

# Tudor Jarda's Works on the Operatic and Concert Stages of Banat

Constantin-Tufan Stan

**ABSTRACT** – Tudor Jarda was a complex personality, a unique voice in the history of late 20<sup>th</sup>-century Romanian music, with original compositional approaches, in which he transcribed the image of a magnificent topos into a modern modal vision, impregnated with the ancestral fragrance of the sonorities discovered in the countryside, during his childhood. With a meandering biographical journey marked by trials and tribulations after the refuge in Timișoara following the Vienna Diktat, Tudor Jarda gained a vast musical experience (trumpet, violin, piano and composition studies), enhanced by elevated and broad literary, aesthetic and philosophical views, and by a passion for the exact sciences, which were beneficial for the hard work and rigour required by the compositional process. This study captures significant moments that occurred during some of the musical projects (the “Timișoara muzicală” [Musical Timișoara] Festival, “Serile de muzică românească” [Evenings of Romanian Music] broadcast by Radio Timișoara) through which Tudor Jarda offered some of the gems of his repertoire to the music lovers from Banat, on the concert and operatic stages of Timișoara.

**Keywords:** Tudor Jarda, Banat, Cluj, operatic works, choral works, concerts, performances.

## 1 Biographical stages

Although he was born in Cluj (1922) and spent his childhood in the urban environment (with certain episodes in which he took refuge in the “eternity” of the village), Tudor Jarda fully dedicated himself to evoking the rural ritualic atmosphere, impregnated by the sonorities of the instruments he was familiar with, enriching “the Romanian art music with works that are deeply and genuinely infused with the ancestral soul of the Romanian Transylvanian folklore”<sup>1</sup>. His father, Ștefan, a lawyer originating from Bistrița, from the land of Năsăud, had settled in Cluj at the suggestion of Nicolae Drăganu, the renowned linguist (specialized in onomastics) and rector of the University, who had invited him to participate, as a general secretary, in the organization of the new institution after the Great Union. As a child, in Bistrița, he had complex experiences that shaped and refined his ear for music, facilitating his access to the secrets of great music, imbued with the melodic modalism of folk origins. Thus, he took violin lessons (making remarkable progress, in his opinion, thanks to professor Ionel Șerban, an instrumentalist in the Cluj Opera orchestra), he developed some skills in playing the mandolin, but he also turned to the wind instruments: in order to buy himself a trumpet from an antique shop in downtown Cluj, he gave up his bicycle.

In 1940, after the Vienna Diktat, he took refuge in Timișoara together with his family, where he attended the main academic institutions of Transylvanian art, namely the Royal Academy of Music and Dramatic Art and the Romanian Opera. Having skills in the field of the exact sciences, he first enrolled at the Polytechnic, and then, beginning with the second year, driven by sensible adolescent echoes, he also started attending trumpet classes at the Conservatory (prof. Dumitru Cărbunescu), later proving his talent in a light music student band, alongside his brother, who was a pianist. Shortly after, he abandoned his technical studies, devoting himself exclusively to music: he studied with Traian Vulpescu (music theory), Augustin Bena<sup>2</sup> and Lucian Surlașiu (choral conducting)<sup>3</sup>,

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C.-T. Stan  
Centre for Interdisciplinary Studies “Silviu Dragomir”  
Oradea, Romania

email: c.tufan.stan@gmail.com

<sup>1</sup> “dând muzicii culte românești opere în care sufletul ancestral al folclorului românesc ardelenesc s-a întrupat în mod profund și autentic”, in: Pop, “Tudor Jarda”, 2.

<sup>2</sup> In Timișoara, Augustin Bena went through the tribulations of an unjust plagiarism lawsuit filed by Ioan Vidu’s descendants in 1939, who accused him of plagiarism in the choral work *Bobocele și inele* (Stan, “Augustin Bena și Ioan Vidu. Marginalii la un proces de plagiat”).

<sup>3</sup> Between February 19 and 22, 1943, during his refuge in Timișoara, a competition was organized for the filling of the vacant position at the Department of Choir and Choral Conducting of the Cluj Conservatory of Music and Dramatic Art. The competition commission (established by the order of Hon. Ministry of National Culture and Religious Affairs No. 282890/16 I 1943) included: Ștefan Popescu (appointed by the Ministry), Sabin Drăgoi (director of the Conservatory), Lia Pop-Popovici and Prof. George Pavel (appointed by the Teaching Council). Ioan Chirescu and Petre Sergescu (appointed by the Ministry) were absent. The first part of the competition consisted of checking the documents in the file: certificates of birth, baptism, nationality and ethnic origin, military status and Conservatory graduation status. Eight applications were

Anton Ronai (orchestra conducting), George Simonis (music history) and Leontin Anca, the conductor of the Opera orchestra (piano). In the fourth year of study, after reaching an advanced level, he was offered to study piano as his primary instrument, being even introduced, for this purpose, to Ana Voileanu<sup>4</sup>.

