

ALEXANDER, CORY THOMAS, D.M.A. Developmental and Stylistic Consistency in Selected Choral Works of Felicia Donceanu (b. 1931). (2011)
Directed by Dr. Welborn E. Young, 68 pp.

The music of Felicia Donceanu (b. 1931) is well known by music scholars in Romania. Donceanu's work has won numerous accolades including honorable mention at the International Composition Competition in Mannheim, Germany, in 1961, the prize of the Union of Composers and Musicologists of Romania seven times between 1983 and 1997, and the George Enescu prize in 1984. Donceanu's colleagues regard her Romanian-language art songs to be among the finest examples of the genre. Donceanu has composed for nearly every instrumental genre, but solo vocal and choral compositions comprise the majority of her output. Paula Boire discussed Donceanu's art songs in the four-volume text, *A Comprehensive Study of Romanian Art Song*, but Donceanu's choral works remain largely unexplored.

Donceanu's first choral compositions date from 1968, and her choral oeuvre includes more than forty compositions written over several decades. Despite this, she considers dates of composition to be irrelevant and has stated that her works neither exhibit stylistic development nor fit into creative periods. Analyses of five representative choral compositions: "Inscripție" from *Trei poeme corale* (1968), *Rodul bun* (1982), *Ritual de Statornicie* (1987), *Tatăl nostru* (1990), and *Clopote la soroc* (1996), reveal this consistency of style as it occurs in Donceanu's choral works.

DEVELOPMENTAL AND STYLISTIC CONSISTENCY IN SELECTED
CHORAL WORKS OF FELICIA DONCEANU (B. 1931)

by

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A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
In Partial Fulfillment
of the Requirements of the Degree
Doctor of Musical Arts

Greensboro
2011

Approved by

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To Bethany and Emma.
The journey is just beginning.

APPROVAL PAGE

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ACKNOWLEDGEMENTS

Numerous individuals deserve thanks for their help and guidance with this project, particularly committee members Welborn E. Young, Randy B. Kohlenberg, Robert A. Wells, and Carole J. Ott. In addition, thanks are due William P. Carroll who served on this committee for three years. They have shown great patience as well as superb leadership and have set an excellent example.

A debt of gratitude is owed to Paula Boire of Fort Hays State University in Hays, KS for answering numerous questions and for loaning a number of scores that would not have been available otherwise. Also to Corina Petrescu of the University of Mississippi for translating a significant number of Romanian texts without asking for anything in return.

Further thanks to Anita Smisek of API Music Inc., Fish Creek, WI for her help finding scores and her willingness to make available as yet unpublished Donceanu manuscripts. Finally, a great debt of gratitude is owed to the late David H. Williams for the introduction to Donceanu's music and to Felicia Donceanu herself in January of 1999.

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CHAPTER I

INTRODUCTION

The music of Felicia Donceanu (b. 1931) is well-known by trained musicians and music scholars in Romania. Donceanu's work has won numerous accolades including honorable mention at the International Composition Competition in Mannheim, Germany, in 1961 for her first song cycle, *Odinioară*. In addition, Donceanu's compositions won the prize of the Union of Composers and Musicologists of Romania seven times between 1983 and 1997, and the George Enescu prize in 1984 for the song cycle *Cântând cu Ienăchiță Văcărescu*. Donceanu's colleagues regard her Romanian-language art songs to be among the finest examples of the genre.¹ According to personal correspondence, Donceanu has composed for nearly every instrumental genre, including symphonic works, though the majority of her compositions are for smaller ensembles. Vocal compositions, however, comprise the majority of her output, works for either solo voice or chorus. Paula Boire discussed Donceanu's art songs in the four-volume text, *A Comprehensive Study of Romanian Art Song*, but Donceanu's choral works remain largely unexplored outside of Romania.

Donceanu's first choral compositions date from 1968, and her choral oeuvre includes more than forty compositions. Despite this, she considers dates of composition to be irrelevant and is "adamantly proud of the lack of creative periods or traceable style

¹ Paula Boire, *A Comprehensive Study of Romanian Art Song* (Lewiston, NY: The Edwin Mellen Press, 2002), 981.

development in her works.”² The purpose of this study is to demonstrate the absence of creative periods and traceable style as it applies to five selected choral works indicative of Donceanu’s compositional style. More thorough understanding of Donceanu’s compositional practices will allow better-informed performances of choral works written throughout her career. This study does not include an exhaustive survey of Donceanu’s compositional output, choral or otherwise, nor does it include detailed harmonic analyses of the selected works. Discussion of other composers’ influence on Donceanu’s compositional style is also not included in this study.

Selected for analysis were five representative choral compositions: “Inscripție” from *Trei poeme corale* composed in 1968, *Rodul bun* composed in 1982, *Ritual de Statornicie* composed in 1987, *Tatăl nostru* composed in 1990, and *Clopote la soroc* composed in 1996. Paula Boire of Fort Hays State University in Hays, KS, the late David Williams of Central College in Pella, IA, and Anita Smisek of Alliance Publications, Inc., Fish Creek, WI, provided the scores referenced in this paper, along with over two dozen other scores that were used to establish that the selected choral compositions are, in fact, representative of Donceanu’s compositional style.

