

Directions for evolution in European and Romanian choral music after 1945

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Abstract: *Since the beginning of the twentieth century, the interest of composers for the creative act has grown. Many composers have become preoccupied by the compositional process because of the multitude of possibilities they can work with. The way they created a work is the main point of exploring the new. This review of European and Romanian music is necessary to find that the elements of language used by Romanian composers were "trendy" and, at the same time, adapted to the Romanian specifics. In Romanian composition, elements of language appear that detach themselves from the traditional diatonic orbit. The world of modal intonation detached from folklore cuts for itself a more colorful garment and it will create new expressions and architectures, from the most complex ones.*

Keywords: *composers; evolution; choral creation; elements of language;*

• Introduction

Anyone who listens to works composed after 1945, at a first audition, will state that it "sounds" different from those written in previous periods; moreover, these compositions do not bring innovations, but they are based on development, being considered totally new (we include here the visual aspect: reading scores, completely different from those written in traditional notation) even in comparison with those created before -World War II (first half of the 20th century). At a glance, the "purely theoretical" aspects presented seem correct, but when we move on to the practical part - the analysis of music written after the Second World War - we find that it appeals to the fundamental elements: melody, harmony, polyphony, heterophony, rhythm, structure, architecture, etc., we will notice that what was written is not entirely "new", many models and technical procedures being taken and developed from music written in the first half of the twentieth century.

Of course, these directions of evolution in European music were also manifested in the western choral creation, but with an obvious difference from the Romanian music. If in the Romanian composition the authors turned their attention to the a cappella choir from the very beginning, the European creators (after 1945), for the most part, wrote works that address the vocal genre - symphonic or vocal genre - chamber music, attributed to the pieces that have designed for choir or choral group (trio, quartet, etc.) and to which the composer can add either an instrument or an instrumental group, or magnetic tape or electronic instruments (electroacoustic) or a combination thereof, depending on his needs.

• The evolution of choral singing in Europe

In Europe, the evolution of choral singing must be seen primarily in terms of sacredness. Thanks to the Catholic Church - which admitted the existence of musical instruments in the place of worship - over time, works have been written and performed for

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choir, or choir and orchestra, with religious text - masses, requiem. Thus, after 1945, most composers created opposites based on liturgical, a cappella or symphonic vocal texts: *Lux aeterna* for 16 solo voices by György Ligeti - written by C. Gottwald for the Schola Cantorum in Stuttgart and registered on the directions "the new "tone" and the soundtrack are composed of four sections, each beginning with a canon. This is not a return to the tonality, even if Ligeti prefers the third and fourth quartet intervals that appear both in the melodic plan (we do not encounter larger quartet jumps in the development of the melodic line in each voice - with very few exceptions) and in the harmonic plan (it is not about the third or the quartet chords), but together with the principle of the canon it imprints on the music a tonal character with static timbres resulting from the combination of the above mentioned intervals; *Stabat mater* for three choirs by Krzysztof Penderecki included on the direction of the soundtrack, with a very "adventurous" writing (similar to instrumental textures), with a sound reminiscent of the electronic one and a serial organization (two series of 12 sounds each), includes the BACH motif, which - practically - is the bridge between the traditional elements of the score and the new ones, obtaining a cyclical narrative structure; *Gloria and Stabat Mater* by Francis Poulenc; *The Transfiguration of Our Lord Jesus Christ* by Olivier Messiaen; *Hungarian Mass* by Zoltán Kodály etc.

From a secular point of view - after 1945 - we mention two coordinates:

1. The tradition of folk singing which, as in the case of Romanian music, will have a special role in the development of the a cappella genre - *Spring, Caroling, On the Great Rock* by György Ligeti; *French songs, Clic, clac, dansez sabotz* by Francis Poulenc; *Anastenaria* by Iannis Xenakis - includes two substantial pieces inspired by pre-Christian folklore in northern Greece: *Procession aux eaux claires* and *Sacrifice*.

Xenakis tries to create modern music - in the Bartokian way - approaching traditional Greek music, without giving up contemporary techniques taken from the West. Therefore, it uses clear modes, quartet parallels, specific vocal polyphony from northern Greece, and the aksak system, combined with a mechanism based on Messiaen's value system (mode de valeurs) and Fibonacci series.

