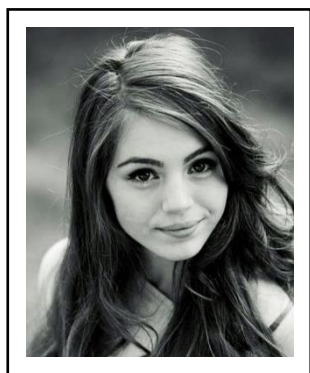


**THE EXPRESSION OF THE TRAGIC IN THE CHAMBER
CANTATA DAȚI-MI LAMPA LUI ALADIN
[GIVE ME ALADDIN'S LAMP]
BY DORA COJOCARU**

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Roxana Maria SERAZ was born in Baia-Mare, into a family of artists. She started her musical education in her childhood, under the careful supervision of her father. In 2015, after 12 years of intensive piano study, she graduated from high school and decided to specialize in music, so that in the summer of the same year she was admitted to the "Gheorghe Dima" National Academy of Music in Cluj-Napoca, where she currently attends the courses of two faculties, specializing in Musicology and Piano Performance. During the years of study, she was also involved in music-related secretarial activities, contributing to the organization of various projects and concerts and often preparing concert

programs. The summer of 2017 marked the beginning of an important period in the completion of Roxana's studies; after obtaining an Erasmus scholarship, she had the opportunity to go to Vienna for an internship, where she joined the Romanian Cultural Institute team, participating in archiving and inventory activities, as well as in the organization of cultural events. In the same year she made her *début* in publishing with a review of the Mozart International Festival held in Cluj, which was published in the *No. 14 Plus minus* magazine, and a year later she published a study entitled *Contribuția lui Monteverdi în evoluția madrigalului și apariția operei* [Monteverdi's Contribution to the Evolution of the Madrigal and the Emergence of the Opera] in the 4th volume of the publication entitled *Botoșani, oraș al muzicii europene* [Botoșani, A City of European Music] (ARTES Publishing House). Roxana also sings as a chorister in the Schola Transylvanica vocal group, with which she participated in tours organized within collaborative projects with the St. Petersburg Conservatory (2018) and the Schola Marienkirche vocal group in Basel (2019).

ABSTRACT

Dora Cojocaru is recognized as an outstanding representative of the Cluj school of composition, but also as a strong voice in Romanian musicology. While her musicological output includes books, studies, articles, radio programs, conference papers, master classes and scientific communication sessions, her most important contribution remains the book entitled *Creația lui György Ligeti în contextul stilistic al secolului XX* [György Ligeti's Work in

the Stylistic Context of the Twentieth Century], which was the first book about Ligeti that appeared in the Romanian musicological landscape. Dora Cojocaru's compositional portrait can be drawn by following the language characteristics and compositional devices used in the chamber cantata *Dați-mi lampa lui Aladin* [Give Me Aladdin's Lamp]. The composer's work is characterised by a propensity for chamber music. The composer confesses that it is also a consequence of the fact that this genre comes with a plethora of expressive possibilities. In terms of the musical language used by the composer, its first characteristic is the concern to avoid repetition in expression and the variation of an already used musical material. This is strikingly evident in the chamber cantata *Dați-mi lampa lui Aladin* [Give Me Aladdin's Lamp]. Another peculiarity is the construction based on a developmental discourse, while a third characteristic is the frequent construction of the discourse based on an economy of means and on a musical material consisting of only a few notes. In the case of this cantata, it is essential to note the historical context, which is closely linked to the symbolic title suggesting the composer's desperate desire to bring her brother back to life, although she is aware that this is only possible by magic. The composer's choice of lyrics is derived from the fact that Trakl's and Rilke's texts allude to the theme of death, which is one of the frequent themes of late Expressionism, and are therefore pervaded by a tragic note, in tune with the composer's musical intentions. If we follow the text-music relationship, we notice some extremely significant moments, in which music creates sonic images that are suggestive of the message of the text.