## 2 The refuge and the years of study in Timișoara. Sigismund Toduță's conferences and the concert seasons performed by the teachers and students from Cluj

After the territorial abduction imposed in the capital of the waltz, included among the numerous teachers, performers and students of the main educational and cultural institutions of Cluj (the Royal Academy of Music and Dramatic Art and the Romanian Opera) who were forced to take refuge in Timișoara, were Zeno Vancea, Sigismund Toduță, George Pavel, Dorin Pop and Tudor Jarda.

Zeno Vancea spent his years of refuge, between 1940 and 1945, as a teacher of counterpoint and music history at the Municipal Conservatory of Timișoara, and as a rehearsal pianist, accompanist and conductor at the Romanian Opera of Cluj-Timișoara (1941-1943). His episodic conducting experience (he led the orchestra of the Cluj-Timișoara Opera for one single season – 1941-1942 –, in two performances of *Orpheus and Eurydice* by Gluck) was interrupted, according to his own confession, after some behind-the-scenes manoeuvrings by George Pavel, who “was envious and afraid that I would be more successful than him”, being eventually forced to submit his resignation<sup>5</sup>.

In 1943, some of the departments of the Cluj Conservatory of Music and Dramatic Art, then in refuge in the capital of Banat, filled their vacancies by co-opting, as permanent teachers, Elena Lucreția Bulandra (department of diction, drama and comedy, a former student of Aristița Romanescu and of maestro Constantin Nottara), Iosif Vanciu (originally from Lugoj, actor and lyrical artist, with episodic collaborations with the Cluj Romanian Opera), Sabin V. Drăgoi (already hailed as a coryphaeus of the national school of composition, multiple times winner of the prestigious national composition award founded by George Enescu), and Ioan Jurca (at the double bass department)<sup>6</sup>.

During the dramatic years of the second world conflagration, the cultural landscape of Timișoara was enlivened by a series of musicological conferences organized by the Timișoara branch of the Institute of Italian Culture. Thus, on March 4, 1943, Sigismund Toduță, assistant rehearsal pianist at the Conservatory of Music and Dramatic Art and rehearsal pianist at the Romanian Opera of Cluj-Timișoara (serving in this position at the opera house in the 1943-1944 and 1944-1945 seasons, after being wounded on the front and sent home), gave a lecture in the festive hall of the Commercial High School of Timișoara, on *Instrumental Polyphony Between the 14<sup>th</sup> and 18<sup>th</sup> Centuries*, within the framework of a conference from the cycle *The Evolution of Italian Music from Its Beginnings Until Today*, organized by the Institute of Italian Culture<sup>7</sup>. In the first chapter, the young PhD in musicology (a title obtained in 1938, with *summa cum laude*, at the Pontificio Istituto di Musica Sacra in Rome) spoke about the genesis of instrumental polyphony, reviewing the extensive repertoire of the *harpsichord* and *organ* literature, and detailing significant aspects from the synthetic work of Girolamo Frescobaldi, one of the first composers to highlight timbral specificity (“his art echoes the mystical tradition amalgamated with modern humanity” [“arta lui aduce ecoul tradiției mistice amalgamate cu umanitatea modernă”]), a contribution similar in importance to that of Palestrina. He also recalled the important contribution of Bernardo Pasquini, who developed the form of the partita (managing to achieve “the incorporation of dance elements in art music” [“infiltrarea elementelor de dans în muzica cultă”]), and Scarlatti (who, through his two-part sonatas, “tends