It also should be mentioned the interest of some composers in using folk songs from the folklore of other peoples - György Ligeti is the one who follows the example of Béla Bartók with the song *If I Could Flow Like the River*, a four-voice canon on a traditional Slovak song.

2. The second coordinate refers to everything that means innovation - language, style guidelines, composition techniques - and it is what determined the emergence and development of a new genre - vocal genre - chamber, a cappella or with accompaniment: *Psalms of David* for choir and percussion, *Eglog VIII* for six male voices by Krzysztof Penderecki; *Nonsense Madrigals for Six Male Voices* by György Ligeti; *Ha venido: canciones para Silvia* for soprano and six female voices, *Il canto sospeso* by Luigi Nono - the work with which he reaches the peak of maturity. The nine sections are subjected to a total serial organization, the number of elements and their combination varying from piece to piece. Starting from a main point - a sequence of the Fibonacci sequence and a line of all intervals - various motives appear, the nature of each depending on the meaning of the text and the dramaturgical line of the work as a whole. The melodic, introduces a new meaning of the word-sound relationship through a contrast between cells, registers and dynamics; *Hélène* for mezzo-soprano, female voices and two clarinets, *Orestia* for choir and twelve instruments by Iannis Xenakis, the latter joining the directions of theater in music and extra-European influences - develops his own vision of the synthesis between arts based on ancient drama. It is a generally abstract way of singing derived from the formalization of structures in space

and time; both ancient recitation - in the composer's conception - Greek and Japanese (kabuki) are included here.). We also mention oriental musical structures; Cries of London for eight solo voices, choir for choir and orchestra by Luciano Berio, soundtrack and collage - each of the 40 voices is connected to an instrument, so the sequence of individual sections based on various popular styles of singing, it creates a kaleidoscope of different chamber ensembles merging into tutti; Les tisserands for five voices by Francis Poulenc; Five rechants for twelve voices by Olivier Messiaen; Stimmung for two sopranos, mezzo-soprano, tenor, baritone, bass by Karlheinz Stockhausen - a work that will serve as inspiration for spectral music - performers must emphasize the harmonics up to the 24th, based on a ninth agreement on and flat; Oubli signal lapidé for twelve solo voices by Pierre Boulez. Also here we will include works with magnetic tape, with electronic or electroacoustic instruments: Y alors comprehension for six female voices, choir and electronic instruments by Luigi Nono; Ofanim for female voice, children's choir, two instrumental groups and electronic instruments by Luciano Berio; Mikrophonie II - the choir is "subjected" to electronic modulations with the help of the apparatus -, Michaels Jugend for soprano, tenor, bass, instrumental group, electronic instruments, choir, band instruments and three mimes by Karlheinz Stockhausen.

Here is how the European musical language has been enriched starting from two general paths:

1. infinite melody - atonalism - serialism;
2. "old" modalism (major mode, minor mode, medieval, natural modes) - "new" mode (hexatonic range, popular, pentatonic, oligochord modes) - artificial modes.

The integral serialism follows, which represents (somewhat) the unification of the two paths under two aspects: both start from the chromatic total, the serialism operating with the permutations and the modalism with the combinations; serial is a mode, and serial procedures can be applied to modes as well. From now on we can talk about three main guidelines in which we can frame the other directions of evolution:

- the direction of rigorousness (stochastic music, minimalism);
- the direction of freedom (randomness, "new" tone, collage);
- the combination of the two (electronic music, theater in music, soundtrack, extra - European influences).

● A brief insight of Romanian composition after 1945

This review (in general) on Romanian music is necessary to find that the language elements used by Romanian composers were "fashionable" and, at the same time, adapted to the Romanian specifics.

In Romanian composition - in the middle of the sixth decade - elements of language appear, that emerge from the traditional diatonic orbit. The world of modal intonation detached from folklore is cutting a more colorful garment and will give birth to new expressions and architectures, from the most complex ones. Starting with George Enescu's Chamber Symphony, we can talk about an evolution of modal systems that tends towards chromatic thinking, in which the tetrachordic component - the fundamental basis of modal structures - remains in the foreground.

On the other hand, the chromatic element manifests itself in two ways:

- the inclusion of sounds that are foreign to the initial tetrachord structure (moving steps)²;

² Herman, Vasile. 1977. Formă și stil în noua creație muzicală românească. București: Editura Muzicală, p. 53.