The criteria used for selecting the five works were several. Most important were the dates of composition. Donceanu composed these five choral works over nearly thirty years. The dates of composition are not evenly spaced, but generally corresponded to the total amount of choral music Donceanu composed at various times in her career, less in the 1960s and 1970s, more in the 1980s and 1990s. In addition, *Trei poeme corale* was

² Boire, *A Comprehensive Study of Romanian Art Song*, 981.

Donceanu's first published choral work. These works were also selected to represent a variety of traits and differ in a number of ways within the bounds of Donceanu's musical language. Two primary differences are the size and scope of the compositions and differences in text. These particular traits will be examined more fully in Chapter Four. Other consideration in the selection process involved the composer's view of the compositions' quality. Four of the selected compositions appear on a list of representative works provided by Donceanu. *Clopote la soroc*, which does not appear on the list provided by the composer, was included in this study because it is Donceanu's only large-scale choral composition to date.

In order to more easily place Donceanu's music in a historical context and to better understand her compositional approach, the following chapter includes a biographical sketch of Donceanu as well as an examination of the state of research on Donceanu's music, information regarding her manuscripts, and an overview of her compositional output. The third chapter of this study serves as a brief overview of Romanian music, including ways in which Donceanu's music fits into the Romanian musical tradition. The fourth chapter contains analytical information regarding text, form, melody, harmony, rhythm and meter, and performing forces in the selected works. The fifth chapter concludes the paper with synthesis of the elements related in Chapter Four, and summarizes the project.

CHAPTER II

LIFE AND MUSIC OF FELICIA DONCEANU

Born in Bacău, Romania on January 28, 1931 to Alexandru and Elena Donceanu, Felicia Donceanu displayed a talent for music from an early age. Her father was a career military officer and amateur flautist. Her mother, a coloratura soprano and noted voice teacher, taught piano and voice at schools in Bacău.³ Donceanu was admitted to the Theater Institute of Bucharest in the Stage Directing and Choreography departments before changing her mind and deciding to pursue a career in music.⁴ She enrolled at the Music Conservatory in Bucharest, now known as the National Music University, in 1949. While at the conservatory, Donceanu studied with some of Romania's best-known musical minds including composition with Mihail Jora (1891-1971); harmony with Paul Constantinescu (1909-1963); and folklore, which includes folk music studies, with Tiberiu Alexandru (1914-1997).⁵ Donceanu did not study abroad during her time at the Music Conservatory, which was atypical of music students at the time. Most young

³ Boire, *A Comprehensive Study of Romanian Art Song*, 982.

⁴ Donceanu has been interested in theater as well as music throughout her life, and originally planned to become a stage director. Viorel Cosma, *Muzicieni din Romania, Lexicon bio-bibliografic*, vol. 2 (Bucharest: Editura Muzicală, 1999).

⁵ Donceanu's other courses and teachers included folklore with Nicolae Parocescu, and Emilia Cornișel; music theory and solfeggio with George Breazul and Ioan D. Chirescu; counterpoint with Nicolae Buicliu; orchestration with Theodor Rogalski and Mircea Basarab; score reading with Paul Jelescu; piano with Eugenia Ionescu; music history with Andrei Tudor; choral conducting with Ion Vicol and Ion Marian; and voice with Jean Bănescu. Cosma, V., *Muzicieni din Romania, Lexicon bio-bibliografic*, vol. 2.

artists, writers, and composers of her generation studied in France, Germany, Switzerland, or Austria.⁶ Even as an adult, Donceanu has preferred not to travel and has done so only occasionally.⁷ Upon her graduation in 1956, Donceanu became a member of the *uniunea compozitorilor si muzicologilor* (Union of Composers and Musicologists of Romania) and also briefly took a job as an editor at *Editura pentru Literatură și Artă*, the state art and publishing house in Bucharest.⁸ After two years she began to work at *Editura Muzicală*, the publishing house associated with the Union of Composers and Musicologists of Romania, and worked there until 1966.⁹ Since that time she has supported herself exclusively by composing. Most of Donceanu's compositions are commissioned works intended for specific performers.¹⁰

Donceanu's compositional career began in earnest near the end of the Romanian communist party's harshest repression of Romanian composers. Her earliest compositions date from around the time of her graduation from the Music Conservatory in 1956. Her earliest published choral work, however, dates from 1968. The reason for this twelve-year delay is unclear; Donceanu's use of folk idioms and modal harmonies would not have precluded the acceptance of her work under communist party rules. Nonetheless, Donceanu wrote only three choral works, one of which was a madrigal

⁶ Boire, *A Comprehensive Study of Romanian Art Song*, 982; *Ibid.*, 3.

⁷ *Ibid.*, 981.

⁸ Octavian Cosma, "Donceanu, Felicia," *Grove Music Online*, ed. Laura Macy (Accessed April 19, 2006), <<http://www.grovemusic.com>>

⁹ Cosma, V., *Muzicieni din Romania, Lexicon bio-bibliografic*, vol. 2.

¹⁰ Boire, *A Comprehensive Study of Romanian Art Song*, 982.

cycle, in the late 1960s. These include the *Trei poeme corale*, a madrigal cycle made up of three short works, *Sub steagurile țării*, and *Apărătorii patriei*. Only four choral works (two cycles) date from the 1970s. These include the madrigal cycle *Tablouri bacoviene*, comprised of three pieces, *Tineret comunist*, *Frumusete și belșug*, and another madrigal cycle of three songs, *Trifolium*.