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submitted: Eugen Lazăr, Constantin Silvestri, Achim Stoia, Traian T. Popovici, Lucian Surlașiu, Nicolae Ursu, Zeno O. Vancea and Constantin Zamfir (whose application was accepted although he had exceeded the legal term). Eugen Lazăr, Constantin Silvestri and Achim Stoia were excluded from the competition on account of submitting only the application, but none of the other documents required (E. Lazăr had verbally announced his withdrawal, but without giving any reasons, whereas in the case of Achim Stoia, his mother had notified the commission in writing about his absence due to mobilization at the front). Competition phases: 1. Verification of the submitted documents; 2. Assessment of the artistic and teaching activity; 3. The recital (plus a colloquium) – instruction and conducting of a scene chosen by the candidates from among the four operas and oratorios included in the competition program, with the alternative collaboration of the choir of the Opera and the Conservatory: *Mama lui Ștefan cel Mare* [Stephen the Great's Mother] by Gheorghe Dima (T. Popovici), *Martha* by Flotow (Lucian Surlașiu), *Samson* by Handel (N. Ursu) and *The Creation* by Haydn (C. Zamfir); 4. In the meeting of February 24, based on the drawing of lots, the candidates performed a liturgical hymn: *Imnul Împărtășirii – Doamne, buzele mele vei deschide* [Communion Hymn – O Lord, my lips Thou dost open] by Gavriil Musicescu (L. Surlașiu), *Sfinte Dumnezeule* [Holy God] by D. G. Kiriac (N. Ursu), *Imnul Împărtășirii – Lauda Domnului* [Communion Hymn – Praise to the Lord] by G. Musicescu (C. Zamfir); 5. Teaching practice lessons: *Child Jesus* by P. I. Tchaikovsky (Lucian Surlașiu, with the collaboration of student Silviu Cloe), *Pescarul* [The Fisherman] by D. G. Kiriac (N. Ursu, with the collaboration of student Adeobat Coruțiu) and *La fântână* [At the Fountain] by Augustin Bena (C. Zamfir, with the collaboration of student Ioan Romănu). The jury voted Lucian Surlașiu as winner, but Ștefan Popescu had a separate opinion and did not accept the final decision (Cluj-Napoca National Archives, Music and Dramatic Art Conservatory Fund).

<sup>4</sup> Nedelcuț, *Cu Tudor Jarda despre Tudor Jarda*.

<sup>5</sup> “era invidios și se temea să nu am succese mai mari decât el”, in: Stan, “George Pavel, primul dirijor al Filarmonicii Banatul din Timișoara”.

<sup>6</sup> In *Dacia* 5, no. 21, 2, and *Dacia* 5, no. 22, 7.

<sup>7</sup> “Conferința dlui prof. dr. Toduță despre Polifonia instrumentală din secolul al XIV-lea până la secolul al XVIII-lea”, 7.

towards the rich ornamentation of the baroque” [“*tinde către bogata ornamentație a barocului*”]). In the second part of his lecture, Sigismund Toduță, enumerating some of the main composers who perfected instrumental polyphony between the 17<sup>th</sup> and 18<sup>th</sup> centuries, mentioned “the dialectic of sound” [“*dialectica sonoră*”]) in Corelli’s works, the contribution of Tartini, who, “besides the breathtaking brio transformed into a powerful symphonic device, brings, through the dramatic spirit of his *Sonatas*, accents that herald the romantic atmosphere” [“*pe lângă scăpărătorul brio transformat în puternic mijloc simfonic, aduce, prin spiritul dramatic al Sonatelor, accentele care preludiază atmosfera romantică*”], and the complexity and originality of Vivaldi, “a Tiziano of music” [“*un Tiziano al muzicii*”], who had an overwhelming influence on the following century, through “the spiritual structure of the content” [“*structura spirituală a conținutului*”] and “the perfect balance of forms” [“*echilibrul desăvârșit al formelor*”]. In a concluding statement, Sigismund Toduță emphasized that “instrumental polyphony, the brightest chapter in the history of Italian music, remains like a body of particular purity, like a time during which art was held in genuine high esteem” [“*cel mai luminos capitol din istoria muzicii italiene, polifonia instrumentală, rămâne ca un corp de o deosebită puritate, ca o etapă cu [o] adevărată înaltă stimă [față] de artă*”]. At the end of the conference, Mircea Popa, Vasile Boar, Iuliu Lang and Adeodat Coruțiu, from the Romanian Opera of Cluj, performed, “with particular attention and stylistic disposition” [“*cu deosebită grijă și dispoziție stilistică*”], the *Concerto in F Major for 3 Violins and Piano* by Vivaldi. Tudor Jarda, who was probably attending the conferences, had already interfered with Sigismund Toduță’s works in 1939, in Blaj (where the maestro was working as a teacher), when he heard *Psalm 101*, conducted by Celestin Cherebețiu.

The fourth episode of the series of conferences on the evolution of Italian music took place on March 11, with prof. Cornel Givulescu as protagonist, who proposed to the audience in the festive hall of the Commercial High School a foray into “The Art of Italian Singing. Belcanto and Its Most Illustrious Representatives” [“*Arta cântului italian. Belcantoul și reprezentanții săi cei mai iluștri*”]. The musical examples were performed by soprano Lya Hubic (cavatina from *The Barber of Seville* and an aria from *Don Pasquale*) and tenor Paul Mazilu (cavatina from *The Barber of Seville* and an aria from *The Elixir of Love*)<sup>8</sup>.

It was under the same auspices that on April 8 (shortly after the last concert given by George Enescu, on March 31, in Timișoara), after the conference ending the cycle dedicated to Italian music (*Muzica italiană contemporană [Italian Contemporary Music]*) delivered by Zeno Vancea, during the musical performance that illustrated the presentation, Sigismund Toduță accompanied Livia Pop, soloist at the Romanian Opera, who performed two songs by Pizzetti<sup>9</sup>.