- merging layers more or less different in origin (major-minor, mixed modes, syntheses of several modal structures).

As an expression, the new technical elements and means of expression that penetrate the Romanian music are either derived from folklore (ways - popular, Byzantine, oriental influences -, archaic ranges), or taken from the conquests of universal music (imitative polyphony, non-imitative polyphony).

In the seventh decade, the creations are located on the coordinates of contemporary techniques. Chromatization of modes gradually leads to the increasing use of chromatics; we distinguish three stages:

- diffuse chromatism up to the accumulation of the chromatic absolute on smaller portions;

- the declaration of a "series" - totally or almost totally - chromatic but with free continuation;

- serial organization in three aspects:

a) the series receives configuration and internal organization suitable for typical developments by division into sections;

b) the use of the four states in the sound discourse;

c) the principle of variation due to the frequent transformations of the basic series.

Formally, it tends to dilute the traditional thematic nature - blurring the role of macrostructure as the main element and the primordially of the figure as a constituent element of music. Thus, the chromatics allow the composition of some forms that extend over a vast stylistic area; initially framed in traditional forms such as³:

- neoclassical - is present in Romanian music by preserving traditional constructive patterns (sonata, rondo, etc.).

- neo-baroque - the composers turn their attention to the specific forms of the baroque (passacaglia, fugue, invention, etc.) and make a fusion between the polyphonic treated folklore and the cult music.

- neo-romantic - refers to the incorporation of romantic expression (lyrical or tumultuous).

- neo-impressionist - developed by Mihail Jora as a perpetuation for the sound color.

- new forms much more appropriate to the new principle of organization, being framed - also - in new currents, such as:

1. quasi music - renders only the general expression; only the general features of the old forms and genres are mentioned;

2. structural music - the organization of musical discourse is based on mathematical methods;

3. random (improvisational) music - the open work in which the performer constructs the form of the work through the paradigms offered by the composer;

4. conceptualism - partially controlled disarray;

In conceptualism we distinguish four types:

a) graphic - displaying the idea through a drawing;

b) textual - displaying the concept through a notional language (text, indications);

c) formal - the enunciation of the phrase through a mathematical formula;

d) schematic - the fundamental concept exposed by a scheme;

5. minimal music - archaic by origin;

³ Anghel, Irinel. 1997. *Orientări, direcții, curente ale muzicii românești din a doua jumătate a secolului XX*. București: Editura muzicală. p. 98.

6. polystyrene ("style organ") - the form of collage; assembling motifs, pieces, parts, in a new creation;

7. spectral music - constructions made by natural resonance;

8. morphogenetic music - logical construction based on a formalized mathematical language that contains a minimum number of rules, to ensure the maximum strictness in the application of sound results that will be, as such, variants (potentially infinite) of the same algorithm;

9. archetypal music - based on which we find six possible archetypes:

- elementary archetype - height, rhythm, intensity, timbre;

- the formal - spiral, heterophonic archetype and its generating principles (repetitive, cyclic);

- syntactic archetype - heterophony and harmonic polyetherophony given on natural resonance;

- temporal archetype - continuous / discontinuous; evolutionary / non-evolutionary;

- functional archetype - considers archetypal functions (magical, syncretic, etc.);

- total archetype.

A possible systematization⁴ of these would be:

1. works built in clear traditional forms - the microstructure is subordinated to the morphology and the shape scheme; the stage of preparing new forms;

2. parts in which the construction is observed with tendencies to raise the microstructure;

3. compositions in which the microstructure and the variational-structural elements are brought to the fore without completely giving up the thematic aspects and the traditional patterns;

4. new forms, a thematic or quasi-thematic, where the microstructure subordinates the form and becomes prevailing, reducing it to a mode of continuous development and structural variation.

In order to create a specifically Romanian music but with a universal character, most Romanian composers started from Romanian folklore, each of which took over (as needed) various elements of language - modal scales, intonation systems, antiphonic or heterophonic singing, etc. - which they have subjected to processing in a certain direction. At the same time, the more and more pronounced chromaticization of the musical discourse did not mean - implicitly - the approach of the dodecaphonic system, but it appears as a diversification of the writing based on chromatic ways (popular or Byzantine).

