his authentic accademic posture, a sober attitude, autoritary, accustomed with the study, and with the evoking of the artistic life from the moldavian parts. His works are rigorous journeys undertaken with measured verbs, with fair attributes that mirror the intimacies of the musical institutions or important figures.

The vast journalistic activity to build a temporal arc going from Gheorghe Asachi, Th. Burada T. Titus Cerne and chained harmonious and relevant to modern times. Volumes of musicology denotes rigorous spirit of compressing data, events, probing stylistic phases, with accuracy transcribing documents and archives often uncomfortable. In his *Artistic education sites in Iasi, 1860-1995* (1995) has focused on the documentation vastness, in the hundred and thirty-five years of musical institutions in Iasi, a period that coincides with the most important conquests life instrumental, compositional and musicological. *Philharmonic paper "Moldova" Iasi - 50* (1992) added his thorough study of musical institutions, proving his musicological requirement. The third study valuable, *"Voces" or triumph quartet* (1993), refers to another institution nationally and internationally renowned quartet *Voces* of Iasi, whose history suggesting exhibiting respect for instrumentalist musician and chamber music genre. Romanian musical culture History (1992) is the result of years spent teaching assistant, teacher proof of its valence. The studies, chronicles and his articles are related to inheritance or timeliness music by dwelling in this way affirming our culture Romanian: *Antonin Ciolan, continuator and deviser of conducting school in Iași* (1983); *Gheorghe Asachi, animator of artistic nișării in Iași* (1992); *Theodore t. Baird, founder of Romanian musicology* (1993); *Research and exploitation of folklore in the run-up to the work of Constantin Brăiloiu* (1994); *Filip Lazăr and Music Company "Triton" in Paris* (1996) etc.

Liliana Gherman (b. 1939) is recognized as a music critic and teacher. Birthplace, Sibiu, assured early musical training and secondary education. It follows university studies in Bucharest in the Conservatory of Music, and graduated from the Academy of Santa Cecilia Rome (1971-1972). The status of the teacher in the Conservatory of Music of George Enescu Iasi, take student -teacher relationship precious occasion, the professor, holder of diciplinelor counterpoint, musical forms and musicology. Thus, this laboratory job creation and personalities that have marked the national and universal culture, Liliana Gherman, who signed with the pseudonym Domnica Grove, has in its portfolio some valuable musicology works: *Alexander Pașcanu "ancient dirges" - small poem coral authentic folk themes* (1973); *„In Memoriam" by Alexander Pașcanu* (1985) ; *XIII century motet. Some considerations on the structure and shape* (1976); *A less known work: First Sonata for piano and cello* (1983) etc.

Laura Otilia Vasiliu (n.1958) is professor and musicologist. Being a graduate of the George Enescu Conservatory in Iasi, George Pascu was his teacher and mentor in his artistic searches. In the years that followed (1978-1989), professional maturation occurred creative laboratory in Piatra Neamt, in the Musical Holidays in Piatra Neamt. Since 1995 university lecturer in 2001 and became Doctor of Musical, coordinator of the work being Vasile Timaru. His work of musicologist identifies several directions, each with tact and perseverance, trying to Excel. Is the organizer of many sessions of scientific communications, of some valuable national Symposia through the ideas promoted at each edition: *Music Science* (1997-2011), *140 years of years of artistic Iasi* (2000) and international *Identity and contextuality in Romanian contemporary creation* (2009-2011), *The National Student Symposium Competition* and *Musicologia mirabilis* (2003-2010). Along with his colleagues, he is a member of precious magazine *Artes*,

George Enescu Music University, Iasi. He holds courses and conferences, or within national and international events, which promote musicological originality of his thought. Pragmatic and orderly exposures, Laura Vasiliu demonstează in his works substantiality creation of George Enescu (Enescu's work - postromantic original synthesis; 5th Symphony George Enescu completed version of Pascal Bentoiu, 2005), by Roman Vlad (musicology Importance Roman Vlad 's musical science in the context of the second half of the twentieth century, 2008), the Romanian composers values (Rumanian post- oedipal drama. Hamlet Pascal Bentoiu, 2007 etc.) or keeping teaching learning, promotes views in his books, the musical formal structures in various aesthetics, past and present: Structure, functionality, form. Contemporary perspectives in the analysis of musical phenomenon (in collaboration with George Duțică), 1999; Articulation and dramaturgy of musical form in the modern 1900-1920, 2002; Interpenetration of the principles of form. Musical analysis course, 2007; Musicology and journalism. The presence of classical music in the Romanian media after 1989 (coord.); Form, style, personality. Musicology studies, 2007.

IV. Conclusion

In time, musicologists from Iasi, have intensively manifested their intelectual authority. They represent the third fulcrum, grographically and spiritually, of a third that fulfills the harmony of the contraries, Bucharest, Cluj, Iasi. With certain pedagogical skills, they also being professors, have demonstrated fantasy, creativity, accomplishments in domains like: musicological literature, musical chronicle, magazines editing, artistic performances, all alike, fulfilling the cultural life of Iasi.

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