On February 22, 1944, Sigismund Toduță went to Lugoj to provide the piano accompaniment at the recital of tenor Octavian Rabal and soprano Ileana Pavel, daughter of George Pavel, the first conductor of the Romanian Opera of Cluj-Timișoara (both originating from Lugoj)<sup>10</sup>, held on the stage of the “Traian Grozăvescu” Theatre (Ileana Pavel accompanied herself on the piano and accordion, changing her costume before each piece)<sup>11</sup>.

Aside from the dramatic experience of the refuge, which involved a difficult process of adjustment (in terms of organization and repertoire) for the artistic teams of the two institutions of Cluj, the impact on the music lovers from Banat was extremely beneficial. After an episodic activity of the so-called “Teatru al Banatului” [“Theatre of Banat”] (October 27 – December 3, 1934), composed of the members of the company led by Marioara Cinsky-Nicolau, the lovers of the lyrical stage of Timișoara (where *The Magic Flute* was performed only 5 years after its

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<sup>8</sup> *Dacia* 5, no. 56, Timișoara, 1943. On March 14, the Timișoara Branch of the Romanian Athenaeum organized a concert in the hall of the Palace of Culture, whose benefits would go to the Soldier’s Gift fund, with the participation of a chamber ensemble of teachers from the Academy of Music and Dramatic Art of Cluj (founded in 1927-1928), composed of Ecaterina Fotino-Negru (piano), Ana Voileanu-Nicoară (piano), Romulus Cionca (violin), Flor Brevimann (cello), Dumitru Dumitrescu (oboe), Constantin Stihî (flute), Vasile Hudrea (clarinet), Nicolae Jurca (bassoon) and Gheorghe Popa (horn). The concert included works by J. S. Bach (*Chaconne*, soloist: R. Cionca), Sabin Drăgoi (*Hodoroaga* and *Zdrăngănita*, for solo piano), Marțian Negrea (*Impresii de la sat [Countryside Impressions]*, in *Alunelul*, solo piano: E. Fotino-Negru), J. S. Bach (*Sarabande*; solo cello, in *Siciliana*: Flor Brevimann, accompanied on the piano by A. Voileanu-Nicoară) – in the first part; Mozart (*Rondo in A minor*), Brahms (*Ballad in B minor*), Daquin (*Le Coucou*, solo piano: A. Voileanu-Nicoară), Beethoven (*Theme with Variations*), Mozart (*Minuet*) and Haydn (*Presto*, flute: C. Stihî, oboe: D. Dumitrescu, clarinet: V. Hudrea, bassoon: N. Jurca, horn: Gh. Popa) – in the second part (*Dacia* 5, no. 59, Timișoara, 1943, 7, and *Dacia* 5, no. 67, 1943, 2). On March 17 and 18, the concert life of Timișoara, extremely generous despite the conditions in which, overwhelmed by the horrors of the Second World War, the muses should have normally stayed silent, was marked by the concerts of the Berlin Chamber Orchestra, under the baton of Hans von Benda, with the collaboration of Italian violinist Vittorio Brero (*Dacia* 5, no. 56 and 66, Timișoara, 1943, 7).

The next day, on March 15, the “first student production” (“*producțiunea I a elevilor*”) was performed in the festive hall of the Commercial High School, under the auspices of the Academy of Music and Dramatic Art of Cluj-Timișoara. The participants included: pianists S. Țepeneag and I. Pavel (class of prof. E. Fotino-Negru), I. Leiten (A. Voileanu-Nicoară), violinist T. Bura (R. Cionca), M. Serafin, Ștefan Mărcuș, S. Florea-Soltisky (singing – prof. M. Nicolescu and L. Pop-Popovici), flute (D. Pop – prof. C. Stihî), harp (I. Pavel – prof. E. Capatti) and acting students: E. Cenariu (N. Voicu), M. Săniuță (E. Bulandra), M. Ungur (I. Vanciu), Gh. Stoian (N. Voicu), M. Lăzăreanu (I. Vanciu) (Concert poster, Cluj-Napoca National Archives, Music and Dramatic Art Conservatory Fund of Cluj); cf. Festivalul de sfârșit de an al Conservatorului de Muzică și Artă Dramatică din Cluj la Timișoara, din 11 iunie 1943, susținut pe scena Teatrului Național [The year-end festival of the Conservatory of Music and Dramatic Art of Cluj-Timișoara, June 11, 1943, held on the stage of the National Theatre] (*Dacia* 5, no. 66, Timișoara, 1943, 7).

<sup>9</sup> In *Dacia* 5, no. 82, Timișoara, 1943, 7.

<sup>10</sup> Stan, “Conductor George Pavel and the Presence of the Musicians from Cluj in Banat after the Vienna Diktat”.