Keywords: cantata, chamber, tragic, Dora Cojocaru

Born in Baia Mare in 1963, Dora Cojocaru began her musical studies in 1970 at the Music High School in her hometown and continued at the Cluj-Napoca Music Conservatory, where her teachers included Cornel Țăranu, Hans Peter Türk, Dan Voiculescu, Vasile Herman, Tudor Jarda and Romeo Ghircoiașiu. During the years spent in Cluj she was a member of the *Cappella Transylvanica* choir, with which she participated in various artistic tours abroad. Later, returning to her hometown, she was a music school teacher¹, and after a while she returned to the Cluj Conservatory, where she advanced to the rank of associate professor within the Chair of Musical Forms. In the meantime, she attended specialized courses abroad and throughout her career she has obtained numerous prizes. She has also been active in the field of musicology, participating in various congresses and authoring publications in specialized journals. She has earned a doctorate in musicology/stylistics from the Music Academy of Cluj-Napoca, under the supervision of Cornel Țăranu, with a thesis entitled *Creația lui György Ligeti în contextul stilistic al secolului XX* [GyörgyLigeti's Work in the Stylistic Context of the 20th Century], which was the first book on Ligeti published in Romania, rewarded

¹ Viorel Cosma, *Muzicieni din România* [Romanian Musicians], vol. 2, Bucharest, Editura Muzicală, 1999, p. 97.

with a Prize by the Romanian Union of Composers and Musicologists.¹ In 2002, Dora Cojocaru emigrated to Montréal, Canada, where she has been living to the present; there, she has worked as professor at McGill University and Concordia University in Montreal.

The aforementioned teachers have had an important influence on Dora Cojocaru. The most profound influence comes from her composition professor Cornel Țăranu. We are referring here to his obsession with variation, which Dora Cojocaru herself also speaks of. When asked about how she would define the substance of her own artistic obsession, the composer said that this would be to not repeat herself in terms of expression. That is why, even in the works where she has used the same type of material or similar compositional techniques, she has always tried to introduce something completely new, something that would bring a note of freshness². The development of this language feature is closely linked to her professor's obsession with variation and with always bringing something new to the musical discourse.

The composer's work is clearly dominated by chamber music, due to the fact that, as the composer herself admits, the works belonging to this genre are much easier to broadcast nowadays. On the other hand, many of these works were written specifically for certain chamber ensembles or instrument players, while studio recordings are also much easier to make with this category of works. However, the composer confesses that her propensity for chamber music is also a consequence of the fact that this genre comes with a plethora of expressive possibilities³.

In terms of chamber cantatas, besides the cantata *Dați-mi lampa lui Aladin* [Give Me Aladdin's Lamp], written in 1998 and which is the subject of this paper, Dora Cojocaru also wrote the cantata *Galgenlieder in der Nacht*, written three years earlier to verses by Christian Morgenstern. Equally noteworthy is the fact that the cantata *Dați-mi lampa lui Aladin* was written in 1998, which was the composer's most prolific year, including six musical works and an article entitled *György Ligeti și noua modernitate* [György Ligeti and the New Modernity], published in the *Muzica* [Music] journal.

An overview of Dora Cojocaru's compositional trajectory could be easily drawn by following the language characteristics and compositional techniques used in the chamber cantata *Dați-mi lampa lui Aladin*. In 2006, in order to make an audio recording of the cantata, the composer wrote a modified version of it by

¹ Valentina Sandu-Dediu, *Muzica românească între 1944-2000* [Romanian Music Between 1944 and 2000], Bucharest, Editura Muzicală, 2002, p. 227.

² Oleg Garaz, "Dora Cojocaru", in *Poetica muzicală în convorbiri* [Musical Poetics in Conversations], Cluj-Napoca, Casa Cărții de Știință, 2003, p. 181.

³ *Ibidem*.

changing the instruments used and also the title into *O, mein Bruder* [Oh, My Brother].

The first characteristic, as mentioned earlier, is the composer's concern for avoiding repetition in expression and the variation of an already used musical material. This concern is strikingly illustrated by the cantata, where, at each occurrence of the motto *O, mein Bruder* (movements 1, 5 and 9) – a motto that lends a cyclical and spherical quality to the piece –, the discourse is significantly varied precisely in order to avoid repetition in expression. Another characteristic is the construction based on a developmental discourse, while a third one is the frequent construction of the discourse based on an economy of means and a musical material consisting of only a few notes. In the cantata, this is illustrated by the 1st, 5th and 9th movements, which are based on only three notes: E flat – E natural – F, or by the 2nd and 7th movements (with the latter including the use of the pentatonic scale), consisting of only the soloist and the clarinet, or, respectively, the soloist and the percussion, resulting in a musical discourse which is based on an obvious economy of means.

