

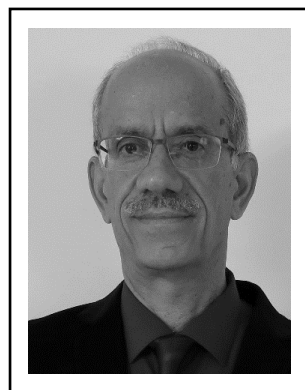
**BELATED REVIEWS: ELEMENTS OF MUSICAL
STYLISTICS (THE 20TH CENTURY)
BY CORNEL ȚĂRANU***

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ABSTRACT

The volume of musical stylistics we present, a rare presence in the Romanian musicology of the second half of the twentieth century, is worth revisiting with a critical eye these days, when paradigms are changing and new perspectives arise on passed ages standing the test of time. We are now certain that the researchers' opinions have become more clear, the volume's author included, while, essentially, the information, the comments, the examples, the correlations, the openness towards other areas, the analytical methods, the power of

* Translated from Romanian by Roxana Huza.

persuasion, the open character of the debates, they are all completely contemporary with the present mentality, as well as with our demands and expectations. Moreover, the volume is actually visionary, anticipating the restoration of Enescu's *Strigoi* (*The Living Dead*), on Eminescu's lyrics, among the truly valuable musical works, and therefore reconfirming Maestro Cornel Țăranu as one of the main important exegetes of Enescu.

Keywords: Cornel Țăranu, musical stylistics, Debussy, Stravinsky, Schönberg, Berg, Enescu

1. Prolegomena

The ideas which made us turn our attention towards a volume written four decades ago can be presented on several levels:

a) The great contemporary composers are, because of their education, true musicologists and refined analysts of the 20th and 21st Century musical works; the change of analytical paradigms as well as the new investigation methods have led to the need for complex methodologies, free from the old terminologies hampered by arbitrary meanings, sometimes impossible to translate in other languages, as well as from the predominant taxonomic targets. Therefore, the closeness to a deep understanding of the phenomenon is facilitated by those researches rebuilding backwards the road of creation.

b) Maestro Cornel Țăranu is a distinguished personality of Romanian cultural life, whose activity covers multiple areas, making it difficult for us to comprise, in just a few lines, the vastness of his professional and artistic profile. We note succinctly his professional formation (composition with Sigismund Toduță, Nadia Boulanger and Olivier Messiaen, musical analyses with György Ligeti, orchestra conducting with Bruno Maderna, piano with Eliza Ciolan), his creative activity covering all musical genres being performed and edited all over the world, his musicology writings on contemporary works, his position as an exegete of Enescu's works, his accomplishments as a conductor of the *Ars Nova* ensemble, which he also promoted, the prizes from the Composers' Union, where he is also a Vice-president, the prizes from the Romanian Academic Society, the *Koussewitzky* Foundation award, the decorations ("*Chevalier de l'Ordre des Arts et des Lettres*" and the "*Cultural Merit*" as a Great Officer), as well as being a member of the Romanian Academic Society. We add to this impressive list the fact that he is a professor of composition and stylistics. In the memory of his disciples, ourselves among them in his "musical stylistics" classes, the Maestro remained as an erudite, a nonconformist, a person untouched by the hypocrisy of those grey times (though sometimes more productive than today), funny, playful at times, but extremely demanding of himself and those around him.

c) Musical stylistics is a syntagm often used by musicians, allowing for multiple meanings, corresponding to the various implicit levels of generality. From an analytical perspective, as we are told by Adrian Pop, one of the Maestro's

disciples, the concept is bigger than the dilemma of the employment area (culture, epoch, group, creator or work) becoming the “the specific use of a language”. And the volume which triggered the present thoughts and comments excels by the efficiency of its approach.

d) The timeliness of the bibliography used in research is usually mistaken for the date the studies are published; in musicology, titles can be divided into four categories, the result of the Cartesian axes: good and old, good and recent, not so good and old, not so good and recent. The prejudice connected to the novelty of information, stemming from the sciences constantly replacing their values and truths, does not seem to function in art and aesthetics, where values do not exclude one another but co-exist on a diachronic level. The young reader, subliminally conditioned by marketing techniques, runs the risk of missing content, at first glance, being more attracted to the presentation, especially when the abundance of titles is on the verge of inflation. Those used to the ascetic character of older books also know the cause, due to the technological possibilities of the time, without the benefits of the IT area.

e) There is only one more enigma left unsolved: why the present volume is called “vol. I” (aspect removed from the title of the present presentation)? We will answer this question at the end of our proceedings.