<sup>11</sup> In *Răsunetul* 23, no. 7 (Lugoj, 1944): 5, and in: *Răsunetul* 23, no. 10 (Lugoj, 1944): 2.

Viennese première!) and Lugoj (a close town both geographically and spiritually, the town of music – fragments of Mozart's masterpiece had been heard on the stage of the old Theatre of Lugoj already in 1811)<sup>12</sup> had, for several seasons, the fortunate opportunity to be fellow citizens with the members of the two prestigious Transylvanian institutions, which was an ennobling experience for the musical life of Banat.

### 3 Return to the spiritual matrix

After the war, Tudor Jarda returned to Cluj, where he started studying composition with George Simonis and later with Mihail Andreescu-Skeletty. After the previous episodes, when he had introduced himself to a certain extent to the technique of the wind, keyboard and string instruments, enriching his aural experience (which would prove auspicious in his compositional art), Tudor Jarda added, out of necessity, one more instrument – percussion, becoming a “timpanist” in the Opera orchestra. In his autobiographical notes, Jarda justifies his unexpected adventure in a jocular tone: “I wanted to get married, I had no money, and I saw that there was a vacancy for a percussionist. I believed I would be able to learn, that it wouldn't be difficult, so I asked Sabin Drăgoi to hire me. [...] Once, I was left alone during a performance to play the timpani, xylophone and gong. As this was impossible for me to do, I brought my wife to hit the gong at the maestro's cue”<sup>13</sup>.

Between 1945 and 1946, an unquenchable desire for intellectual expansion, perhaps a natural propensity for meditation, awoke in him an urge to attend philosophy courses. He was fortunate to attend Lucian Blaga's lectures (which would have a great impact on him and would inspire him in his work), but he also acquired elements of aesthetics (Liviu Rusu), history of philosophy (D. D. Roșca) and psychology of education. Nicolae Mărgineanu, the magister of psychology, sent him an exhortation, which became a motto in his prodigious activity as a teacher: “A teacher must love his students, and never be angry in the classroom, otherwise the lesson is a failure. As a teacher, you have to be in a good mood”<sup>14</sup>.

### 4 Tudor Jarda's works on the operatic stage of Timișoara

In the 1963-1964 season, lyrical art lovers were presented with five premières performed on the stage of the Romanian Opera of Timișoara: *Turandot* by G. Puccini, *Mignon* by Ambroise Thomas, *The Wise Woman* by Carl Orff, the ballet *The Path of Thunder* by Kara Karaev and the musical drama in one act *Pădurea vulturilor* [The Eagles' Forest] by Tudor Jarda, in a revised version – whose absolute première had taken place in Cluj in 1961 (in the author's presence, who generally refused to attend the premières of his works<sup>15</sup>), on the occasion of the twentieth anniversary of the alleged “liberation” of our homeland.

The musical direction belonged to Lucian Surlașiu, who “brought out the dramatic possibilities of the score, giving full attention to the lyrical passages” [“*a scos în evidență posibilitățile dramatice ale partiturii, dând toată atenția și pasajelor lirice*”]. The stage director, Alexandru Szinberger, director of the Hungarian Opera House of Cluj, managed to highlight the “basic traits of the characters” [“*caracterele de bază ale personajelor*”]. “The set design (by Constantin Râpeanu) was simple and expressive, intended to highlight the content of the work” [“*Scenografia [autor: Constantin Râpeanu] a prezentat un decor simplu și expresiv, pus în slujba evidențierii conținutului operei*”]. Lucia Ambruș (Anuța) and Nicolae Zaharie (Costin) performed “with sensibility and a remarkable mastery of vocal resources” [“*cu sensibilitate și printr-o remarcabilă stăpânire a resurselor vocale*”], while Mira Popescu and Mircea Mavrodin gave “performances of a high artistic quality both in terms of stage presence and by the penetrating force of their vocal rendering” [“*creații de o înaltă ținută artistică atât sub aspect scenic, cât și prin forța de pătrundere a redării vocale*”]<sup>16</sup>.

*Dreptul la viață* [The Right to Life], a lyrical allegory by Tudor Jarda (libretto: Daniel Drăgan), was staged for the first time on the Timișoara operatic stage on June 25, 1985 (the absolute première: Cluj, 1984), under the baton of Ion Iancu, directed by Dumitru Gheorghiu and with set design by Grigore Gorduz. The work (based on a libretto by Corneliu Rusu and Pompiliu Gâlmeanu) was performed under the auspices of the “Cântarea României” [“Song

<sup>12</sup> Stan, “Flautul fermecat la Lugoj în 1811”.