The chamber cantata *Dați-mi lampa lui Aladin* was written for mezzo-soprano, wind quintet and percussion, on lyrics by Emil and Dan Botta, Georg Trakl, Rainer Maria Rilke and Ady Endre. As a motto of the cycle, reiterated at the beginning of each movement, the exclamation *O, mein Bruder* reveals the grievance pervading the staves of the score and eternally felt and lived by the composer after the tragic loss of her beloved brother in a snow avalanche at Bâlea¹. Thus, the title chosen by the composer alludes to the oriental tale in which Aladdin had a magic lamp which, when rubbed, would release a genie that would grant all his wishes. In the context of this work, the symbolic metaphor of the title illustrates the composer's desperate desire to bring her brother back to life, although she is aware that this will be possible only by magic. Therefore, of the nine movements of the cantata² we will focus more on the third and most suggestive one, *Magicianul* [The Magician], set to verses by Georg Trakl and Rainer Maria Rilke. In what follows, however, we will take a diachronic approach to the work, starting from the first movement, *O, mein Bruder*, acting like a motto reiterated three times in the course of the cantata and therefore lending it a cyclical quality.

The musical material of this movement is reduced to three sounds: E flat, E natural and F, displayed as such in vertical alignment, but also melodically in a few moments of oscillation. The fact that the sound material is so reduced results from the exploitation of a compositional technique, namely the pedal point, where

¹ Ștefan Angi, *Site de in. Scrieri despre muzică* [Linen Sieves. Writings About Music], Cluj-Napoca, MediaMusica, 2013, p. 84.

² *O, mein Bruder* [Oh, My Brother], *Descindere* [Descent], *Magicianul* [The Magician], *Oberon, O, mein Bruder* [Oh, My Brother], *Lethe, Mistuire* [Devastation], *Liniste* [Silence], *O, mein Bruder* [Oh, My Brother].

each instrument sustains a pedal: the bassoon – E flat oscillating to E natural, the horn – E natural oscillating to F, and the clarinet – F oscillating to E flat.

The image shows a musical score for Example 1 (mm. 11-15). It features a vocal line and four instrumental parts: Clarinet in Bb, Cor Anglais, Bassoon, and Horn. The vocal line is in German: "O mein Bruder Unter Dornenbogen klimmen wir blinde Zeiger gen Mitternacht." The instrumental parts are marked with "sempre f" and "sempre". Red boxes highlight specific rhythmic patterns in the instrumental parts, particularly in the Clarinet, Cor Anglais, Bassoon, and Horn parts.

Example 1 (mm. 11-15)

Variety in this constant discourse occurs in the rhythmic layer, through the diversity of formulas and the irregularity of their appearance. Of great importance here are the rests, which are extremely frequent and placed so as to suggest the phrasing and breathing in speech, while the rhythmic structure, used to fit the word stresses, is built so that each syllable corresponds to a single sound. This results in a dry sonority, a rhythmic discourse lacking in musicality, in which the soloist sings only whispered sounds, in the *Sprechstimme* style, on verses by Georg Trakl:

O, mein Bruder,
Unter Dornenbogen klimmen wir
blinde Zeiger gen Mitternacht.

Oh, my brother,
Under an arch of thorns we climb
blind pointers toward midnight.

In Dora Cojocaru's music, the grief illustrated by the lyrics is suggested through the musical material used – E flat, E natural, F – which creates a dissonant music, suggesting the feeling of grief. Moreover, the rhythmic pattern and the relatively short note-values could be suggestive of the text, more exactly of the word *Dornen* (thorns), as the sonority created alludes to an image that illustrates the sharpness of the thorns. Also noteworthy is the lack of synchronization among instruments, except for the final moment of the word *Mitternacht* (midnight), when all the instruments are in sync with the soloist.

The 2nd movement, *Descendere*, also starts from an essential sound material, this time consisting of four notes – E, F sharp, B and C – which, however, will be developed into a scale; although other sounds will also be added, at the end of the movement the material will return to the essence consisting of the four above-mentioned sounds, forming, in fact, the main configuration that will be reiterated throughout the entire movement in multiple forms and combinations.

