

**REPERTORIAL DESTINIES:  
THE MORNING STAR BY TUDOR JARDA,  
COREOGRAPHIC POEM WITH CHOIR AND NARRATOR**

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Motto

"I have often based my works on folkloric quotations. Here I would mention the opera *The Morning Star*, based on melodies collected by Isidor Rîpă from Baia Mare, a schoolteacher who collected folklore from that region on tape. Together with Ion Husti, we copied many of these melodies, themes from Oaş and Maramureş (there are differences between the music of two regions, so no confusion should be made)." [7, p. 23]

Tudor Jarda

**Ecaterina BANCIU** has been a faculty member of the "Gheorghe Dima" Music Academy in Cluj since 2002, actively involved in musicological research and teaching and herself an alumna of the Academy. She has published various articles, studies and two books (*Aesthetic Archetypes of the Ethos-Affectionate Relationship in the History of Music* – Editura MediaMusica, Cluj-Napoca, 2006; *Musicological Itineraries: Mozart, Puccini, Toduță, Terényi* – Editura MediaMusica, Cluj-Napoca, 2009) and *History of Music (Module of study for University Studies by Distance Learning)* – Ed. MediaMusica, Cluj Napoca, 2009). Her research interests cover topics such as hermeneutics. As an example we have the following study *Hermeneutic Aspects of Cornel Țăranu's Chamber Opera 'Oreste-Oedipe'* (2007). Then, there are the Mozart's Works: *Shakespeare's Spirit in Mozart's Works* (2004); *The Minuet in Mozart's Chamber Works* (2005), *The Clarinet in Mozart's Works* (2006), *The obsession of a theme: „La ci darem la mano” by Mozart* (2010). Then, there are romantic music: *Stylistic perspectives of the Valse: chamber, symphonic and coreographic* (2009), *Behind Manfred – Byron, Schumann and Tchaikovsky* (2010), postromantic music: *Ist dies etwa der Tod? – Vier letzte Lieder by Richard Strauss* (2011) and veristic opera: *The enigma of Puccini – Turandot* (2009); We have then, Romanian contemporary music: *Ovid's effigy in Sigismund Toduță's Third Symphony* (2004); *Toduță antiques* (2007); *Ede Terényi and the four Seasons* (2005), *Ede Terényi: Tribute for Mozart* (2008), *Sigismund Toduță's Choir Works – Cluj premiere* (2008), musical archetypes: *From Viersuri de dor to Ciaccona. Vasile Herman*, co-author: Gabriel Banciu (2009), *Unesco's echos: Rimembranza for orchestra by Cornel Țăranu*, co-author Gabriel Banciu, *Syntactic-semantic aspects in Ethos 1 and Solstice by Adrian Pop* (2012), *Through the Maze of Word Processing* (2013) and *The history of a forgotten Passacaglia: end of the 3rd Symphony, Ovidiu by Sigismund Toduță* (2013).

## SUMMARY

Tudor Jarda is well-known and loved for the particular charm of his choral works; perhaps it would be almost impossible to find a musician educated in Cluj who has not sung his choral pieces. Five years from the maestro's passing we are approaching a special work dedicated to the art of choreography, a suite of Transylvanian songs and dances, where the harmonious stage movement blends with the perfect leading of the voices in symphonic orchestral style with folk touches, creating a ballet performance that invokes the great poet Mihai Eminescu: a maturity work, *Luceafărul de Ziuă (The Morning Star)*, composed in 1965 and based on a ballad from Maramureş. The author of this paper wishes to thank the Romanian Opera House of Cluj-Napoca for the materials (score, concert

programmes and photos from the performances) and to the Music Academy's Recording Studio team for providing the audio and video recordings.

**Keywords:** Tudor Jarda, ballad from Maramureș, The Black Evening Star, "ballet with chorus".

Born in the city of Cluj, composer Tudor Jarda was inspired throughout his career by the folklore for which he had so much respect and admiration. Considering himself the son a peasant, he loved to be called "badea Jarda" ("bade" is a familiar form of addressing a mature or elderly man in Transylvanian villages – translator's note).