Donceanu's choral output increased significantly beginning in the 1980s, long after the most repressive period of the communist era in Romania had ended.¹¹ Although Donceanu's choral works do not exhibit the same modern musical language as some of her colleagues, approximately two-thirds of Donceanu's choral compositions date from the 1980s and 1990s. Chapter Four includes more detailed examination of Donceanu's musical language in choral works dating from both before and after the communist era in Romania.

Donceanu is known best for her vocal and choral compositions.¹² Donceanu's vocal output includes forty-six songs for solo voice and piano, more than forty choral pieces, including several madrigal cycles, several chamber works that involve voices, one opera entitled *Băltagul*, and children's music.¹³ Donceanu's madrigal cycles are made up of two to five choral works set in a manner similar to a song cycle. Typically, the pieces comprising these madrigal cycles are based on texts by the same author. Additionally,

¹¹ Crotty, "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948-1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience," *Journal of Musicological Research*, 152-3.

¹² Cosma, O., "Donceanu, Felicia," *Grove Music Online*.

¹³ Cosma, V., *Muzicieni din Romania, Lexicon bio-bibliografic*, vol. 2. Appendix C is a table of Donceanu's choral works.

Donceanu has an interest in music and poetry for children as evidenced by the publication of a book of her children's songs, lyrics, drawings, and other texts by *Editura Muzicală* in 1988.¹⁴

Donceanu's compositional style is one in which she blends "modal techniques with general folk elements which are represented in such a way as to ease their reception."¹⁵ Romanian folk music and culture influence her compositions, but Donceanu writes folk-like melodic and harmonic material and does not quote or attempt to recreate genuine folk music. According to Boire, her compositions "display a preference for a diatonic harmonic palette inflected with Romanian folk modes."¹⁶ A more thorough description of this compositional technique combining traditional Romanian music with western harmonic elements is included in the third chapter of this study.

Scholarly research on Donceanu's music is limited, especially in English, as is biographical information. The most significant source of information on Donceanu is Viorel Cosma's *Muzicieni din Romania, Lexicon bio-bibliografic*, a Romanian language encyclopedia containing an article on Donceanu that lists most of her works.¹⁷ Another important source is a four-volume set of books by Paula Boire entitled, *A Comprehensive Study of Romanian Art Song*.¹⁸ In Boire's substantial text, Donceanu receives more

¹⁴ During the communist era in Romania, operas composed for child audiences were performed on Sunday mornings in Bucharest; Boire, *A Comprehensive Study of Romanian Art Song*, 983.

¹⁵ Cosma, O., "Donceanu, Felicia," *Grove Music Online*.

¹⁶ Boire, *A Comprehensive Study of Romanian Art Song*, 984, 982.

¹⁷ Bucharest: Editura Muzicală, 1999.

¹⁸ Lewiston, NY: The Edwin Mellen Press, 2002.

attention than any other composer. This attention is due both to her relatively large number of compositions, and to the high quality of her music.¹⁹ Boire's text is the only English language source that provides significant information about Donceanu and her music. The *International Encyclopedia of Women Composers* contains a brief article on Donceanu, as does *New Grove Dictionary of Music and Musicians* and *New Grove Dictionary of Women Composers*.²⁰ None of these sources, however, discusses Donceanu's choral works beyond simply mentioning their existence. Even Donceanu's prominent contemporaries such as Pascal Bentoiu (b. 1927) have been overlooked.²¹

Musical scores by Donceanu are difficult to find in the United States. Romania's recent political history resulted in shortages of numerous material goods, including paper. As a result, scores are published in limited quantities if at all. Parts are often copied by hand for specific performances.²² Apart from the two choral works published by API Music, Inc. in Wisconsin and one published by a German company, Donceanu's choral music is largely unavailable outside Romania. Attempts to contact Donceanu have been unsuccessful in part because of language barriers. She provided a brief biography and list of selected works that includes basic descriptions of each work. Along with the list of

¹⁹ Boire titles the chapter "Zenith of the Genre: Felicia Donceanu"

²⁰ Aaron I. Cohen, ed., *International Encyclopedia of Women Composers*, 2nd ed. (New York: Book and Music), 1987; Stanley Sadie, ed., *New Grove Dictionary of Music and Musicians*, 2nd ed. (New York: Macmillan Press, Ltd.), 2001; Julie Anne Sadie and Rhian Samuel, eds., *New Grove Dictionary of Women Composers*, (New York: Macmillan Press, Ltd.), 1994.

²¹ Bentoiu is a noted George Enescu scholar. Among other works of scholarship, he is known for completing Enescu's fourth and fifth symphonies. David Williams, ed., *Celebrating George Enescu: A Symposium* (Washington, D.C.: Education for Peace, 1997), 69.

²² Boire, *A Comprehensive Study of Romanian Art Song*, iii.

works, a note explained that Donceanu is hesitant to provide scores or other information to people she does not know.