2. The volume of musical stylistics

Published by the “Gheorghe Dima” Music Conservatory in 1981 as a lithograph and considered “a course for the Composition and Musicology majors”, the volume narrows down its objectives right from the title, *Elements of musical stylistics*, a rather punctual than exhaustive approach of the investigated aspects.

The preface (called “Foreword”, another forgotten syntagm) is signed by Sigismund Toduță, who brilliantly notes down the hallmark events of the first half of the 20th Century, starting from the first performance of *Pelléas et Mélisande* by Debussy (1902), continuing with famous works by Richard Strauss, Schönberg, Bartók, Stravinsky, Berg, only to close with two first performances, that of Enescu’s lyrical drama *Oedip* (1936) and that of Hindemith’s *Mathis der Mahler* (1938).

Toduță’s laudative words also mention the author of the volume, whom he considers “a thorough connoisseur of the novel technical developments and stylistic directions”, a “diamond polisher” who “chooses without taking, *cum grano salis*, from the vast artistic product and shares it with his students”[...].“We find highlighted “the clear vision of the essential [...] indicating [...] the aesthetic significance of the musical phenomenon”. For him, the Maestro of the Maestro, Cornel Țăranu’s analytical studies gain, through their “eloquent literary

projection” and their “high academic standards”, all the “superior attributes of a cultural act”.

The stylistic journey debuts with an ample Introduction, where the author develops a theory on the title (“a work, an author, an interpreter, a type of writing, a form, a genre, an age”), enriching its meanings with normative connotations which say that, in the past, abandoning the rules was “anarchy” and “the pluralism of individual styles, as well as the quest for a new style, were reprehensible”.

We notice here the author’s personal style in presenting information. Although there are no footnotes, compulsory nowadays (but very difficult to add when writing on the typewriter), the author’s own opinions are often confronted with the ones of other important authors, mentioned as in an oral discourse and only sometimes with exact references or quotes. Cornel Țăranu notes: “the bibliography is suggested in the text and it can be continued by the study of the huge complementary material on Impressionism or Expressionism in the other arts.” And the “musical examples are conceived as a musical incentive for individual analyses, as a guide for analyses to be applied later to analogue phenomena [...] and not as an exhaustive rendering of the discussed phenomena”. And here we are, returning to the impeccable and pragmatic erudite figure.

Dictionary definitions, together with definitions of literary or linguistic specialists, as well as etymological explanations, are also present. Terms and syntagms such as “style element” or “stylistic area” are explained for the clarification of the concepts, but the definition of Paul Valéry seems to be preferred: style is “*a deviation from the norm*”. The demonstration of that principle takes us through the works of Mozart, Enescu, Debussy and Webern, leading to the first conclusion: “a compared musical stylistics needs to be conceived” and “it would deal with the systematic study of the opposition of styles considered as a generating principle of musical language and its revolution.” As an observation, we believe that only a statistical approach, already possible in the context of the emerging information technology, would be able to solve such a task. The author himself admits: „... such a process would encounter considerable difficulties and it would only be the necessary prelude to a critical analysis”.

The introduction presents itself as a “synthetic course”, bringing forth terms such as “Impressionism” and the convergence of the poetic and plastic languages with the musical one in creating the sources of inspiration of the composers of the time. The method of analysis is also presented with the asertion: “the components of a musical style come from characteristic traits of form, elements of language such as harmony, melody, orchestration and aesthetic elements”. A few elements characteristic for Debussy’s style are invoked: the open form, fragmented, anti-lyrical melody, autonomy of harmony, ambiguity, suspended tonal poles, object-chords, defective scales, pentatony as well as the

influence of the Orient, pure timbres (associated to the pure colours in Impressionist paintings), the fragmentation of timbres, silence as part of the construction, the pedal play in the piano pieces. In a permanent deconstruction of affirmations, this enumeration of Debussy's stylistic elements cannot be understood a priori, as "only direct contact with the music can offer the key to its understanding".