The young musician was educated at the "Gh. Dima" Conservatory in Cluj (1941-1948)<sup>1</sup>, and after the war, between 1945 and 1948, he was hired as instrumentalist (trumpet player) at the Romanian Opera House of Cluj. In 1947, while a final-year student in composition at the Conservatory, Tudor Jarda interrupted his studies at the Faculty of Philosophy in order to finish his *1st Symphony*. He worked at the Opera House until the spring of 1949, and in the same year he was appointed teacher at the Cluj Conservatory.

In 1949 he embraced the teaching career, becoming teacher of harmony at the Conservatory, and between 1954 and 1957 he served as secretary of the Cluj branch of the Composers' Union. Two decades later (1975) he was appointed director of the Romanian Opera House, for a period of six years (1981). "In 1952, at the Cluj-Napoca Opera House, I for the first time conducted mostly works of my own: *Dreptul la viață (The Right to Life)*, *Luceafărul de Ziuă (The Morning Star)*, and later, in Timișoara, *Pădurea Vulturilor (The Eagles' Forest)*", said the composer.

During all this time, Tudor Jarda manifested a deep interest in the musical world of the Transylvanian village, gladly conducting village choirs. His choral works resound with the most beautiful folk melodies, arranged in his own personal manner: the song appearing in the first stanza in the original form, in the solo voice and modally harmonized, followed by repetitions treated in an extremely ingenious imitative counterpoint, and ending in a laconic, natural cadence, in the original mode and atmosphere. His choral pieces, drawn from folk or high-culture sources, soon entered the repertoire of prestigious ensembles, among them Cappella Transylvanica, Antifonia, the "Transilvania" Philharmonic Choir, enchanting audiences around the world. Even today, Tudor Jarda's choral works contribute to the musical and technical training of generations of students who study choir conducting.

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<sup>1</sup> Tudor Jarda developed as a musician under the guidance of Mihail Andreescu-Skeletty – composition, Augustin Bena and Lucian Surlașiu – choir conducting, Anton Ronai – orchestra conducting and George Simonis – music history.

In his vocal, choral, choreographic and symphonic works, the composer was especially drawn to the folk ethos of Năsăud, Maramureș and Bihor, but also to that of Banat and Hunedoara. Already between the 1950s and the 1960s, and starting from D. Cuclin's theories (*Tratatul de Estetică muzicală – 'Treatise of Musical Aesthetics'*) and from the works of D. G. Kiriac, Musicescu and S. Drăgoi (*303 colinde – '303 Carols'* and *Monografia comunei Belinț – 'The Monograph of the Belinț Commune'*), Tudor Jarda created his own style of incorporating folklore into his music, which he then applied in his Harmony classes at the Conservatory. His analytical studies were focused on songs from the *Course on Musical Folklore* (written by I. R. Nicola, I. Szenik and T. Mîrza in 1963), from the volume *200 de cântece și doine ('200 Songs and Doinas')* (T. Mîrza, V. Medan), as well as from his own collections. Later, they were included in the *Course on Harmony* (1963), written in collaboration with Celestin Cherebețiu, and in *Armonia modală cu aplicații la cântecul popular românesc (Modal Harmony Applied to the Romanian Folk Song)* (2007).

From a compositional point of view, these research studies resulted in four operas, four symphonies, two ballets, a symphonic suite, a concert for flute and orchestra, a concerto for violin and orchestra, a quintet for brass and timpani, 50 lieder based on verses by Mihai Eminescu, Octavian Goga, Șt. O. Iosif, Lucian Blaga and over 200 choral pieces. To these were added *Trei tablouri coregrafice (Three Choreographic Tableaux)*, written for the Târgu-Mureș folk ensemble, and *Muzica de scenă (Stage Music)*, composed for the National Theatre and for the Puppet Theatre of Cluj, which the author modestly considered "of lesser importance" [7, p. 28].

The choice of the theme shows the composer's admiration for Eminescu's poetry and probably originates in the year when Tudor Jarda began studying composition with Mihail Andreescu-Skeletty, who was then preparing the opera *Strigoii (Spirits of the Dead)*<sup>2</sup>. The success of the opera *Neamul Șoimăreștilor (The Șoimărești Family)*<sup>3</sup> (November 1959), which was well received by both the audience and the media of Cluj, encouraged him to write other stage works as well, among them the opera *Pădurea Vulturilor (The Eagles' Forest)* (1960), the lyrical allegory *Dreptul la viață (The Right to Life)* (1965) and the ballet with chorus *Luceafărul de ziuă (The Morning Star)* (1965). These were followed by other works, among them the choral-choreographic tableau *Turca* (1969), the ballet *Priveliștile lumii (The World's Landscapes)* (1981) and the opera *Înger și demon (Angel and Demon)* (1989).