Felicia Donceanu's two choral compositions published in the United States are *Tatăl nostru* ("Our Father") for a cappella, SATB chorus (copyright 1999) and *Ritual de Statornicie* for SATB chorus, piano, and percussion (copyright 1999). *Clopote la soroc* for SATB chorus, piano, and orchestral bells (API lists a copyright date of 2000) is only available for academic study at the current time. API Music was kind enough to sell an individual copy of *Clopote la soroc* upon request, but has not received permission from Donceanu to make the work generally available. Of note is the fact that *Clopote la soroc* does not appear on the API Music website in the results of a search for "Donceanu," a search for any word in the title, or in browsing the catalog. A general internet search for the specific title revealed that the publisher number is AP-1319, but it was necessary to contact API Music directly to obtain a copy of the work. The remaining scores used in this study, as well as more than a dozen others, are on loan from individuals who know Donceanu personally. Many of the scores are manuscripts in Donceanu's hand, though a number of scores have obviously been published as they are engraved. Publication information is only available for a handful of Donceanu's choral pieces and several have not been published. No recordings of Donceanu's choral music have been released on major labels. Demonstration recordings of the two choral works published by API Music are available. A search of *WorldCat* revealed that a handful of college choirs have recorded *Tatăl nostru*.

The majority of Donceanu's handwritten manuscripts are relatively brief works with performing instructions that are both familiar and easy to understand. Donceanu typically uses standard Italian instructions for tempi, and articulation, and her handwriting is generally clear. One encounters a number of difficulties, however, when trying to read the score of *Clopote la soroc* as it is available currently. The score is a bound, photocopied manuscript, which appears to be a photocopy of a photocopy. On the first page, there is an official-looking stamp that is largely illegible. A similar stamp on another of Donceanu's manuscripts reads: *Uniunea Compozitorilor si Muzicologilor—Biblioteca Muzicală*, which is the "Union of Composers and Musicologists—Music Library." There is what appears to be a catalog number on the legible stamp, but in *Clopote* any such identification is indeterminable. At the bottom of several pages, one can read the typed, Romanian text *Magazinul „Muzica” 18* which translates to "the music shop 18." There is a musicological journal entitled *Muzică* published in Romania, however *magazinul* does not mean "magazine" or "journal."

The musical material contained in Donceanu's handwritten score (notes, rests, dynamics, etc.) is generally quite legible; however, many of the other markings are difficult to read. A smudge through the left side of the first several pages makes some notes and rhythms difficult to discern. The sung text of the work is generally cleanly written, though sometimes it too is underexposed or smudged. The composer's instructions, however, regularly appear within a staff, making them difficult to decipher. The score of *Clopote la soroc* contains a few obvious errors such as the wrong number of beats in an occasional measure, and scores of inconsistencies in articulation marks and

the like. However, for such a complicated and dense score, these errors are relatively minor. In addition, there is a numbering mistake following measure 185 on page 46: the next measure number shown is 90. As a result of this mistake, after measure 185 one must add 100 to all measure numbers. Between pages 31 and 32 there is one blank page, but it does not affect the page or measure numbering.

There are three typewritten pages in English at the end of the score that serve as an appendix to the work. The first page consists of what must be a translation of the composer's description of the work and some instructions for performance, though the original Romanian is not included. The second appendix page contains a page-by-page listing of translations of Donceanu's stage directions and the type of bells called for at various points in the work. The listed translations are neither complete nor particularly clear and leave the performer to make several inferences regarding the composer's intent. In addition to the numerous omissions from this second appendix, there is one typographical error: the indication, "Pg. 10" should actually read, "Pg. 19." A third appendix page contains a hand-drawn diagram of how the singers should be arranged on stage. On the whole, the score is readable and relatively neatly written, but it does not appear to be a "fair copy," and is certainly not nearly as clear as an edited and engraved score would be. It is worth noting that Donceanu's two other choral scores published by API Music are professionally engraved and sold as octavos.

CHAPTER III
A BRIEF SURVEY OF MUSIC IN ROMANIA

Art Music

The development of art music in Romania generally paralleled the development of art music in the West. By the late sixteenth century Austrian princes ruling parts of Romania brought Italian musicians to their courts.²³ During the same period, parts of Romania under the control of the Ottoman Empire cultivated music with ties to Eastern Orthodox musical traditions. After the withdrawal of the Turks in the mid-nineteenth century, a nationalistic style of composition began to emerge in Romania. By the end of the nineteenth century Romanian composers adopted the forms of Western Europe and used that harmonic language, but included folk melodies in their compositions.²⁴ During the first two decades of the twentieth century, a number of Romanian composers achieved notoriety, several Romanian singers became regular names on opera stages around the world, and musicologists who started a folk music movement around the turn of the century were discovering much about Romanian folk music traditions.²⁵ In 1920,

²³ Cosma, O. et al., "Romania," *Grove Music Online*.

²⁴ *Ibid.*

²⁵ *Ibid.*; among conductors were George Georgescu, Jonel Perlea and Constantin Silvestri. Pianists such as Dinu Lipatti, Clara Haskil and Valentin Gheorghiu made names for themselves. Hariclea Darclée was the first Tosca, and Viorica Ursuleac created several Strauss roles. Romanian musicologists included Constantin Brăiloiu, T. T. Burada, I. D. Petrescu, George Breazul and M. G. Poslușnicu. Bartók, though not Romanian, was an important researcher in the field of Romanian folk music.

Romanian musicologists responded to the perceived threat of Pan-Slavism, that is, the encroachment of Slavic culture on Romania, by encouraging composers to develop nationalistic music. Romanian musicologists stressed the use of the Romanian language in particular. By the early 1930s Romanian art song began to flourish.²⁶ Prior to 1930 Romanians wrote the majority of their vocal music with French or German texts, the result of the close ties Romania had with Austria and France.²⁷ During the period between the two world wars, Romania was under the control of the Austro-Hungarian Empire and Bucharest was known as “Little Paris.”²⁸ George Enescu had become a major international celebrity as a composer, conductor, and as the violin teacher of the child prodigy, Yehudi Menuhin (1916-1999). Enescu was, and remains, a major influence on Romanian classical music.²⁹ Since Enescu, no Romanian composer has been so influential, nor so well known.