● Romanian choral music after 1945

One of the dimensions of the Romanian people's artistic affirmation has been, since the last century, the tradition of choral singing. Fueled at the beginning by the universal compositional techniques, the assimilation in a process of original self-definition can be explained by the valuable treasure of the Romanian folk song and of the psaltic one. The music sheets after 1945 capture the most diverse stylistic, technical and linguistic orientations without leaving the "classical" style of choral writing and we can place them - without reservations - in the European context due to those new elements and techniques that have been adopted and adapted to the popular Romanian genre – *The Ritual for the thirst of the earth* by Myriam Marbe, *Obârșii (Roots)* by Mihai Moldovan, *Mioritic Multisonuri* by Sorin Vulcu, *Bocete (Ancestral Mourning)* by Alexandru Pașcanu, *Rugul pâinii (The prayer of*

⁴ Herman, Vasile. 1977. *Formă și stil în noua creație muzicală românească*. București: Editura Muzicală, p. 57.

bread) by Irina Odăgescu, Offering to the children of the world by Sabin Păutză or taking into consideration the needs and the desires of the composer - Night scenes by Anatol Vieru, Flames and wheels by Corneliu Cezar etc.

Embracing some new sound organization systems, enrichment of rhythm, concern for new timbre colors, from direct expression of folk songs to discreet suggestion of the folk intonation universe, from modal harmony to inseparable tensions in the sphere of chromatic totality, from monody to heterophony and polyphony, "continues an old tradition of Romanian musical culture, whose beginnings were marked by the choral genre (religious or secular) and whose modern foundations were finalized in the interwar era of the twentieth century."⁵

A possible classification of choral pieces by genre would be:

- Miniature

One of the most common forms - miniature - appears in Romanian music, first of all, as a processing of folk songs (On our street up by Dan Buciu, Păparuda by George Balint) or of carols, generally speaking (La casa across the road by Tudor Jarda, Carol by Adrian Pop, etc.).

Secondly, we discover it in pieces in which the influence of western music is felt through the use by the composers of the tonal harmony and its rules - According to the traditions we carol, Ah, what joy ... of Alexandru Pașcanu - or of the primary polyphony - The combination, Azi Grivei e manios with Liviu Comes, etc., in general, in the opposites dedicated to the little ones. And last but not least, we find it in the original compositions that the composers created without resorting to carol, folk song, or tonality, but sought to express themselves through modal harmony or new composition techniques - Crickets by Alexander Velehorschî, Scherzo by Diana Vodă, Dechansons pour quatre voix solistes ou petit choeur mixte - three miniatures by Anatol Vieru, A Puppet by Sorin Georgescu etc. "Speaking of choral miniature, we relate to several categories of the genre of smaller dimensions: processing of folk songs, where they are present in terms of folk quotes, songs designed in folk style, songs based on intonations of urban folklore and songs in which the influence of Western music is felt, beyond the peasant spirit "and last but not least the adoption of new compositional methods.

For some Romanian composers, the choral miniature represented a starting point in their own creation by the simple fact that they harmonized or processed traditional songs, carols, games, transfigured popular motifs, used specific scales of Romanian folklore (with characteristic functional relationships), and later they created similar modal structures, they used personal innovations that later (more or less) became characteristic elements in their own language.

- The Madrigal

The ancient "renaissance" Renaissance pattern, the madrigal, a genre successfully cultivated by Romanian creators, proved to be an excellent choral model from which many valuable composers were attracted. The Romanian Madrigal, starting from a diatonism with an interesting harmony and polyphony, will be oriented towards a chromatic modalism and will cultivate elements of the contemporary language - polytonalism, polymodalism, heterophony, unresolved dissonances, indeterminate sounds, renunciation of text, and rhythmic variation and polyrhythm.

The level of the folk song (vocal genre) increased in the 16th century with the madrigal by the counterpoint treatment of the voices, leaving behind the homophone villas

⁵ Sandu-Dediu, Valentina. 2002. *Muzica românească între 1944 - 2000*. București: Editura Muzicală. p. 66.

and the frotole, even going so far as to contribute and enrich the instrumental style (by moving the vocal parts to instruments), as well as the creation of the work.

Since the end of the last century, our foremost composers - George Ștephănescu, George Skeletti, Gheorghe Dima and others - have been interested in "creating" Romanian song inspired by local folk music, seeking to take over those specific elements - ways (more intuitive), diatonic melodic line, folk lyrics as well as the adoption (intuitive at first) of the intonation systems giusto - syllabic, less often of the others, parlando - rubato and aksak.