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<sup>2</sup> The title will be changed into *Regina Dunăreană (The Danube Queen)* [7, p. 11].

<sup>3</sup> Written on Ilie Balea's libretto and based on Mihail Sadoveanu's novel – musical direction: Lucian Surlașu, direction: Ilie Balea, choirmaster: Kurt Mild – and featuring an exceptional cast: Ion Piso, Ion Budoiu, Traian Popescu, Cornel Finățeanu, Emil Mureșan, Nicolae Heringeanu, Ileana Handrea and Ecaterina Vîlcorici.

## The Evening Star in Mihai Eminescu's poetic vision

Eminescu's *Evening Star*, one of the masterpieces of the Romantic poet<sup>4</sup>, was based on a Romanian folk fairytale from Muntenia, published by Richard Kunisch in Berlin, in 1861, in a travel journal containing descriptions of the places and countries visited (Bucharest and Istanbul. Sketches from Hungary, Romania and Turkey). Eminescu was impressed by two of the legends collected and published by the German traveller, especially by *Fata din grădina de aur* (*The Girl in the Golden Garden*)<sup>5</sup>.

The manuscript of the poem contains a note by Eminescu indicating the source of the myth and the new meaning he had given it: "In a description of a journey across the Romanian Principalities, the German Kunisch tells the legend of the Evening Star. This is the story, while its allegorical meaning, as I see it, is that although the genius knows no death and its name never vanishes into the night of oblivion, here, on earth, it is unable to give or receive happiness. It knows no death, but it knows no good fortune either."<sup>6</sup>

Eminescu's *Evening Star* joins together the elements of the poetic universe: the genius, love, nature, the demon, philosophical thinking, the night. The characters of the original fairytale, *Fata din grădina de aur* (*The Girl in the Golden Garden*), are metamorphosed into Eminescu's heroes. The tyrannical dragon in love with the captive princess becomes Hyperion, the misunderstood genius who would give up immortality for an earthly love. The princess yearns for the spirituality of the Evening Star, but eventually abandons him, falling for the charm of Cătălin, the saviour prince in the fairytale, who in Eminescu's poem is turned into a mortal, like her. In the first edition, Eminescu had ended the poem with Hyperion's curse: "your agony shall be this: to find yourselves apart in death's abyss", but later he relinquished it, as he had no desire for vengeance. This is the poet's humanist message: the spiritual supremacy of genius.

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<sup>4</sup> The *World Records Academy* announced that the 98-stanza *Luceafărul* by Mihai Eminescu was officially acknowledged as the world's longest love poem (February 15, 2009).

<sup>5</sup> The fairytale speaks of a beautiful princess confined by her father, the emperor, in a castle, in a savage place. A dragon transformed into a star sees her and falls in love with her. He asks the Creator to make him human in exchange for his immortality, but Florin, a prince who is also in love with the girl, faces several obstacles, crosses the valley of weeping and memories and kidnaps her. The dragon finds out and takes his revenge by rolling a rock over them, killing them both.

<sup>6</sup> The poem *Luceafărul* (*The Evening Star*) was published in 1883 in the Almanac of the "România Jună" Academic Social Literary Society in Vienna. The *Convorbiri literare* journal borrowed the version in the almanac and Titu Maiorescu published the poem at the end of 1883.

## **The Evening Star in music**

The symbol-theme has aroused the interest of several composers, among whom Nicolae Bretan, who composed an opera in one act and three scenes, based on his own script (1921), Mihail Andricu, who wrote a ballet in four acts (1951), Pascal Bentoiu, the author of a serialist symphonic poem entitled *Luceafărul (The Evening Star)*, in Eminescu's memory (1958) and Wilhelm Georg Berger, who resorted to the same programmatic meanings in his *Eighth Symphony* (1972).