<sup>13</sup> “*Voiam să mă însor, nu aveam bani și am văzut că s-a așșat un post liber la percuție. Mă gândeam că pot învăța eu, că nu este greu, și m-am dus la Sabin Drăgoi să mă angajeze. [...] Odată, într-un spectacol, am rămas singur la timpan, la xilofon și gong. Era imposibil de executat și am luat-o pe nevastă-mea să bată gongul la semnul maestrului*”, in: Nedelcuț, *Cu Tudor Jarda despre Tudor Jarda*, 13-14.

<sup>14</sup> “*Un profesor trebuie să-și iubească elevii, să nu fie nervos în clasă, căci în acest fel lecția este eșuată. Ca profesor, trebuie să fii bine dispus*”, in: Nedelcuț, *Cu Tudor Jarda despre Tudor Jarda*, 14.

<sup>15</sup> “*Dintotdeauna a arătat a pune puțin preț pe ceremonii, solemnități, titluri, mondenități; s-a întâmplat chiar să evite a fi prezent în sală la vreo primă audiție a vreunei lucrări a Domniei-Sale*” [“He has always placed little value on ceremonies, solemnities, titles, mundane things; sometimes he would even avoid attending his own premières”], in: Pop, “Tudor Jarda”, 2.

<sup>16</sup> Quotations related to the première of *Pădurea vulturilor* [The Eagles' Forest], in Nicolau, “Premieră festivă, *Pădurea vulturilor* pe scena Operei de Stat” [“Festive Première, *The Eagles' Forest* on the Stage of the State Opera”] apud Giurgiu, *S-a ridicat cortina*, 108.

to Romania”] Festival, the final round. It evokes the 1933 revolutionary events, with the content of the libretto highlighting two planes: the working class (as a collective character) and the symbolic hero Iovan Iorgovan. Although they used modest technical means, the members of the directing staff, making use of the “directorial devices belonging to a modern theatre show” [“*uzanțele regizorale aparținând spectacolului de teatru modern*”] [...], managed to create “a fortunate balance between the two planes of action. With minimum stage resources, the three producers [Dumitru Gheorghiu, Grigore Gorduz and Rodica Raffai] originally combine the close-up with the tutti moments, creating a fortunate balance between the two planes of action, as well as the solemn atmosphere required by the character of the piece” (“*un echilibru fericit între cele două planuri de acțiune. Cu un minimum de mijloace scenice, cei trei realizatori [Dumitru Gheorghiu, Grigore Gorduz și Rodica Raffai] îmbină original prim-planul cu momentele de tutti, reușind un echilibru fericit între cele două planuri de acțiune, precum și atmosfera de sobrietate cerută de caracterul piesei*”). Perceived by the reviewer of the Timișoara periodical *Drapelul roșu* as a “balanced synthesis between art music and mass and folk song intonations” [“*sinteză echilibrată a creației culte cu intonațiile cântecului de masă și cel de inspirație folclorică*”], the score presented performers with certain interpretive challenges. In the end, the author of the review, in a complimentary tone, remarked on “the psychological refinement of Teodora Ciucur’s performance, on the dramatic force and richness of nuances of mezzo-soprano Lucia Kriska’s interpretation, as well as on the vocal qualities and stage presence of soloists Dorin Văidean and Ioan Pribac. The task of handling a complex orchestration and intricate choral scores fell to the experienced musical directors, maestros Ion Iancu and Damian Vulpe” [“*Finețea psihologică în interpretarea Teodorei Ciucur, dramatismul și bogăția de nuanțe a trăirilor mezzosopranei Lucia Kriska, precum și calitățile vocale și prezența scenică a soliștilor Dorin Văidean și Ioan Pribac. Sarcina realizării unei orchestrații și partituri corale dificile a revenit experimentatei conduceri muzicale, maștrilor Ion Iancu și Damian Vulpe*”]<sup>17</sup>.

## 5 The choral works in Timișoara, Lugoj and Reșița. Tudor Jarda in the consciousness of the music lovers from Banat

Evoking the jocular tone of a letter sent by Ion Românu from Iași to his colleagues from Timișoara (1963), Ioan Tomi recounts the content of their reply and then offers a few passages from Jarda’s reaction (“a Transylvanian musician [...] with a blunt mioritical sense of humour”) (“*un muzician ardelean [...] contondent prin umorul său mioritic*”), sent to Ion Românu, conductor of the “Banatul” Philharmonic Choir:

Dear Ion, I am very happy to hear from you, from all of you. But alas, alas, and alas! I am also sad, thinking of how many of our good things have passed — No wine, no brandy, no cognacs, no beer, and no other such pleasures. If you’ve also given up tobacco, then you’ve given up all of them (as Cherebeșiu says). I wish you good luck in the competition, many greetings to Surlașiu, Emandi, Hodrobot – Odrobot (who has to send me some documentation, Suta), Ilin and all the others. With love, T. Jarda. P. S. 1 Whoever doesn’t like it, should kiss our next week’s course P. S. 2 I heard that the famous violinist Mârza was in ‘Cimișoara’ [Timișoara] – Write to me about him. T. J.<sup>18</sup>