We also find very interesting the revealing of the semantic metamorphoses suffered by the term "Expressionism", imagined initially as a delimitation from the program music, but contradicted by some of Schönberg, Hindemith or Bartók's works or tendencies. On the other hand, composers "specialising in program music" such as Richard Strauss, acknowledge the expressionist language in his works *Salome* and *Elektra*. The idea of a comparative analysis leads the author to the differentiated way Hindemith and Bartók are attracted to the neoclassical tendencies. And because "a present expression of the term *expressionist* would be difficult", although visible in the scores of Xenakis (*Nuits*) or Penderecki (*Tren Ofiarom Hiroszimy*), the support in defining the term comes from literature (Dan Grigorescu, *Istoria unei generații pierdute – expresionismul* "History of a Lost Generation – Expressionism"), where the concept is defined as "a state of mind", completely in accordance with the atmosphere in Munch's painting *The Scream*. And the conclusion is: "it is not the stylistic area that is easier to define, but the presence of a certain characteristic psychological element".

In the end, the Introduction presents the concept laying at the basis of the course and of the systematization of the studies, displaying, for each one of them, well defined procedures and aims in order to guide the educated reader. With the declared purpose of "developing the taste for individual investigation", the studies presented (modestly called "course chapters") are conceived like "communicating vessels which condition each other and light up sometimes differently than the possible liaison".

3. The studies

The first endeavour "proposes a method of parallel analysis", apparently "arbitrary", between the two masterpieces mentioned in the title: *Pelléas* in the shadow of *Parsifal*? The unseen relation between the two works – conceived two decades apart – and between their creators is presented with refinement by hallmarking certain details which deter the reader from the stereotypical images so (too) widely used. The involvement of Berg and Stravinsky in this stylistic dialogue is also interesting and suggestive at the same time.

We find out about Debussy that he was an expert in Wagner's creation and although he had "harsh words for a number of his methods", he considered some

of his works as true masterpieces (for ex. *Tristan* and *Parsifal*). “Sarcasm” was meant for the libretto and the old-fashioned procedures, as it is mentioned in the quote by Debussy referring to the *Tetralogy*: “Amidst minutes of boredom, where one truly does not know what to believe: is it because of the music? Is it because of the drama? But then, all of a sudden, unforgettably beautiful things arise, supressing all criticism whatsoever”. The sharp tongue of the analyst also considers plausible “[Debussy’s] fear of not falling in the shadow of a great and overwhelming example”...

Far from reproducing the richness of the study, we attempted to succinctly synthesizze the stylistic parallel between the two opuses:

	<i>Parsifal</i>	<i>Pelléas</i>
Essence	“a crepuscular act of adoration, or sublimation due to ideal dramatic conditions?”	“a drama of fear and cruelty, not just a sweet romance suspended in time”
Musical time and the continuity of musical discourse; theatrical aspects	The present implies the past, while the past conditions the present; long archese in time; essentialization, extreme unity of conception	The action and reflection are extremely tightly woven together; no musical ensemble in order to compress the musical discourse
Leitmotifs	They are not mere “traffic signs”; Poetical, dramatic, structural role; Imply dramatic progression; The work on the motif presents “variational flexibility”	An almost ‘neglijent’ use of the procedure
Orchestration	“unique and unforeseen orchestral sonorities” (Debussy); Imaginary continuum of timbre	Resemblances with <i>Parsifal</i> are almost textual
Style	“Wagnerian chords only become entirely comprehensible when starting from the most advanced contemporary musical pieces which broke the wagnerian transition” (Adorno)	Latent elements of expressionism; Sources from Wagner, although it was used as an aggressive anti-Wagner manifesto; Unity and clearness of sound; “anti-lyrical melody” (Debussy)

Reviews	[„What is represented in <i>Parsifal</i> is not a straightforward fight to the finish between God and Evil, diatonic and chromatic, consonant and dissonant, but the challenging and undermining of good and alike – the demonstration that each is relative”] ¹	it opened in France “the era of modern opera”; nevertheless, concerned to break by any means with the inherent traditions of lyrical theatre, Debussy willingly spared <i>Pelléas</i> of posterity” (J. Bourgeois); “expressive [merits] (every word is being observed)”
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We hope we have managed to preserve the open spirit of the author even if we chose to insert in the table a quote which does not belong to the analyzed volume.