In terms of expression, of interest here is the beginning. The soloist's discourse is anticipated by the instruments in the first three measures and begins with an echo of mourning and sighing, rendered by a discontinued discourse, which may also suggest uncertainty or possible fear, illustrated musically and textually by repeating the beginning of the main musical motif and adding several sounds with each repetition, until the complete form of the musical motif and text is achieved. The effect is one of enthusiasm, of attempted exaltation, translated into music by reaching the note B1, then C2 and finally E2 (Ex. 2).

Example 2 (mm. 7-14)

As for the text, it is for the first time that it makes reference to Aladdin's oriental tale and therefore to the title of the cantata: *Dați-mi lampa lui Aladin / Vreau să văd lucruri neobișnuite* [Give me Aladdin's lamp / I want to see amazing things].

Of interest here is the fact that throughout the entire movement, the beginnings of phrases and verses are built upwards, except for a single fragment, which occurs in measure 24. This fragment brings a discourse of an entirely different character, as requested by the composer's indication *Poco agitato*, but also implied by the text. Thus, while Emil Botta's text says "*Vraciule, dă-mi grabnic licoarea care aleargă ca un mesager nebun prin vinele vieții*" [Shaman, give me quickly the liquor that runs like a crazy messenger through the veins of life], we find a *staccato* writing style and short note values suggesting, naturally, the alert motion.

With measure 60 a final segment begins in which the text reiterates the words *Dați-mi lampa lui Aladin* [Give me Aladdin's lamp], which will eventually fade away just as the music gradually dissipates into a *piano* nuance, followed by the *a niente* indication at the end. This dissolution of the music is achieved by gradually removing one sound at a time from the four essential ones, so that the last measures consist only of an oscillation between E and F sharp.

In the 3rd movement, *Magicianul*, the composer's choice of lyrics is inspired by the fact that Trakl and Rilke's texts allude to the theme of death, one of the frequent themes of late Expressionism,¹ having therefore a tragic note, in line with the composer's musical intentions.

¹ Ștefan Anghel, *Site de in. Scrieri despre muzică* [Linen Sieves. Writings About Music], Cluj-Napoca, MediaMusica, 2013, p. 85.

The movement begins with a musical suggestion alluding to the theme of death and, implicitly, to the category of the tragic. It is a short introduction involving the signalling sound of a *tulnic* [a type of alpenhorn used by mountain dwellers and shepherds in Romania and Moldova – translator’s note]. An archaic instrument, the history of the *tulnic* goes back to the time of the Dacians when, in each village, the person in charge of signalling certain events would climb to the top of a hill and send the correspondent signal, known and recognized by everyone. There were dozens of such signals. Thus, in the beginning of this movement, the music announces the death of a person. Also noteworthy is the musical figure that ends the announcement, i.e. a figure with repeated sound and a short chromatic inflection, specific to folk music and found especially in the ends of phrases of the *doinas* [musical laments found in the Romanian folk music and surrounding regions – translator’s note]:



Example 3 (m. 1)

Musically speaking, Dora Cojocaru creates a dialogue between the magician, represented by the clarinet, and the grieving protagonist, whose role is played by the mezzo-soprano. Owing to its tragic character, it is not at all surprising that throughout the dialogue there is a predominance of the rhetorical figure *suspiratio*, as a musical expression of the sigh, achieved through frequent rests and interruptions which, in this case, consist of multiple commas, dotted rhythm and syncopation.

Two other rhetorical figures, perhaps even more striking and closely related to each other in the context of this movement, are *descensio* and *saltus duriusculus*. Although there are obviously also ascending articulations or leaps, the ends of the musical phrases or articulations will almost always contain a *descensio*, defined as a descending musical passage or leap, expressing negative images or affects. In turn, *saltus duriusculus* consists mainly of ascending and descending leaps of a major or minor seventh.

While presenting the sound events in the order of their succession, we will now refer to a vocal technique often used throughout the movement, i.e. the *Sprechstimme*. This technique was widely used by Expressionists and in this case expresses the protagonist’s repressed, stifled screams:

Example 4 (mm. 11-12)