## **The Evening Star in Tudor Jarda's vision**

Tudor Jarda's reply is well in line with the author's commitment to the valorization of the Transylvanian folklore. The subject of the libretto is inspired by the Maramureș legend *Irinca și Omul Noptii (Irinca and the Night Man)*, written by Iosif Capoceanu and Isidor Rîpă. According to Iosif Capoceanu, the legend of the black Evening Star was "an original myth which will last as long as the Maramureș forests stand" [5, 1995].

The work, composed in 1965 and named "ballet with chorus" by its author, was first performed in Baia Mare, in the autumn of 1969<sup>7</sup>. As a result of its success, the performance was recorded by the Romanian National Television and broadcasted in 1970, on the Intervision channel.

The ballet *The Morning Star* was first performed in Cluj, on May 16, 1979 at the Romanian Opera House, under the musical direction of its author (choirmaster – Emil Maxim, direction and choreography – Alexandru Schneider, art direction - Silviu Bogdan).

The second staging was held in Cluj, on November 30, 1984, under the same choirmaster and conductor (choreography – Adrian Mureșan, art direction – Andrei Șchiopu, dancers: Lucia Cristoloveanu as Irinca, Dan Orădan – Griga, Dan Sas – the Night Man, Dora Popovici – the Forest Girl). The same team also created the version of February 13, 1995, with the cooperation of choirmaster Tiberiu Popa. The fourth staging (September 29, 2004, under choreographer Adrian Mureșan and assistant choreographer Livia Tulbure Gună – who was also playing the Forrest Girl –, and other dancers: Anca Opriș, Dan Orădan and Călin Hanțiu), enhanced the role of the Forrest Girl, who gained magical powers that led to a tragic ending: the death of the heroine, Irinca. The intention was to highlight the dramatic message

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<sup>7</sup> "The Professional Dance Ensemble" gave the first world performance under the choreography of Petre Bodeuț, with Gheorghe Velea as choirmaster and conductor.

of the plot by relinquishing the idyllic finale. Virgil Mihaiu, in a chronicle of the time, remarked: "The music is inspired from the folk heritage of the Romanian North, with its melodic-rhythmic traditions of an intensely dramatic character" valorized by the "venerable composer Tudor Jarda from Cluj" [6]. In the aforementioned versions, the narrators were the bass singers Titus Pauliuc and Mircea Neculce Sâmpetean.

In the countries of Oaş and Maramureş, legends of dragons and evil Evening Stars appearing at dusk can be still heard today. The legend at the heart of the ballet *The Morning Star* tells the story of the eternal battle between good and evil, set against the description of age-old village customs: the selection of the shepherd girl, the hymn dedicated to the life-giving sun, the lullaby, the incantation, the song of the harvest wreath, the lament, the young men's dance and, finally, the celebration of the triumph of good over the forces of evil, through faith. In the author's vision, the action has a choreographic development, sustained by orchestra and chorus and by the narrator's interventions. We notice the extent of the choral parts, inspired by the anonymous genius and masterfully processed by the composer's ingenuity, impressing by their unparalleled melodic beauty and poetic expression and aimed at commenting and enhancing the dramatic quality of the action. The main characters are embodied by the ballet dancers: Irinca, a beautiful shepherdess, chosen by the villagers to guard their sheep; Gliga (Griga), her fiancé, the bold young man who sets off with "the villagers from Certeze, Negreşti, Moişeni and Hoteni" to save his beloved from the hands of the Black Evening Star and his thieves; the negative character is the "evil Forrest Girl", who steals babies to their mothers' despair, with a more elaborate role in the choreographic version of 2003; the demonic Night Man (in the Maramureş version, the Midnight Man) who, beginning with act 2, appears as the Black Evening Star (the composer gives no reasons for the duality of this character nor for the change of the title into *The Morning Star*), which, according to the legend, was a one-eyed and one-legged dragon living in a cave in the Pietroasa mountain, controlling the entire region ("not a blade of grass moved without his knowledge"). He could turn himself anytime into a handsome young man, just like the Zburător ("Flyer Man", a mythical creature who takes the shape of a handsome young man, visiting women in their sleep – translator's note), leaving behind emptiness and suffering: "*Luceafărul negru, pustieşte codru / Cu ochiul din frunte veghează din munte / Arde firul ierbii, cărarea cu cerbii, pustieşte codru, pustieşte totu. / Tâlharii cu sute, prin sate-i trimate / Să-i strângă avere, să-i facă putere. / Când batjocoreşte fete şi neveste / Se schimbă-n fecior pătimaş de dor*".