Composers after 1945 such as Paul Constantinescu, Sigismund Toduță, Vinicius Grefiens, Alexandru Pașcanu, Tiberiu Olah, Anatol Vieru, Aurel Stroe, Cornel Țăranu, Dan Constantinescu, Vasile Timiș, Liviu Glodeanu, Myriam Marbe, Irina Odăgescu, Doru Popovici, Octavian Nemescu, Dan Voiculescu, Dan Buciu, Vasile Spătărelu, Felicia Donceanu, Cristian Alexandru Petrescu, Dan Mihai Goia, George Balint, Diana Vodă, Dinu Andrei Savu etc., despite the stylistic differences, reach an original and expressive development of the Romanian madrigal using elements of folklore (in the form of quotation, processing or subtly transfigured), popular modes (either diatonic or chromatic), total chromatic, serial-dodecaphonic aspects, heterophony, polytonality, polyrhythm, going so far as to give new meanings to archaic musical forms.

- The poem

The development of the choral poem (a large piece intended for the a cappella ensemble) was done in two forms (depending on the syntax used by the composer):

- harmonica;

- polyphonic - with ample dramatic developments.

And here - as in the case of miniatures or madrigals - we can talk about new compositional methods, about the use of folklore as a quote, processed or transfigured, about the use of the chromatic whole, the instrumentalization of the voice, the timbre effects, the color instruments, about bi and polymodal overlaps, clusters, etc.

- Suite

Specific to Romanian folklore, the suite (as a starting point), will give rise to creations that will go in two directions:

a) of traditional invoice - derived from folklore according to the model "Doina and game";

And other variations on the theme of chindia by Alexandru Pașcanu, although it has obvious resonances of jazz music, is a suite derived from folklore, an aspect proven by its form (written after the model "Doina and game") and the theme that underlies this on the contrary, the theme of chindia, a dancing theme taken from the Romanian folklore that the composer processes in a jazzy way.

Cornelia Tăutu's folk entertainment for choir and percussion is an "atypical" suite in that, although inspired by folklore, it does not keep the "natural" order - "Doina and play". The composer's contribution consists in reversing the sections and including of a second doina, resulting in a sequence in which the parts follow each other without interruption, embedded in a chain shape with repetitions as follows: game (A) - doina (B) - doina (C) - game (varied). Also, another "atypical" aspect - innovative at the same time - is the use of percussion and piano instruments: tom - tom (van or small bass) and vibraphone.

b) of new design - suites or dramatic scenes in which unique choral writing techniques were experienced, as a result of assimilation: randomness, electronic sounds, instrumental theater, microtones, shouts, whispers, etc., not excluding the suggestion from folklore.

The work of the composer Liviu Glodeanu - Sabaracalina for mixed choir and musical toys, suite in three parts - introduces us to the universe of children by using verses from children's folklore and by using repetitive rhythmic-melodic formulas built - in general - on a wide scope.

The composer Sabin Păutza dedicated to children everywhere a large suite - Offering to the children of the world - scenes for three mixed vocal groups, built on the basis of the collage technique. The work awarded with the George Enescu Prize of the Romanian Academy for 1974, is based on verses from the universal folklore of children from the collection of ethnomusicologist Constantin Brăiloiu (noted right at the beginning of the score), as well as fragments of songs from all meridians.

The Ritual for the thirst of the earth by Myriam Marbe, is a random work that describes habits that invoke rain, taken from folklore. The problem posed by the composer was: "how to write (and note) a very modern music in terms of expression, but not at all complicated and difficult in terms of intonation and assembly".

Like the previous one, Obârșii by Mihai Moldovan - structured in five parts - subtitled Music for 20 solo voices, is based on the suggestion from folklore and textural technique. The composer aims to restore the path from noise to determined sound, to melody.

Aphorisms after Heraclitus by Stefan Niculescu, a random work that combines strict organization and maximum improvisational freedom, a chain of seven sections combined at the discretion of the performers, heterophonic studies with wide implications on the vocal possibilities of the band - the choir is treated solo, the suite voices (each voice - S, A, T, B - is divided into five).