A second study is also dedicated to Debussy’s creative mind. Entitled *Debussy and duplication*, we identify another analytical reference, a structural one of Nicolas Ruwet², one of the founding contributors of generative grammar. Following in the footsteps of his analysis, we rich André Schaeffner’s concept, a French anthropologist and ethnomusicologist who states that this element of style, that is, the duplication of each motif, is “a way of freeing oneself from unwanted development”. However, Cornel Țăranu comments that the procedure does not entirely correspond to the French author’s definition as, in accordance with Ruwet’s analysis, the procedure is not merely “systematic doubling of every melodic phrase”, but fitting in the wider context of “multiple forms of repetition, on different levels, constantly overlapping throughout the work”.

Several works by Debussy were analyzed according to these concepts in order to establish a typology of the procedure. For instance, the author identifies duplications of a short motif (*Prélude à l’après-midi d’un faune, Nuages*) as well as to an already articulated phrase (*Reflets dans l’eau*).

Other stylistical observations:

- “duplication produces subtle variational elements “presented” on an identical background”;
- “one of the possible functions [...] could be the melting in a homogenous structure of certain materials, otherwise apparently heterogenous from the point of view of modes, timbres and rhythms” (*Pelléas*);
- duplication could be considered “a structural transformation of imitation, of repetition, corresponding to the transition from a horizontal to a vertical style”;

¹ Arnold Whittall, *Musical Style*, in ‘The Wagner Compendium’, Edited by Barry Millington, Thames & Hudson Ltd, London, 1992, p. 260.

² *Note sur les duplications dans l’œuvre de Claude Debussy (Notes on Duplications in the Works of Claude Debussy)*, ‘Revue belge de Musicologie’ (Belgian Musicology Journal), 16 (1962), pp.57-70.

- the alternation leads to “veritable dialectics of repetition and non-repetition”;

To sum up, based on the detailed analyses, the author formulates the final conclusions: “...in Debussy’s works duplication is not a mechanical procedure, a cliché or a compositional type, for which even Boulez criticized him”, but “the key to the correct stylistical understanding of the French composer’s music”.

Another outstanding analytical approach can be found in the chapter entitled Modal thinking in the *Preludes* by Debussy. A synthetical presentation of the details cannot be, however, brief, due to the abundance of details. The author reveals “the influences, sources and confluences” as follows: the appreciation for the French harpsichord players, the deep knowledge of Gregorian chants, the influence of Mussorgsky and the Russian composers, some intonations from cabaret and jazz for the representation of irony in music, as well as Liszt’s pianistic style and Eric Satie’s “biting” intonations. Several “beneficiaries” of Debussy’s stylistic tendencies are mentioned along the analyses: Stravinsky, Bartók, Kodály, Messiaen and even Enescu (the author mentions “influences from Debussy in Enescu’s works”). The pragmatic character of the Preludes, aphoristically presented in the end of each work, is diverse, comprising legends, acts, or characters from the phantastic literature etc. They are all marked by suggestive expressive means, such as: complex harmonic language, pentatony or pre-pentatony, hexaphony, polymodalism, the typology of final cadences, avoidance of the functional character as well as the use of secondary degrees, chords and mixtures by fourths, insertion or the ostinato technique. The correlation between modal-chromatic colouring procedures and pointillist paintings is also extremely suggestive. The author investigates the form of the Preludes, which appear to have a free form, but are structured in tristrophic typologies, avoiding square constructions, with rhythmic and melodic variations, elements of motifs, dynamic reprises, where “the main themes often appear at the end of the reprise just like in Bach’s works”. This is why Debussy was called “a poet of the musical vagueness”, whose music “becomes pictural” “just like poetry becomes musical with Verlaine and Rimbaud”. The analysis thus offers more than the title promises.

The three studies on the works of Debussy are followed by one on Stravinsky’s *Oedipus Rex*. After having established, *a priori*, a few stylistic coordinates, such as “the concept of art through craftsmanship” and the “universal veracity”, the author notices that “it is impossible to classify Stravinsky in any of the great directions of the time”. In detail however, he states his position as “declared anti-romantic”, the starting point as “a remarkable follower of Rimsky-Korsakov”, the peculiarities of the “Russian period” as well as those of the “Neo-baroque or Neo-classical” ones, the attraction towards the grotesque and the bitter humor. The literary sources are various: “old ritual folklore, Russian fairytales,

Andersen's fairytales, Japanese poems, Biblical legends, the texts of the English poets of the 16th century, modern poetry". They all lead us to a first conclusion: the Russian composer "has created one of the greatest syntheses of universal musical culture". From an aesthetic perspective, Stravinsky's famous statement – "music does not express anything" – is taken out of context, but faced with these concepts, that the images and emotions of the audiences are independent from the composer's intentions and the source of the compositions is but a "craftsmanship" element (mentioning here: "that certain geometry of the Japanese alphabet, that certain sound of a marble like verse, scanned in a certain way"), Cornel Țăranu doubts on the words: "the composer is being honest when making these statements" while the question remains rhetorical: "hard to say"...