Immediately after WWII Romanians, under communist leadership, saw the number of musical institutions and educational facilities in Romania increase significantly due to state control. At the same time, however, the state restricted Romanian composers in much the same manner as composers in other communist countries by censoring the texts of vocal music and banning the use of atonal or

²⁶ Boire, *A Comprehensive Study of Romanian Art Song*, 2.

²⁷ *Ibid.*, 3.

²⁸ Williams, *Romania and Moldova*, 94-95; Bucharest had been rebuilt in the early twentieth century with Paris as its model and with the aid of French architects and engineers. Bombing during WWII and a major earthquake in 1940 has destroyed most of that work.

²⁹ Cosma, O. et al., “Romania,” *Grove Music Online*.

dodecaphonic composition.³⁰ During the 1950s, musicians following paths other than composition flourished. Musicologists, performers, and teachers had resources that had been unavailable prior to state funding. Composers were afforded less freedom than those in other music fields, but the practices of many composers involved the cultivation of folk music, as well as a preference for romanticism and neo-classicism, all of which were acceptable under the party line.³¹ During the years after 1961, restrictions on composition were greatly relaxed so the collapse of communism in 1989 had little effect on Romanian compositional practices.³²

Donceanu's Use of Folk Music

Donceanu's choral music is known to use, "modal techniques with general folk elements which are represented in such a way as to ease their reception."³³ Donceanu does not tend to quote specific folk tunes, but she uses many distinguishable folk elements, including traditional rhythmic patterns, instruments, and melodic devices. Additional examples and more in-depth analysis of the five selected works appear in Chapter Four. Due to the unfamiliar nature of traditional Romanian music to many western musicians, this chapter includes a brief survey of Romanian folk elements to help illustrate just how pervasive they are in Donceanu's compositions.

³⁰ Crotty, "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948-1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience," *Journal of Musicological Research*, 155-56.

³¹ *Ibid.*, 158.

³² Cosma, O. et al., "Romania," *Grove Music Online*.

³³ Cosma, O., "Donceanu, Felicia," *Grove Music Online*.

The Romanian musical tradition is one of great variety, yet great distinctness.³⁴ “Romanian music is ... a composite of Arabic, Slav and Hungarian music, possessing nevertheless its own peculiar character, which you won’t find in the music of other peoples.”³⁵ This quote by Romanian violinist, composer, and conductor George Enescu (1881-1955) dates from 1921—long before the publication of *Rumanian Folk Music* by Béla Bartók (1881-1945) in three volumes over the eight-years span between 1967 and 1975.³⁶ Enescu’s comment indicates that Romanian musicians were familiar with the origins of their folk music traditions in the early years of the twentieth century.

A small country of approximately twenty-two million inhabitants, Romania is located in the Balkan region of Eastern Europe. Romania shares a portion of its eastern border with the Black Sea, and also shares borders with Ukraine, Hungary, Serbia, Bulgaria, and Moldova.³⁷ Folk music in Romania incorporates the various musical influences of people who have inhabited parts of Romania over hundreds of years. Influential societies have included the Dacians prior to 106 CE, the Romans from 106 to 271, Hungarians from the thirteenth through sixteenth centuries, and the Ottoman and

³⁴ Octavian Cosma et al., “Romania,” *Grove Music Online*, ed. Laura Macy (accessed September 14, 2010), <<http://www.grovemusic.com>>

³⁵ Noel Malcom, *George Enescu: His Life and Music* (Surbiton, Surrey, UK: Toccata Press, 1990), 22.

³⁶ Bartók’s collection is from a small area of western Romania and dates from between 1908 and 1917. At that time, the area was a Romanian-speaking part of Hungary. Ed. Benjamin Suchoff (The Hague: Martinus Nijhoff, 1967-1975).

³⁷ Nicola Williams, *Romania and Moldova* (Hawthorn, Victoria, Australia: Lonely Planet Publications, 1998), 32.

Austro-Hungarian Empires from the sixteenth century through the nineteenth century.³⁸ The Congress of Berlin granted independence to the Kingdom of Romania in 1878.³⁹ Two World Wars and several decades of communist government significantly influenced the political climate in Romania, but served, in the end, to strengthen the country's ties to its folk traditions.⁴⁰

The various regions of Romania have distinctive musical styles and traits resulting from the influences of the many peoples who lived in and governed those regions during the centuries. Even so, the oldest folk music tends toward homogeneity and is more widespread.⁴¹ Romanian folk music can be divided into two broad categories: ritual music and other music not intended for a specific occasion such as the ballad, pastoral music, etc.⁴² The various Romanian folk music melodies are generally interchangeable and may be performed on any instrument, or sung.⁴³

Donceanu frequently uses folk-influenced rhythmic patterns in her music. One prominent folk element Donceanu employs is the *aksak* rhythm. The term *aksak* does not refer to a rhythmic mode, but describes any asymmetrical rhythmic pattern, such as 3+2.

³⁸ Austria controlled part of Romania from the seventeenth century, and finally gained control of the entire country of Romania in the mid 1800s. Williams, *Romania and Moldova*, 14-17.