In 1970, teacher and conductor Ion Românu, a personality who marked the evolution of choral art in Banat, was promoted to the rank of full professor: among those who characterized him and made recommendations (D. D. Botez, head of the conducting department at the Bucharest Conservatory, Alexandru Pașcanu, Achim Stoia, rector of the “George Enescu” Academy of Arts in Iași, George Pascu, Ion Pavalache, conductor of the “Gavriil Musicescu” Choir in Iași) were maestros Dorin Pop and Tudor Jarda from Cluj<sup>19</sup>.

A unique event in the musical life of Timișoara was the so-called “Evenings of Romanian Music” of the Timișoara Radio Station, whose first edition was scheduled for 1974, and whose entire cycle of concerts of chamber, vocal and instrumental music had the privilege of being broadcast *live* (something unusual at the time!) by Radio Timișoara. The repertoire of the second edition, held on February 18, 1975, included 10 titles of vocal (songs) and instrumental works, six of which were in absolute première. The song repertoire included works by Vasile Ijac (*La mijloc de codru des* [*In the Forest Thick and Stout*] to verses by Mihai Eminescu) and Ioan Tomi (the song *Bătrânul pădurar* [*The Old Woodman*] and *Two Miniatures for Piano*). The choral repertoire, performed

<sup>17</sup> Bratu, “Spectacol de excepție. Premiera *Dreptul la viață* de Tudor Jarda” [“An Exceptional Show. The Première of *The Right to Life* by Tudor Jarda”] in *Drapelul roșu* 42, no. 12.565 (Timișoara, June 30, 1985), *apud* Giurgiu, *S-a ridicat cortina*, 207.

<sup>18</sup> “*Dragă Ioane, Primesc cu dragă inimă vești de la tine, de la voi toți. Dar vai, vai și iar vai! Cu întristare, gândind că multe din cele ale noastre sunt trecute – Nu tu vin, nu tu răchite, nu tu coniacuri, nu tu beri și alte asemenea plăceri. Dacă te-ai lăsat și de tutun, înseamnă că te-ai lăsat ‘die tătie tri’ (cum zice Cherebeșiu). Îți doresc succes la concurs, multe salutări lui Surlașiu, lui Emandi, Hodrobot – Odrobot (care trebuie să-mi trimiță o documentație, Suta), Ilin și ceilalți. Cu drag, T. Jarda. P. S. 1 Cui nu-i place, să ne pupe-n cursul săptămânii viitoare P. S. 2 Am auzit că a fost pe la ‘Cimișoara’ celebrul violonist Mârza – Scrie-mi despre acesta. T. J.*”, in: Tomi, *Dirijorul Ion Românu*, 120-121. On the same note, Tudor Jarda left to posterity a remark that has passed into folklore, becoming proverbial, a folkloric asset: “La noi în ‘Conzervator’ e ca-n Policlinică: unde te-ntorci, tot de doctori dai...” [“In our ‘Conzervatory’ it’s like in a Polyclinic: wherever you turn, you only see doctors...”], in: Pop, “Tudor Jarda”, 2.

<sup>19</sup> Tomi, *Dirijorul Ion Românu*, 182-183.

by the "Menestrelli" Chamber Choir of the University of Timișoara, conducted by Doru Murgu, included works by Remus Georgescu (*Primăvara* [Spring], a choral version of the song with the same title), Nicolae Ursu (*Lino, Leano – De doi*) and Tudor Jarda (*În marea trecere* [In the Great Passage] – in première), a "touching" ("emoționantă") work, according to the reviewer<sup>20</sup>.

The guest of honour at the 4<sup>th</sup> edition of the "Musical Timișoara" Festival (1975) was the "Cappella Transylvanica" choir of the "Gheorghe Dima" Conservatory of Cluj-Napoca, conducted by Dorin Pop, an emblematic ensemble of the genre, with a great impact on the music lovers from the capital of Banat. In its second part, the program presented on the concert stage of the "Ion Vidu" High School of Music included an assortment of works by Cluj composers: Tudor Jarda (five works, including *Imn festiv* [Festive Hymn], Sigismund Toduță (*Arhaisme* [Archaisms]), Hans Peter Türk and Vasile Herman. The program ended with an encore performance of a work by Adrian Pop. "The second part came as an explanation for why the Cluj composers, and Tudor Jarda in particular, have dedicated a large number of works to the conductor" ["Secțiunea secundă a explicitat argumentele pentru care creatorii clujeni, și în primul rând Tudor Jarda, au dedicat dirijorului un număr mare de lucrări"]<sup>21</sup>.