The references to the famous collaborations and friendships of Stravinsky with Picasso ("it is tempting [to see] the parallel" between composer and painter, as the annalist notes) and Jean Cocteau (author of the libretto for *Oedipus Rex*) are also interesting. Nevertheless, Stravinsky was also compared to Schönberg, as mentioned earlier in the text.

We also find worthy of mentioning the details of Stravinsky's stage indications when directing his work, imagined within the opera genre. Nowadays, the great dictionaries such as the *New Grove* have adopted the formula "operatorio" in accordance to the stage performances.

The detailed analysis of the work ends with the presentation of the procedures "under Neo-baroque coordinates": *basso continuo*, rhythmic chords, heterophony, the ostinato, diatonic modalism, the absence of motifs (except for Jocasta and the Messenger), tritrophic typologies (*aria da capo*) or those of the rondo, free or imitating and canonic polyphony (with "fugue like appearances") as well as the modal, diatonic harmony, chromatinized in act II, while at the level of discourse, the author mentions orchestration, "compensating for certain dryness of language", and the chorus, the best constructed character, "impartial witness [...] of a shattering drama".

Arnold Schönberg's *Moses und Aron* provides the opportunity for "reflections at first contact" with this opera conceived as an oratorio, but left unfinished. The plea is held on two levels, on the one hand analyzing the composer's style / on this opera as a case study because it is filled with symbols and its biblical subject allowed for its comparison with the short story *Das Gesetz* ("The Law") by Thomas Mann – while on a secondary level it becomes a motivating exposition on the dodecaphonic technique, appreciated as "hermetic, only to be understood by the musical elite", "a new vision on music", "a domination of form". The quotes from Schönberg confirm the premises: "the individual means of musical expression only have reason to be when they are part of a method as perceptible as the laws of nature".

The opera *Moses und Aron*, with only two acts completed – the third one

remaining just as one page and a few sketches in the libretto – was considered as “non-doable”, but the author of the study presents it as representing “the antinomy of spirit and matter, of word and thought, of belief and doubt, of knowledge and the incomprehensible, of the frailty of life and the absoluteness of infinite existence...” Schönberg’s rhythmic procedures are also analyzed, with a suggestive journey among the definitions of rhythm offered by Matila Ghyka or James Joyce, while the appendix mentions the remarkable timbrality of the concept imagined by the composer, *Klangfarbenmelodie*, allowing for a rhetorical connection like an *anadiplosis*, with the following study.

Klangfarben and *Sprechgesang* is the title given to the study beginning with an incursion in the history of the emancipation of timbre in music, from Berlioz to Schönberg’s *Treaty of Harmony* and his programmatically entitled work *Farben* (no. 3 from op. 16), little understood in its own time. Webern’s answers are also present in the analysis, with *5 pieces for orchestra op. 10*, as well as Berg, with *Wozzeck*, especially scene four in act III, where Pierre Boulez especially appreciated the orchestration.

The second concept, *Sprechgesang*, is explained in the context of the second Viennese School, but we find here the same technique of anticipating the research teams, technique belonging to Enescu’s work to be analyzed in the final chapter.

The last study dedicated to the New Viennese School evokes Alban Berg in the light of two masterpieces. Actually, the text is filled with stylistic references to all of the composer’s works, with focus on *Fünf Orchesterlieder nach Ansichtskarten-Texten von Peter Altenberg* op. 4 (1912), briefly called *Altenberg Lieder*, and the opera *Lulu* (finished in 1935). The investigation of the first opus begins with the rhythmic, “an area where Berg is way ahead of his teacher”. It mentions the ostinato strata, the “funnel-series” and the theme of the final Passacaglia (*Hier ist Friede*), metonymically anticipated even from the first art song. In regards to the opera, according to Adorno and Boulez, we find suggestive comments on the declamation of parody elements, rhythmic declamation, the serial technique, the “obsession of dramatic musical synthesis” and especially on the elements of the writing and the forms to be interpreted from a semiotic point of view: monorhythmicity is the sign of death, the sonata refers to the opposition between characters while the canon signifies their “parallelism” and the variations invoke ambiguity.