The ballet begins with a ritual signal given by timpani and drums, heralding the age-old festivities of choosing the village shepherdess:

**Example 1:** Prelude, *Allegro*. Ritual signal

The low register of the winds (horns, bassoon, tuba), doubled by the strings, announces the ominous motif of the Black Evening Star. This is the first work in which Jarda introduces the passage later named the Jarda styleme, which the maestro called *Q3*. It consists of the successive intonation of three fifths, at an interval of a minor second, maintained in a tense, expressionistic chromatic harmony. "I believe that I first used this *Q3* chord in the ballet *The Morning Star* (1967)" – said the composer – "without initially realizing its entire expressive potential, which depends, of course, on how it is used. In /.../ the aforementioned ballet, the successive entrance of the fifths defines their colour, rather than that of the minor seconds resulting from the overlap." [7, p. 115]

**Example 2:** The motif of the Black Man (Black Evening Star)  
(The motif also appears in the end, act II, No. 15)

The gloomy effect created by the chromatic motif of the Evening Star is counterbalanced by the serenity of the successive entrances of the chorus and of the narrator (bass solo), invoking the beneficial Sun and followed by the incantation to chase away the evil forces of nature. The solemn moment dedicated to the Sun is followed by the ritual of choosing the village shepherdess, beautiful Irinca, who is handed over the *tulnic* (or *bucium*, a type of alphorn used by mountain dwellers in Romania – translator’s note), as a symbol of her new status, the tableau ending with an exuberant dancing rhythm.

A beautiful folk-style lyrical theme in the *G* Mixolydian mode, accompanies Irinca throughout the entire work. Initially played by the solo violin, the theme recurs while modulating and changing its metric pulse, though preserving its initial modal character:

**Example 3:** Act I, No. 5, *Andante*, Final dance – solo violin. Irinca’s theme

The image shows a handwritten musical score for Act I, No. 5, *Andante*, Final dance. The score is for a full orchestra and solo violin. It features staves for Flute (Fl), Clarinet (clar), Cori (corni), Arpa (arpa), and Violin I (vl. I solo). The tempo is marked 'Andante' and the key signature has one flat (B-flat). The score shows the beginning of the piece with various dynamics and articulations.

The same theme is repeated in act II by the girls' chorus, in a veiled Mixolydian *Ab*, in a rocking 6/8 metre, doubled by the flute and accompanied by the modal orchestral ison:

**Example 4:** Act II no. 9A, *Andantino*, Irinca's theme and the girls' chorus

The image shows a page of a musical score for Act II, No. 9A, titled "Irinca și corul de fete". The tempo is marked "Andantino". The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute 1 and 2, Oboe, Clarinet in Bb and Eb, Bassoon, Corni in F and Eb, Trombones, Timpani, Harp, and Piano. The vocal line has lyrics in Romanian: "dărite flori și ci-te stele sint în doru-ri-le mele / pînă tîlul de lîngă munte pînă dau cunu-ța pe frunte". The score includes various dynamic markings such as *p*, *mp*, *pp*, and *mf*.

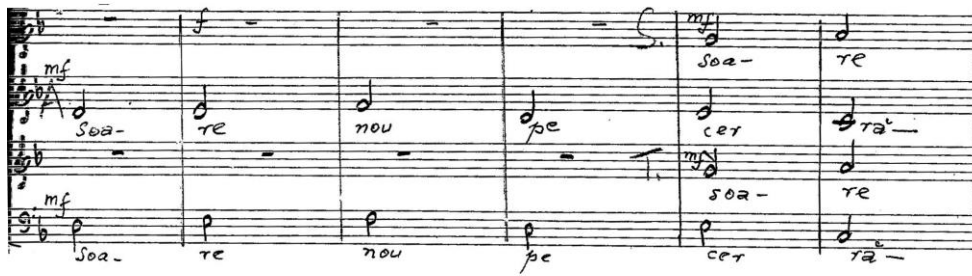
Towards the end, Irinca's theme appears in the initial form in the solo violin, without accompaniment:

**Example 5:** Act II, No. 15, *Andante*, Irinca's theme at the end

The image shows a short musical score for a solo violin, Act II, No. 15, titled "Andante". The tempo is marked "Andante". The score is for a solo violin. The score shows the final measures of the piece, with a dynamic marking of *mp*.