³⁹ *Ibid.*, 171.

⁴⁰ Joel Crotty, "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948-1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience," *Journal of Musicological Research* 26, no. 2/3 (April, 2007): 156.

⁴¹ Cosma, O. et al., "Romania," *Grove Music Online*.

⁴² Tiberiu Alexandru, *Romanian Folk Music* (Bucharest, Romania: Music Publishing House, 1980), 7-8.

⁴³ Cosma, O. et al., "Romania," *Grove Music Online*.

Such patterns are common in the folk music of Romania.⁴⁴ A number of folk dances with the equivalent of five or seven beats per measure have arisen from this *aksak* rhythm.⁴⁵ Donceanu has borrowed from this folk tradition by frequently using meter signatures of 5/8 and 7/8 in her choral compositions.

A second rhythmic concept used extensively in Romania, especially in traditional vocal and choral music, is the giusto syllabic rhythm.⁴⁶ The giusto syllabic system is made up of rhythmic units in the proportion of 2:1 or 1:2. The opening bass line of *Tatăl nostru* in Figure 1 illustrates Donceanu's use of the giusto syllabic rhythm's 2:1 pattern both in the anacrusis to measure four (seen in *A*), and in the relationship between measure four and measures five and six (seen as a comparison of the two *B* sections).

Figure 1. *Tatăl nostru* mm. 4-6 bass (melody) line.

Bass

Ta - tal no - stru, _____ Ta - tal no - stru, _____ Ta - tal no

A survey of Romanian folk melodies found in Alexandru's text on Romanian folk music reveals numerous examples of mixed meter. In addition, many of these melodies have short, repeated sections that, at times, are not identical to the original exposition of the melody.⁴⁷ Donceanu's choral music often exhibits these characteristics in the form of

⁴⁴ Cosma, O. et al., "Romania," *Grove Music Online*.

⁴⁵ Alexandru, *Romanian Folk Music*, 79.

⁴⁶ Cosma, O. et al., "Romania," *Grove Music Online*.

⁴⁷ Alexandru, *Romanian Folk Music*, 158-81.

mixed meter and short, repeated sections.⁴⁸ Chapter Four includes discussion and numerous examples illustrating Donceanu's use of mixed meter and repeated sections.

The instruments utilized by Donceanu to accompany singers in her choral compositions reveal another folk influence. Traditional Romanian music has relied on numerous types of percussion instruments. Percussion instruments are centrally involved in some Romanian folk customs.⁴⁹ Donceanu has frequently written accompaniments employing various types of percussion instruments, among them different types of drums, both pitched and non-pitched, and bells. Additionally, Donceanu's piano accompaniments at times serve a primarily rhythmic function and are at times nothing more than rhythmic ostinati.

One of Donceanu's most obvious uses of folk music is a composition inspired by a traditional Romanian dance. *Ritual de Statornicie* is based on the ritual dances performed by groups of young men called *călușari*.⁵⁰ These vigorous, difficult dances, which involve jumping and stomping, are famous in Romania, though their original customs are no longer strictly observed. A single meter, 2/4, is used throughout most of

⁴⁸ Chapter Four provides further explanation and specific examples of Donceanu's use of mixed meter and sectional writing.

⁴⁹ An entire carol-singing tradition is named for the *duba*, a drum made from a wooden hoop with skins stretched across both sides. Alexandru, *Romanian Folk Music*, 11-12, 106-07.

⁵⁰ The *călușari* dances are performed by an uneven number of dancers (seven, nine, or eleven). They come together annually for ten days between the feasts of the Ascension and Pentacost. The dances are, "so ingenious that those dancing them seem hardly to touch the ground but almost fly in the air." Traditionally, dancers wore wreaths on their heads, covered their faces with veils, and carried naked swords. They went from village to village dancing and only resting inside churches. If two groups of *călușari* met on the road, they would attack one another, the losing group bound to acknowledge the superiority of the victors for nine years. The dances were alleged to have healing properties: the ill person was laid on the ground and the *călușari* danced around and over that person for three days. Alexandru, *Romanian Folk Music*, 23-26.

this work. The use of duple meter is more pervasive in *Ritual de Statornicie* than in most of Donceanu's other choral works because most traditional Romanian dances, including those of the *călușari*, utilize binary rhythm.⁵¹

⁵¹ Alexandru, *Romanian Folk Music*, 79.

CHAPTER IV
SELECTED COMPOSITIONS

Text

Donceanu's texts have influenced her compositional practices in a number of ways. The majority of her choral texts are in Romanian, several by Donceanu herself. Donceanu has sometimes edited the poetry of others to suit her musical tastes, either by additions of her own, or by omissions of sections of the original text. In addition, Donceanu's music often contains a word or phrase repeated many times within a section of a composition. Donceanu has frequently used nonsense syllables interspersed within the poetic texts. Most importantly, text is the primary indicator of form in Donceanu's choral works.

Donceanu's choral texts are almost exclusively in Romanian. An accomplished poet, Donceanu has penned many of her own texts. Personal correspondence reveals that she has also written music with texts in English, French, Latin, and German. Donceanu's choral works, however, appear to set only Romanian and Latin texts. Klaus Kessler translated the text of *Tablouri bacoviene*, originally in Romanian, into German. Two choral works, *Nunc fecundus ager*, with a text by Ovid (43 BCE-17 CE), and a brief setting of the *Magnificat*, use Latin texts. Donceanu has set her own adaptation of *Clopote la soroc*, which is a translation of *The Bells* by Edgar Allan Poe (1809-

1849), originally translated into Romanian by Dan Botta (1907-1958).⁵² *Tatăl nostru* is a translation of the Latin *Pater noster* into Romanian.