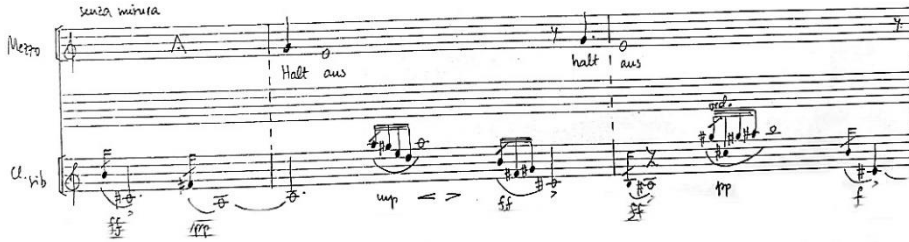
The preparation of the culminating moment takes place in the middle of the movement and can be interpreted as a monologue of the magician who begins casting his spell in an attempt to fulfil the protagonist's desire, a moment musically suggested by a solo clarinet playing a long figurative passage of short durations. Visually, even the musical design of this fragment, due to the increased irregularity and to the alternating ascending and descending lines, alludes to the movement of a magician's wand. The end of this section brings along another rhetorical figure: *exclamatio*.

Example 5 (mm. 25-35)

This is captured in an atmosphere of suspense and a state of despair, created by a long note in the upper register, located at the upper limit of the clarinet range. This moment also represents the climax of the movement, comprising the highest sound of the entire movement, reached only at this, perhaps, crucial and decisive moment for the success of the magic spell.

Then comes a moment of insistence and supplication of the protagonist to the magician, begging him to resist in the fight against death. At this moment, the

suspense persists due to the poetic exclamation *O, Magier halt aus, halt aus, halt aus!* (O, Magician, persist, persist, persist!). An analysis of this crucial moment reveals the presence of the rhetorical figure *epanalepsis*, consisting in the successive repetition of the expression *halt aus* [resist]:



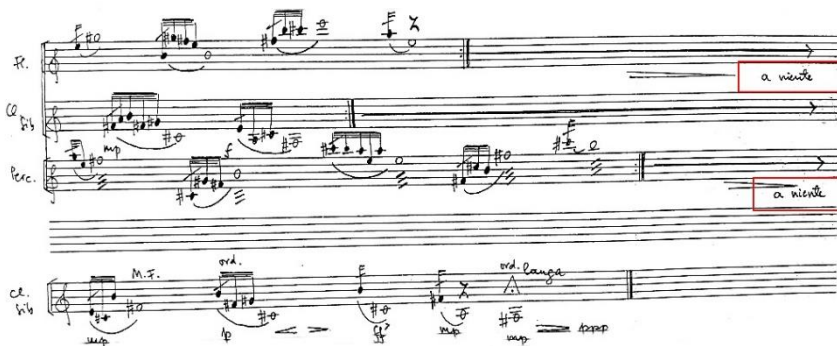
Example 6 (mm. 36-39)

This repetition suggests the insistence and also the hope in the success of the magic, which, however, will not work:

*Unstete Waage des Lebens, immer
schwankend, immer schankend
Drüben die ruhige Waage des Todes
Hier ist Magie.*

*Unsteady scale of life, always
fluctuating, always fluctuating.
Over there, the quiet scale of death.
Here is magic.*

The end of this movement is in turn extremely suggestive, alluding to the basic characteristic of the tragic – the triumph of death over life. It is for the first time in this movement that we notice the appearance of the flute and percussion, and so the dialogue comes to an end and in a few moments everything disappears into nothingness; the moment is guided by the composer's indication *a niente*, with only a few echoes of the clarinet being left, whose trembling sound fades away (in *frullato*), like a last breath:



Example 7 (final coda)

In terms of the text-music relationship, extremely significant moments also occur in the following movements, in which the music creates sound images that

are suggestive of the message of the text. In the 4th movement, *Oberon*, we find again the realm of death, where the dialogue with Oberon, brother from hell, symbolizes the call to dying. Fear and terror are feelings whose metaphors pervade both the soloist's voice and the instrumental accompaniment, while the oscillation between vocal and instrumental is dominated by the closeness of the instrumental intonations to the vocal style. Thus, the words in the lines reflecting these feelings, like gasps voiced by the sister in search of her brother, are taken over by the instruments.