Returning to the choral part of the hymn dedicated to the Sun (in an Ionian mode on *A*), we notice the serene tone at the end of the tableau, in contrast with the gloomy beginning. However, the hopeful words of the chorus ("Soare nou pe cer răsare" / "New sun rises in the sky") are overshadowed by the ominous melody of the *dies irae* sequence, foretelling the imminent unleash of the evil forces.

**Example 6:** No. 5 final chorus "Soare nou pe cer răsare" / "New sun rises on the sky" – the *dies irae* motif



The next tableau takes us to the dark realm of the Night Man, where the semantron rhythm marks the grotesque dance of the hoard of thieves. The Night Man is haunted by the suave image of Irinca, suggested by the warm tone of the flute. The gloomy tone returns with the reappearance of the thieves and of the Forest Girl with the children stolen from the village: the chorus is heard, singing the laments and curses of the grieving mothers.

The second act begins in a bucolic manner, as the wedding preparations unfold: the cheerful girls' chorus and the making of the bride's wreath. The flute cantilena heralds the arrival of the groom and the happy duet of the Irinca – Griga couple culminates in a turning dance from Oaş.

The idyllic landscape darkens with the appearance of the Night Man (whom the composers calls "The black Evening Star" for the first time), accompanied by the raging forces of nature. Turned into a young shepherd, the Night Man tries in vain to gain Irinca's love, her refusal arousing his rage and making him unveil his true identity and kidnap her.

**Example 7:** Act II, No. 6. The Black Evening Star, solo bass ("Lucafărul negru pustiește" / "The Black Evening Star devastates") and the men's chorus ("Tâlharii cu sute prin sate-i trimite" / "Hundreds of thieves he sends to the villages")

Handwritten musical score for Example 7, Act II, No. 6. The score is titled "Lucafărul Negru" and is marked "Grave" and "Andante". It features staves for Trpt s/b, Pos 3/3, Timp, T-Man, t-mică, and Solo Bas. The Solo Bas part includes the lyrics "Lu-ca-făr-ul ne-gru, pus-ti-eș-te".

We notice the dark chromatic of the theme (in a Lydian chromatic mode), as foretold in the prelude.

When the ballet reaches its climax, ample choreographic moments follow in succession: the Oaş-style dance of the young men led by Griga, looking for Irinca (no. 10A), the grotesque, unwieldy dance of the thieves from the cave (no. 12), followed by the bacchanalia of their drunkenness (no. 13), suggested by the vertiginous whirlwind of the semiquavers (*Allegro vivo*) in *fortissimo*, played by the strings.

**Example 8:** Act II, No. 13, *Allegro vivo*, Bacchanalia

Handwritten musical score for Example 8, Act II, No. 13, Bacchanalia. The score is marked "Allegro vivo" and "Bacchanalia". It features staves for Flut, Piccolo, Vcl I, Vcl II, Vln, Vcl III, Vcl IV, and Cb. The Vcl I part includes the lyrics "ca-tă-va-fo-are" and "grand detache".

This is an instrumental part of extreme velocity, based on a motif of Lydian tetrachord (also part of the composer's melodic arsenal) and repeated with ostination.

The signal of the *tulnic* tells the young men of Irinca's despair, while the chorus launches the call to arms, a heroic replica to the *Miorița*:

"*Oi, hu lihu, leahu / Tatăle, mamăle, / Adună tăt satu, / Tălharii zinitu, / Pe mine legatu, / Țâțale taiatu, / De pom m-o legatu, / Dau în oi cu parii, / Dus oile dusu. / Pe la miezul nopții, / Zinit Omul Noptii, / Zinit-o tălharii, / Dau în oi cu parii / Oi, hu lihu, leahu / Ziniți certezeni, / Ziniți negreșteni / Și voi moișenari / Cu bote și pari, / Ziniți de la Hute, / Ziniți cu cuțate, / Ziniți voi cu toțâi / Prindeți omul noptâi / Că-i mare tâlhar, oi.*"

The confrontation of the two groups is illustrated by the alternation of the Oaş-style rhythmic motif with the ostinate melodic motif of the thieves, in a breathtaking *fugato*.