Under the auspices of the inter-county phase of the first edition of the "Cântarea României" National Festival (1976) (in competition with the 5<sup>th</sup> edition of the "Musical Timișoara" Festival), the public of Timișoara listened to the concert of the "Banatul" Philharmonic Choir, conducted by Diodor Nicoară. The repertoire included: Tudor Jarda (*Mă luai, luai*), Al. Flechtenmacher, Ionel Brătianu, Ioan Tomi, Diodor Nicoară, Vasile Donose, Doru Popovici, Mircea Neagu, Mihai Moldovan, Vasile Spătărelu and Remus Georgescu<sup>22</sup>.

The 1978 edition of the "Musical Timișoara" Festival scheduled concerts performed by the "Banatul" Philharmonic Choir in Timișoara and Reșița (as an extension of the Festival). The preamble to the program included: *Negro Spirituals Songs*, and, in the second part, six premières of Romanian contemporary choral works: Mircea Neagu (*Din Bihor* [From Bihor]), Tudor Jarda (*Pan*), Doru Popovici (*Balada lui Iancu* [The Ballad of Iancu]), Nicolae Boboc (*Fiica ce-i mi-ți dare*), Ioan Tomi (*Joc – Ugina brugina*), Alexandru Pașcanu (*Chindia*). Here is what Doru Murgu wrote in the *Orizont* magazine, in echo of the concerts: "I would mention here the moments of emotion and festivity, which actually meant the creative dialogue between listener and performer; written on the composers' faces was the revelation born from the first encounter with the germination of their inner space, the warmth of the applause"<sup>23</sup>.

Trained at the conducting school of the "Gheorghe Dima" Academy of Music in Cluj-Napoca, under the guidance of Tudor Jarda, Dorin Pop, Dan Voiculescu and Romeo Ghircoiașu, Remus Tașcau, conductor of the "Ion Vidu" Chamber Choir of Lugoj, tenaciously promoted Tudor Jarda's works. *În marea trecere* [In the Great Passage], to verses by Lucian Blaga, and *La casa di peste drum* [At the House Across the Road], included in the permanent repertoire (along with *Pan* and *Sfinte Dumnezeule* [Holy God]), were performed countless times on the concert stages of Lugoj, Timișoara (under the auspices of the "Musical Timișoara" Festival), and Sighișoara (the "Castrum Sex" Festival), as well as on the concert tours abroad: Germany (Mainz), France (Paris), Switzerland (the Romanian Orthodox Church in Geneva). In the Land of Cantons, the Audio Production studio from Bienne published a CD containing choral, secular and religious miniatures, with a significant space dedicated to Romanian contemporary works: Tudor Jarda, Alexandru Pașcanu, Marțian Negrea<sup>24</sup>.

## Conclusions

Tudor Jarda's complex personality and the variety of genres he covered (choral, instrumental and lyrical works) became a permanent source of attraction for the demanding music lovers of Banat. His modern treatment of folk songs through the use of a refined modal language opened new horizons for choral music, having a great impact on its evolution. The time he spent in Timișoara, involving a whole constellation of magisters, performers and students from Cluj, determined the establishment of a *sui generis* empathy, which reverberated, over time, in emotional concert episodes, under the sign of professionalism.

<sup>20</sup> Tomi, *Acreditări în lumea muzicii*, 49-51; Murgu, "Serile de muzică românească – o nouă ediție".

<sup>21</sup> Tomi, *Filarmonica "Banatul" Timișoara*, 207-208.

<sup>22</sup> Tomi, *Filarmonica "Banatul" Timișoara*, 167.

<sup>23</sup> "Aș consemna aici momentele de emoție și sărbătoare, care au însemnat în fapt dialogul creator – auditor – interpret; am putut descifra pe chipurile compozitorilor revelația născută din cea dintâi întâlnire cu germinația forului lor interior, căldura aplauzelor", in: Tomi, *Filarmonica "Banatul" Timișoara*, 168-169; Vulpe, "Evoluții de vârf în festival". Works by Tudor Jarda in the repertoire of the Banatul Philharmonic Choir: *Pan*, *Bun gând s-o gătitu*, *Cari pe Heruvimi*, *Colo jos în prundurele*, *Hop, țup, țup*, *În marea trecere*, *La casa di peste drum*, *Mă dusei în târg la moși*, *Mă luai, luai*, *Pe dealu cu stânjenele*, *Slobozi-ne gazdă-n casă*, *Suita de pe Someș*, *Ș-asa ră m-au mâniatu* (Tomi, *Filarmonica "Banatul" Timișoara*, 215-216).

<sup>24</sup> Stan, *De la Reuniunea Română de Cântări și Muzică la Corul "Ion Vidu"*.

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