Remember Hiroshima for reciter, choir and magnetic tape by Dan Buciu, based on the poem The Smile of Hiroshima by Eugen Jebeleanu (excerpts), is a work in which the composer merges a number of aspects: geographical, cultural, temporal and musical, which also includes sounds pre-recorded electronic tape.

- Extensive works (other than poems and suites).

This last category includes large opposites, other than poems and suites, a possible classification of which looks like this:

a) religious - liturgy, psalm, mass or requiem, created by composers to be performed not only in the church but also in the concert hall;

The sacred aspect in Romanian choral music made its presence felt even after 1945, even if the type of social order did not admit and did not agree that religion represented a cultural good - in this case, musical. Romanian composers sought to express through tradition and the new / old elements of language adopted by them, the Orthodox religious vein, without excluding the Catholic one, often even trying to combine aspects of the two major cultures.

The Liturgy of Saint John Chrysostom belonging to the composer Liviu Comes, together with two other opposites by the Cluj creators Tudor Jarda and Valentin Timaru - based on the same dramaturgical development - are opposites that mark the leap to that local musical universe that combines resources of modal harmony (melodic source from the popular melody and singing in voices) with the tonal one. The composer Valentin Timaru follows in his work, The Liturgy of Saint John Chrysostom, the development of the liturgical ceremony according to the Eastern rite.

About his own liturgy - The Liturgy of Saint John Chrysostom - Tudor Jarda states that he tried to write a Romanian music using those elements that penetrated from the local melody, through tradition, into liturgical music, into the music of voices. Thus, the composer also turns his attention to the archetypal formulas (concentrates of sound matter), which denote a great force of expression in very few sounds.

The composers' preoccupation with creating large-scale sacred works did not stop there, and in addition to the liturgy, they created independent opposites that took texts (or fragments of text) from psalms, masses or parts of the liturgy.

The three works of the composer Ștefan Niculescu (*Invocatio* - choral symphony for 12 voices, *Axion* for women's choir and saxophone and *Psalmus* for 6 voices, written for the group *The King's Singers*) are eloquent in this respect.

The will of the nun Teofana, mother of Mihai Viteazul by Cornel Țăranu, is an opposite in which the author from Cluj uses elements specific to Byzantine music - ison, monody, heterophony, quarters of tone, adopted to a language in which the random element is decisive. measure).

Among those concerned with the sacred aspect of music are composers Șerban Nichifor who adopts the collage technique in his work *Natalis Domini* for mixed a cappella choir (combines folk motifs and carols with liturgical and popular texts from various areas) and Theodor Grigoriu who performs a *Choral Notebook* containing 33 Psalms, the number evoking the years that Jesus Christ lived on earth.

Religious works were also composed for the concert hall, without being included in a liturgy or mass, respectively, even if it represents a certain moment of the religious service officer, or were created on the liturgical texts of some prayers, such as : *Our Father*, *Alleluia*, *We Praise You*, *Axion*, respectively *Ave Maria*, *Salve Regina*, *Tantum ergo* etc. Many composers "created" the prayer *Our Father* - Dragoș Alexandrescu, Irina Odăgescu, Felicia Donceanu, Dan Mihai Goia etc. - or they "glorified" the Blessed Virgin in *Ave Maria* - Dimitrie Cuclin, Vasile Spătărelu, Marcel Octav Costea - or in *Salve Regina* - Octavian Nemescu.

b) lay - cantata (a cappella or vocal-chamber), choral symphony.

In the Romanian choral creation after 1945, it was sought that in addition to the extensive works such as the dramatic madrigal, the poem, the suite or the dramatic scenes, to create large opposites without being included in the above mentioned categories. Thus, we can talk about forms from the vocal-symphonic or symphonic genre - cantata and symphony - that have been "readapted" to the choral or vocal-chamber genre, keeping the size (12, 15, 32 voices, etc.) of the instrumental apparatus (choral, in our case), with a more complicated structure, suitable - in general - for professional training.

Liviu Glodeanu - *Cantata Glorie* - The opposite of the homeland is, in fact, a song in which the simplicity of thematic ideas, specific to writing for children's choirs, of modal essence, blends brilliantly with the ideas exposed by a text reduced to its value essential and symbolic - *Glory. Homeland; Glory to you, Fatherland; Glory. Homeland. Romania; Glory. Romania (coda)* - and imposes an atmosphere of play and hymn, at the same time, in which glory is perfectly combined with joy. The percussion instruments used by the author are the vibraphone, the marimba (which can be replaced with the xylophone) and the bells (do, re, fa, flat, la).