**Example 9:** Act II, No. 14, *Allegro*, The Oaş Country Folks

The happy ending is announced by Irinca's motif (see example 5) and sealed by the narrator's song: "... your faith, Irinca, has prevailed", while the ending celebrates, just like the beginning, the beneficial Sun and the triumph of love and good over evil.

### Conclusive reflections

1. Unlike Eminescu, who interfered in the original fairytale transforming it into a Romantic philosophical poem, Tudor Jarda, according to his own principles of treating the

folklore, did exactly the opposite: he started from a chromatic (atonal even) musical language, quoted it and then processed diatonic folkloric themes.

2. The ballet was initially entitled *Irinca*; Jarda's heroine is not a fairytale princess, but a brave village girl who impresses by the courage with which she resists the seduction and revenge of the Black Man, whom the anonymous poet also called the "Evening Star of Death". Taking advantage of the thieves' lack of attention, Irinca blows the *tulnic*, announcing the young men of the danger she is in. The confrontation between the two forces marks the climax of the ballet.

3. The chorus represents the collective character that participates in celebrations and rituals, it accompanies the choreography and highlights the important moments of the action (*the Hymn to the Sun, Incantation, Girls' Chorus, the Black Evening Star, Finale*)

4. The solo bass narrator, just like the ancient prophet, warns: "*Irinică, Irinică ascultă poruncă / Oile-ți adună că vine furtună / că mi se răzbună cu neagră furtună / Omul nopții, Luceafărul morții*" and announces the denouement "*Lovească furtuna în trunchiul de stâncă, / Învins-a credința din tine Irinică*".

5. The composer adopts an original modal writing: he uses mainly diatonic modes for quotations (Dorian, Ionian, Aeolian), the Lydian tetrachord for the virtuoso instrumental parts and harmonic structures (combinations of fifths, fourths, parallel chords of sevenths) to create an expressionist, gloomy mood. "There is no incompatibility between our concept of *modal harmony* and the so-called *tonal-functional system*", says Jarda [7, p. 24]. But at times the composer leaves the area of the tonal and of the modal by inserting serial themes ( $D - G - F\# - B - C[D] - E\flat - B\flat$ ) that illustrate the eerie realm of the Night Man and his thieves (act I, tableau II, no. 1 *Introduction The Cave* – solo trombone)

6. Tudor Jarda's leitmotifs are melodic (the Irinca motif, the 'tulnic' signal), harmonic (the motif of the Black Evening Star,  $Q3$  – which also has a melodic line, in the solo bassoon, act I, tableau II, no. 6, reference 27) and rhythmic – the typical Oaș-style motif, another one with dotted rhythm, a motoric motif (successions of semiquavers) and a dance motif (anapaestic). He also creates thematic repetitions: the lyrical theme occurs three times throughout the work, undergoing (tonal, metric) variation in the middle part, but unchanged in the final reprise.

7. The dramatic character of the work leads the composer to employ a broad modal palette, from diatonic to intensely chromatic, forcing, at times of great tension, the limits of tonality. The centre of gravity lies in the beauty of the thematic lines, inspired from the music of Năsăud and Oaș, a subtle reference to the native land of Tudor Jarda and his wife.

8. Unexpected orchestral sonorities are explored by combining instruments of the symphonic ensemble with those specific to folk music.

9. The folk-inspired themes follow the path described in the interview he gave on his 70<sup>th</sup> birthday: "... from atmosphere to managing to write folk-style melodies and then to quoting ..."<sup>8</sup>. The ballet with chorus *The Morning Star* describes the path envisioned by the composer: the ominous, expressionist beginning is followed by themes in chromatic modes and then by folk quotations with a diatonic character. He resorts to the ominous intonations of the *dies irae* sequence at the chorus entrance, at the end of act 1 (tableau 1, reference 53).