Utterly amazing are the vocal and instrumental imitations of the *tim, tim, tim* onomatopoeias, of the poetic call to dying. These onomatopoeia, along with the repetitions of consonants performed by the voice, oboe, clarinet and bassoon and combined with other contrasting ones by the flute and horn are meant to illustrate the female character who behaves as if she has lost her normal judgment.¹

Of relevance for the text-music relationship is measure 70, where by the deconstruction of the word *arde* [burns] the letters seem to melt into a flame, while the instruments create the sound image of a burning flame through long, successive trills:

Example 8 (mm. 67-74)

After the 5th movement, *O, mein Bruder*, which reinforces the cyclical character of the work and reminds of the sonority of the beginning, and which is also shorter, with its discourse being resumed only from measure 11 of the first movement, the composer brings a musical material that is very much different

¹ Ștefan Angi, *op. cit.*, p. 85.

from the sonorities of the other movements. Thus, the 6th movement, *Lethe*¹, is based on a strictly instrumental discourse, except for the first four measures dedicated exclusively to the soloist who exclaims the lines from Emil Botta's poem: "Torna, torna, fratre / Către mine-ntoarce fața ta strălucite!" [Torna, torna, fratre / Turn your shining face toward me!]. The verses are intoned in a subtle *descensio*, anticipating the instrumental discourse built on a large *descensio* that brings out the *lamento* character. This rhetorical figure (*descensio*) underlies the entire movement, serving as an actual compositional tool in this case.

This movement is opened by the oboe, in a clearly visible descending scale placed on a lower plane, counterbalanced by short melodic insertions in the higher one, which complete the discourse. We should note the construction of the descending scale, consisting mostly of two tetrachords with a common tone, of which the first one is diatonic, composed only of tones, and the second one chromatic:



Example 9 (mm. 6-10)

The fragmentation of the musical material requires a clear phrasing once in every five measures, i.e. at the end of each *descensio*, when the other instruments gradually join in, resuming the descending scale from different tones. Thus, with the conclusion of the solo oboe line, the bassoon intervenes to jointly create a *descensio* whose essentialized structure consists of parallel fifths. The fragmentation is also demanded by the composer's indications in the score, in the form of commas:



Example 10 (mm. 11-15)

¹ In Greek mythology – one of the five rivers of Hell. The souls of the dead, drinking the waters of the Lethe River, would forget at once about the past, pains and joys of their earthly existence; the goddess of oblivion.

Once the horn joins in, the music becomes increasingly dissonant. Only a tone away from the oboe, it forms a chain of descending seconds whose dissonant sonority is suggestive of the grieving and tragic atmosphere.

In the following segment written for oboe and clarinet we find the process of diminution on the clarinet, which leads to two descending scales played during the course of a single scale on the oboe, as shown in the example below:

The image shows a musical score for Oboe (Ob.) and Clarinet in B-flat (Cl. Bb). The Oboe part is written in treble clef and the Clarinet part is in bass clef. Both parts feature a descending scale. Red circles are drawn around specific notes and intervals in both parts, highlighting the dissonant sonority mentioned in the text. The Oboe part starts with a 'non legato' marking. The Clarinet part has a '5' marking under the first few notes, indicating a fifth interval.

Example 11 (mm. 21-25)

In measure 47 it is for the first time that the entire string quintet appears, creating a homophonic texture in which the instruments play descending scales, vertically forming, most often, minor chords with diminished sevenths in third inversion (second chord), or fourth chords in the scordatura style.

The image shows a musical score for a string quintet, consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). All instruments are playing descending scales in a homophonic texture. The score is written in treble clef for the Violins and Viola, and bass clef for the Cello and Double Bass. The dynamics are marked as 'ff' (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 12 (mm. 47-52)

It is, in fact, the only segment in which actual chord structures occur, the cantata being instead based on a linear discourse. We note the bassoon part written in treble clef, the placement of three other instruments in the higher octave, as well as the *fortissimo* dynamics indicated by the composer. All these result in a strident sonority in the upper register, which together with the dissonances and chromaticisms in *descensio* suggest again the feeling of grief and despair.

Example 13 (mm. 53-59)

The 7th movement, *Mistuire* [Devastation], set to verses by Ady Endre, brings a short and entirely different material from the music heard so far. The music takes on a ritualistic character, with exotic resonances evoked by the use of the pentatonic scale in a constant rhythmic pattern. This movement is therefore written exclusively for mezzo-soprano and percussion instruments – *tom-tom* and *bongos*.