The deer time for mixed choir (15 voices with the possibility of dubbing) and magnetic tape belonging to the composer Tiberiu Olah, a choral symphony in two parts, was built starting from a carol chorus - *Hoi lerunda* of the good young man - (vowels or consonants), vocabularies, or new elements were added (percussive syllables or s, j consonants) to create these impressive sounds, taking the performance of the choral voice beyond the limits with which it had become accustomed⁶.

We also mention two other choral symphonies - *Reciting Eminescu* by Mihai Moldovan and *The Vocalizations of the Sea* by Theodor Grigoriu, with the two versions:

⁶ Vodă, Diana. 2004. *Timbralitatea corală modernă*, București: Editura Universității Naționale de Muzică. p. 201.

vocal symphony with support organ (initial version) and vocal-instrumental symphony with mixed choir and an orchestral formation.

• Conclusions

The existence of the inexhaustible source that is folklore, the tradition of vocal singing from ancient times which manifested itself through: doina, ballad, lullaby, bride's song, game (with its vocal aspects - shouts, chirps, etc.) and, last but not least, carol, represented an additional possibility for the development of Romanian choral music.

Starting from the solutions that a simple modal structure offers you, such as: the minor - major game in a way (On our street above Dan Buciu), the generation of clusters through adjacent steps (La casa di across the road from Tudor Jarda), the division into oligocordic sections (Offering to the children of the world by Sabin Păutza), from the intonation systems giusto syllabic, parlando rubato and aksak (Four madrigals by Tiberiu Olah), church voices (Liturgy of St. John the Golden Mouth by L Tudor J Saint John Chrysostom by Valentin Timaru) and Byzantine ways (Three liturgical poems by Doru Popovici), Romanian composers adopted and adapted the existing technical procedures in Western Europe: texture, density and sound mass obtained in various ways - dividing the mode into several sections that evolve simultaneously on archetypal melodic formulas (Obârșii by Mihai Moldovan, Offering to the Children of the World by Sabin Păutza), heterophonization (taken from the Byzantine song) and / or polyphony of a large number of voices (Aphorisms after Heraclitus by Ștefan Niculescu, Symphony for 32 voices by Dan Constantinescu); open form randomism (Aphorisms after Heraclitus by Ștefan Niculescu), or graphic type (Ritual for the thirst for the earth by Myriam Marbe); artificial modes (Sabaracalina, Cantata Glorie by Liviu Glodeanu and Four Madrigals by Tiberiu Olah), music based on rational principles - the square of prime numbers (Night Scenes by Anatol Vieru); the serialization realized at the level of the musical structure, of the form (Four madrigals by Tiberiu Olah) or of several parameters tending towards the integral one (Night scenes by Anatol Vieru); electronic music (Remember Hiroshima by Dan Buciu); theater in music (Ritual for the thirst for the earth by Myriam Marbe, Remember Hiroshima by Dan Buciu); collage (Remember Hiroshima by Dan Buciu); the quotation and the textural collage (Offering to the children of the world by Sabin Păutza, Festum hibernum by Alexandru Pașcanu); the repetition (minimalism) manifested through the oligocordic structures (Offering to the children of the world by Sabin Păutza); extra-European influences (Offering to the children of the world by Sabin Păutza - texts from children's folklore on all meridians); the new tonality through the jazz influences (And other variations on the theme of chindia by Alexandru Pașcanu) revealing true local modern opposites, with universal character.

We can say that there was a common goal of Romanian creators throughout the twentieth century, that was freedom - freedom arising from different ways of thinking, how music should sound, how to explore sound possibilities and their sources, when and where it should be interpreted. Compositional freedom means the possibility to choose any kind of material, starting from the major or minor trison to very dense sound complexes, rhythmic, melodic patterns, obvious repetition, electronic sounds, randomness, collage, etc., all these being perfectly integrated in choral music. Romanian after 1945 and constituting the pavement of the road on which it developed.

Romanian choral music creators have followed the European directions of evolution, without giving up the Romanian specificity, many of the composers developing the same technical procedures that they applied in symphonic and chamber music.

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