10. Among the techniques used in the treatment of the thematic material we mention:

– the use of the unison and of thematic doublings at the octave: „the unison accompanies the entrance of the Night Man in *The Morning Star* [7, p. 105], says the composer, but also brings relief to the tense passages (the end of act 2, no. 13. *Bacchanalia*);

– the use of the harmonic pedal (ison), of harmonies of superposed fourths or fifths, of mixtures of seventh chords (especially, minor chord with minor seventh), even in the choral writing (act 1, tableau 2, reference 6: "*Că te-așteaptă holdele*" and in no. 7 *Lament: "Pruncii noștri cei dezmiertați"*);

– in the choral part we notice a peculiar way of using the ison, *parlando rubato* (act 1, tableau 1, *Moderato* reference 8 – superposition of fifths, joined together by a minor third);

– the polyphonic procedure employed by Tudor Jarda in the choral score is a canonic imitation at different intervals (act I, tableau II, no. 7. *Bocet ("Lament")*);

– the instrumental writing includes inversions of motifs (act I, end of tableau II and act II No. 10A *Dansul voinicesc ("Young Men's Dance")*);

– *howling* effects marked *glissando* are used at cadential moments, in the soloist, choir and orchestra parts (act II, no. 13A);

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<sup>8</sup> "Comes once said: «No matter how much we process folklore, all we do is ruin it. For we will never manage to make it better, more beautiful or more expressive than it already is» It appears that Comes was right. Personally, I do not like the term «transfiguration», although it sounds nice. To «transfigure» means to change, to alter, and, if we change the folklore, the result is no longer folklore. I would rather use the term «to stylize». Here is what the Dictionary says: «to stylize» – to modify a choreography or folk music motif, while at the same time keeping its essential features. The term «to stylize» seems more appropriate ..., to modify within the stylistic matrix of the author. From the musicians' thinking three stages seem to have emerged, identified by Bartók, if I remember well, three stages in folk-inspired music: the phase of quotation, the phase of composing in folk style, and the phase of creating an atmosphere specific to the folk song and evoking a specific ethos. I would go backwards: from atmosphere to managing to write folk-style melodies and then to quoting them – the last being, in my opinion, the most beautiful phase. I tried this in the ballet *The Morning Star* and I think some moments came off well in the sense outlined before. [9, p. 141].

– the composer employs new instrumental timbral combinations, blending symphonic orchestra instruments with traditional folk ones, such as the tambourine, the *buhai*, the flag<sup>9</sup>, the semantron, the bells, the conga (act II, no. 9 and the finale of the ballet).

The composer's words are relevant in this respect: "I believe that all these techniques employed in the quoted works contribute to the distinctiveness of the sonorities created by me, and that they represent a synthesis between our folk heritage and the compositional techniques of the music of the past century".

The 90<sup>th</sup> anniversary of composer Tudor Jarda's birth is a wonderful opportunity to re-evaluate some of the works and performances that seem to have sunk into archival oblivion. Making them available again to the community, under a new light, is a noble and honourable mission.

(English version by Roxana Huza)

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## Annex. Structure of the ballet

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<sup>9</sup> The flag had a circular form and was adorned as garland, with tassels and bells [3, p. 141].

Act I. Tableau I. No. 1. *Prelude*; No. 2. *Sun hymn*; No. 3. *Dance of the branches*; No. 4. *Enchantment*; No. 5. *Final dance*. Tableau II. No. 1. The cave. *Introduction*; No. 2. *Grotesque dance*; No. 3. *Night Man*; No. 4. *Night Man dance*; No. 5. *The tree hollow*; No. 6. *The cradle*; No. 7. *Lament*; No. 7A. *The curse*; No. 8. *Finale – Tableau II. The Night Man and the Forrest Girl*.

Act II. *Prelude*; No. 1. *Girls' choir*; No. 2. *In the clearing (Irinca)*; No. 2 A; No. 3. *Gliga – Irinca*; No. 4. *Duet Irinca – Gliga*; No. 5. *Irinca (alone)*; No. 6. *The Black Evening Star*; No. 7. *Irinca and the Night Man*; No. 8. *Irinca at the cave*; No. 9.; No. 9A. *Irinca and the girls' choir*; No. 10. *The headscarf*; No. 10A. *the young men's dance*; No. 11.; No. 12. *Grotesque dance*; No. 13. *Bacchanalia*; No. 13A; No. 14. *The villagers from Oaş*; No. 15; No. 16. *Finale*.