Clopotele la soroc is among the most significant examples of Donceanu's alteration of a text for use in a choral composition. Donceanu has not used Botta's complete translation of the poem. She preserved the four-part conception of the poem and maintained the subjects of the sections, but only used excerpts. In addition, she made numerous changes to the order of lines, and several additions and alterations to Botta's translation.⁵³

Another common characteristic in Donceanu's text setting is word or phrase repetition within a section of a composition. Frequently a voice will present a short phrase or a few words that may be repeated by a different voice, interrupted and continued by a different voice, or interrupted by nonsense syllables before continuing. A word or short phrase is often repeated in the same voice several times before the text continues. The original melodic, harmonic, and rhythmic ideas typically accompany these repeated words or phrases only within a particular section of a work. Donceanu's compositions may contain instances of text repeated several times within a section of a composition, but rarely do text or musical material reappear in a later section of a composition.

⁵² Sergei Rachmaninoff (1873-1943) also set this text in an arrangement for orchestra, chorus, and soloists, but Donceanu's setting bears no resemblance to Rachmaninoff's. The writings of Edgar Allan Poe have been widely available in Romania for decades. Examples first appeared in translation in the late 1800s. Ralph M. Aderman, "Poe in Rumania: A Bibliography," *Poe Newsletter* 3, no. 1 (June 1970): 19-20.

⁵³ The bibliography of this document includes the book *Scrieri alese* (Selected Writings), which contains Botta's translation of *The Bells*.

Examples of Donceanu's use of repeated words and phrases are particularly evident at the beginning of *Tatăl nostru*. As shown in Figure 2, the two tenor parts, after stating and repeating the first line of text, repeat and echo the second half of the line twenty-eight more times in eight measures before the sopranos and altos go on to the next line of text. Donceanu continues this type of text treatment throughout *Tatăl nostru*. Similarly, as Figure 3 shows, even the brief first verse of "Inscripție" contains two instances where text is repeated. In another example, *Ritual de Statornicie*, despite having only six lines of text in the entire work, contains two examples of repeated text.

Figure 2. *Tatăl nostru*, mm. 1-6, tenor.

The musical score for the tenor parts of *Tatăl nostru* (measures 1-6) is shown. It is in 4/4 time, marked *Largo* with a tempo of 48. The score features two tenor parts (Tenor 1 and Tenor 2) and two other parts (T1 and T2). The lyrics are: "Tatal nostru carele esti în ce-ruri, ___ esti în cer, esti în cer, esti în cer, ___". The music consists of repeated eighth-note patterns with triplets, and rests. Dynamics include *pp* (pianissimo).

Donceanu has frequently used nonsense syllables in her choral works. The practice of using nonsense syllables stems from Romanian folk tradition. In traditional Romanian song, a melody may be sung with any number of texts, depending on the situation. Singers frequently begin the chosen melody without text, but singing nonsense syllables, whereupon, "the emotional atmosphere created by the melody attracts the

Figure 3. “Inscripție” from *Trei poeme corale*, mm. 1-8.

Moderato ♩ = 168 (♩ = ♩)

Soprano

Alto *p*

Tenor *mp* *pp*

Bass

Vi - no cu mi - ne,

Cînd mi-a sa - rit pe di - na in - te, Rî - ul mi-a spus: _____

5

S *mp* *3*

A *mp* *3*

T *mp* *3*

B *p*

Vi - no cu mi - ne! Si nu m-am dus, nu m-am dus.

Vi - no cu mi - ne! Si nu m-am dus. _____

Si nu m-am dus. _____

choice of a poetic text of related content suited to that of the music.”⁵⁴ Donceanu has manipulated this tradition by tying nonsense syllables to specific melodic lines, rather than by replacing nonsense syllables with poetic text after introducing musical material.

Nonsense syllables comprise the majority of *Ritual de Statornicie*, as well as significant portions of *Clopote la soroc*. Donceanu has used syllables in such abundance in these works for two reasons. First, she has attempted to recreate instrumental sounds,

⁵⁴ Alexandru, *Romanian Folk Music*, 111.

notably the sound of bells in *Clopote la soroc*. Second, she has used nonsense syllables to convey a mood or emotion, such as quick rhythms and bright vowels on higher pitches for happiness or excitement, and slower rhythms and low pitches on dark vowels to create a sense of peace or sadness. A specific example comes from the first section of *Clopote la soroc*. The text, which describes “sleigh bells” and “silver bells” which “jingle” and “tinkle” motivates this decision by the composer. Donceanu creates a bright, shimmering sound with the use of bright vowels on nonsense syllables in the higher voices. One sub-section of the first part has a slower tempo, with the text, “what a world of enchantment their sweet caress foretells.” Since a bright, vibrant sound would not be appropriate for a “sweet caress,” darker syllables in the lower voices are more appropriate. Donceanu uses nonsense syllables to a lesser extent and for a different purpose in “Inscripție,” *Rodul bun*, and *Tatăl nostru*. In these three compositions, she writes sections in which voices sing a vowel such as “ah,” or hum as an accompaniment to text sung in another voice.