The message of this short movement says:

<i>Hajh, élet, élet,</i>	<i>Wow, life, life,</i>
<i>Nekem kívántak csunya véget.</i>	<i>They wanted me to have an ugly end.</i>

Contrary to the suggestion contained in these lines that allude to the historical context in which the work was written and to the loss of the composer's beloved brother, the music is more serene and not as suggestive of the text as in the previous movements. This is due to the composer's intention to create diversity by integrating a new sound material, based on the following pentatonic scale:

Example 14 (mm. 5-8)

Although this section brings diversity to the cantata, a repetitive material still exists at movement level, which is, in fact, a common technique used in pentatonic scales. In this movement, as we have also seen in other cases

(*O, mein Bruder, Descindere*), the composer builds the discourse starting from only a few resources, which in this case are the pentatonic scale and the rhythmic pattern.

The beginning of the 8th movement, *Liniște* [Silence], acts as a recollection of the 2nd and 6th movements. We witness a moment of cyclicity in which the text carries the message of terrible grief rendered by Dan Botta's poem – "Un buciun sună departe" [A *Bucium* Resounds from Afar], a title already alluded to by the suggestive trumpet call in the beginning of the 3rd movement.

It is interesting how the protagonist's helplessness in the face of the horror of losing her brother is expressed in music. We are referring here to the use of the *Sprechstimme* technique on the lines suggesting this helplessness: "Aș striga, m-aș ridica, dar nu pot, nu pot!" [I would cry, I would get up, but I cannot, I cannot!]



Example 15

The musical discourse is, in turn, as if "cut off" from the 2nd movement, starting from the four essential sounds mentioned previously. Particularly interesting is the way the music follows the text, so that when the lines express the desire to fight, the melody moves in an upwards direction, as on the verses "aș vrea să mă deștept" [I would like to wake up], while helplessness is illustrated by a downwards direction, such as on the text "se-neacă-n piept" [gets chocked in my chest]:



Example 16

Another similarity with the 2nd movement is the technique used at the end of the movement, where the text reiterated a few words which eventually faded away, just as the music dissipated gradually into a *piano* nuance followed by the indication *a niente*, at the end. This dissolution of the music is achieved here in like manner, i.e. through the gradual removal of notes, so that in the last measures we find only a few sounds whispered in *Sprechstimme* style. In the case of this movement, the difference lies in the fact that the indication *a niente* is replaced by the indication *attacca* followed by *Brutale & stridente*. A sound explosion then reiterates the end of the 6th movement, where the wind quintet was suggesting the feelings of despair, playing *fortissimo* in the upper register. The effect is unexpected and extremely powerful due to the diminution of the previous discourse, but this is the effect intended by the composer.

mp

Da-tini lam-pa, ca-tit de-cum-pli-ta. A-la-din, cum-pli-ta, cum-pli-ta, cum-pli-ta.

attaca

Bridale & stridente

Fl.

Ob.

Cl. b

Cor. Fa

Tg.

ff

Example 17

It is worth mentioning that there is a major difference from the 2nd movement, in that if that movement had a metrical structure and frequent changes of measure, here the meter is absent, as in the 3rd movement. Thus, this movement brings back elements from three other movements: the sound material of the 2nd movement, the lack of meter reminding of the 3rd movement and the end taken from the 6th movement.

The chamber cantata concludes with the outpouring of grief from the beginning, *O, mein Bruder*, which is also encountered in the middle of the work, in the 5th movement. However, the final movement contains some added verses, while the musical discourse is significantly varied and modified.

If in the 1st movement, the soloist was singing together with the instruments, in this last movement we find a responsorial section in which the soloist whispers the lyrics simultaneously with a few percussion beats, then the wind players provide an instrumental commentary in the form of an interplay between voice and instruments, a process encountered in several moments of the cantata (*Oberon*).

Example 18 (mm. 12-17)

The end of the cantata is highly suggestive and is based on the same compositional technique of “dissolution” of the musical discourse. In this case, the wind instruments withdraw and only the mezzo-soprano and the percussion remain to conclude the discourse, with the soloist repeating the exclamation *O, mein Bruder* along with the last words of the verse and with all ending in increasingly softer dynamics, fading into the whisper that can no longer be heard:

Example 19 (mm. 30-37)

This cantata is therefore a special work, in which the poetic musicality is rendered by the constant transgressions between vocality and instrumentality (especially in the 3rd movement, *Magicianul*) and which amazes by its suggestive power and by the presence of the rhetorical figures resorted to by the composer to this effect. All these, along with the historical context in which the work appeared and with the symbol attributed to the title, contribute to the placement of the work within the aesthetic category of the tragic.

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