The study closing the present volume is entitled Stylistic interferences in *Strigoii* [The Living Dead] by George Enescu, an oratorio on Eminescu’s lyrics, and debuts with a confession on how the author managed to obtain a photocopy of Enescu’s manuscript from the manager of the Enescu Museum at the time, Romeo Drăghici. The first preoccupations with this work resulted in a study published in

the Muzica Journal eight years before the elaboration of the present volume.¹ Pending between the “natural reserve towards occasional works” / as Pascal Bentoiu says – and the intuition of the creative genius, Cornel Țăranu accomplished the arduous work of deciphering and “archeologically” reconstructing the manuscript. The resulting observations can be summarized as follows:

- the entire text of Eminescu’s poem is used and therefore the “dramatic outline of the oratorio [...] coincides with the libretto”;
- the manuscript of the oratorio-poem, written in 1916, allows for an estimation of its duration (aprox. 30 minutes), it has “a vague, quasi-stenographical first writing stage”, in the form of an extract on two staves, with text, rare notations of orchestration or dynamics, as well as a more detailed transcription, permitting the reconstruction without compromises;
- the stylistic elements identified are: archaic atmosphere, polyphonic, fugue like weaving, overlapping on the modal-pentatonic stability stratum (resembling the solutions of Schönberg, Bartók and Stravinsky) and one of rhythmic and chromatic instability (typical for late Romanticism), the use of *Sprechgesang*, leitmotifs and leit-chords reminding us of Scriabin, short ostinatos, wide phrase arches, formulas and “specific” intervals (reversed chromaticism, the leap of a descending minor ninth), floating harmonies, variational phantasy;
- there is the possibility of a parallel Enescu-Berg, with common points, common friends (Zemlinski) and differences: improvisational freedom *versus* rigor of construction;
- from the perspective of the “coefficient of discretion”, we can identify a correspondence between the fugato in the first pages of *Strigoii* [The Living Dead] and the third part of *Octandre* by Varèse, “according to other stylistical parameters, of course”;
- the approximately 60 pages of the manuscript in the transcribed version (voices and piano) would grow, in an orchestral transcription, to more than 200-220 pages (!)

Cornel Țăranu states: the oratorio *Strigoii* [The Living Dead] is “a genius prediction of *Oedipe*”, and “we are bound to save what remains”. There is the hope of an “admirable orchestration” of the reconstructed manuscript, “but who, among us, would be capable of assuming such a tremendous responsibility?”

¹ *Enescu în lumina unei lucrări necunoscute: Strigoii, după Eminescu (Enescu in the light on an unknown work: Strigoii [The Living Dead], after Eminescu)*, in: „Muzica”, Bucharest, no. 1, 1972.

4. *Ultima verba*

The text of the musical stylistics course ends here, closing with that rhetorical question. The thought of fulfilling the intentions continued though, and the reconstructed manuscript was handed to composer Sabin Păutza, who accomplished the orchestration of the oratorio. The work was performed and recorded, in 2017, by the *Rundfunk-Sinfonieorchester Berlin*, with conductor Gabriel Bebeșelea and Romanian soloists (Alin Anca, Rodica Vica, Tiberius Simu, Bogdan Baci), in an exceptional performance. On the CD booklet Cornel Țăranu writes: “After the vocal and piano version in the 1970s and 1980s by the soloists of the *Ars Nova Ensemble* with me at the piano, we now possess an orchestration of the work, completed with great dedication and competence by the composer Sabin Păutza, who is thoroughly familiar with Enescu’s works, having previously orchestrated some of them. *Strigoi* [The Living Dead] is *finally* available”.

Excellence can thus be found in all moments of the succeeding cultural acts: the happy confluence Eminescu – Enescu, the reconstruction and then orchestration of the score, the exceptional interpretation and also, important as well as relevant, the high standards of the volume *Elemente de stilistică muzicală* (*Elements of musical stylistics*).

We are only left to answer the question from the Prolegomena: although the aforementioned second volume could be equalized to the sum of *Ars Nova* performances with the works of Cornel Țăranu or it could be substituted by his teaching endeavours, we consider the best interpretation to be that of the complementarity of theory with practice, stylistical research being naturally followed by the reconstruction and promotion of the works of a genius.