Donceanu’s understanding of her chosen texts has served as her primary consideration in the selected choral compositions. This practice has not changed during her compositional career. All of the selected compositions display similar textual characteristics. Donceanu has nearly always chosen to set texts in Romanian. She has regularly repeated whole or partial sections of text. She has also used nonsense syllables to support lines of text, to imitate instruments, and to create emotional qualities. Donceanu’s understanding of the meaning of the text has motivated most of her musical decisions. Donceanu’s melodies, harmonies, rhythms, and forms have stemmed from the

text. She has taken musical form from her own ideas about a text, rather than adjusting the text to fit a predetermined form.

Form

Reference to the text is required in a discussion of structural elements and form in Donceanu's choral music, regardless of a work's complexity. Donceanu avoids standard musical forms such as sonata, rondo, theme and variations, etc. in her choral writing. Instead, formal structures correspond to Donceanu's interpretation of a chosen text. Musically, these large structures may be identified in a number of ways, such as with the use of *cæsuri* or *fermati* to indicate a new theme or idea, changes of tonal center, changes of meter, changes in articulation, or changes in orchestration, among others. Regardless of the way Donceanu achieves the divisions musically, the divisions always correspond to divisions in the text.

Although sectional divisions in her music correspond to sectional divisions in her chosen texts, Donceanu does not write music with formal elements that correspond to formal elements in the poetry she sets. Instead, she follows her own interpretive ideas regarding the meaning of the text. Donceanu typically writes musical depictions of the individual ideas the texts convey. Various ideas, themes, characters, etc., each receive unique musical material. Musical material from earlier in a composition may be repeated on rare occasions that earlier text is repeated, but the earlier melody may also return as a variation to the original material. This approach by Donceanu creates asymmetry in her compositions.

Examples of asymmetry may be found in all five of the works selected, although one of the most obvious is “Inscripție” from *Trei poeme corale*. The poem, by the Romanian poet Tudor Arghezi (1880-1967), is nearly symmetrical, made up of four stanzas of four lines each.⁵⁵ Donceanu’s setting is divided into sections that correspond to the verses of the poem. Unlike the structure of the poem, however, none of Donceanu’s musical sections are alike, and she varies the amount of musical material in each verse. The poem refers to the wind, the river, and the hawk, and has a narrator, and Donceanu assigns unique musical material to each, creating a musical image or description. Table 1 is an analysis chart of “Inscripție” showing the large structures that constitute the four verses (uppercase letters) and the phrases that make up the smaller sections of each verse (lowercase letters). The table makes it clear that, although the verses of the poem have an equal number of lines and the lengths of the corresponding lines from the stanzas are similar, the musical structures are not nearly so consistent.

Table 1. Formal analysis chart of “Inscripție,” from *Trei poeme corale* showing the four verses as large structures.

A		B	
a	b	c	d
1-5	6-8	9-15	15-23

C		D		
e	f	a ^l	g	h
22-26	27-34	35-38	39-46	47-51

⁵⁵ Appendix A contains texts and translations of the selected choral works.

Although asymmetry is common in the choral works of Donceanu, there is no evidence that asymmetry itself is important. Instead, asymmetrical traits represent Donceanu's lack of concern for musical form. Donceanu has focused more closely on her musical interpretation of text and has ignored most formal considerations, even when her chosen text has a clear formal structure.

Donceanu's approach to text as a primary consideration has also influenced her to write music divided into many sections, each with unique musical elements. This sectional writing is most easily seen in Donceanu's large choral work, *Clopote la soroc*, which is divided into four main sections with texts referring to sleigh bells, wedding bells, alarm bells, and iron, or funeral, bells respectively. Each of the four main sections is divided into numerous sub-sections. Donceanu writes new thematic material for each new idea in the text and does not repeat these themes despite the twenty-minute composition's large scale. She is able to provide a structure for the listener primarily through the repetition of text, rather than by repeating musical material. Donceanu does end *Clopote* with material resembling the opening bars of the work, though not closely enough to constitute recapitulated thematic material.

As is typical in works by Donceanu, *Ritual de Statornicie* is divided into a number of non-repeated sections. Unlike most others, however, the sectional divisions do not hinge upon the text. The first 142 measures of *Ritual* are made up of nonsense syllables. The syllables change at times, but not necessarily in relation to the sectional divisions of the work. In this case, Donceanu is recreating a ritual dance using sung syllables to represent the instrumental accompaniment for the dancers. Table 2 shows the

many sections and lack of repetition in *Ritual de Statornicie* that are typical in Donceanu's choral writing, even in situations when no clear divisions are evident in the text.

Table 2. Formal analysis chart of *Ritual de Statornicie* showing the lack of thematic repetition in the work. All poetic text occurs in the final sections of the work, beginning in measure 143.

A					B		C	
a	b	c	d	e	f	g	h	i
1-37	37-46	47-52	53-69	70-90	91-98	99-106	107-114	115-124

D		E				
j	k	l (fragment of e)	m	n	o	p
125-131	132-142	143-157	158-168	168-182	183-202	202-209

Donceanu has clearly used similar formal elements in all of the selected choral compositions. From her earliest choral work, "Inscripție," from *Trei poeme corale*, to one of her most recent and most complicated, *Clopote la soroc*, there are clear similarities in the ways she has written music to suit her chosen texts. These examples have shown textual considerations to be the primary impetus for Donceanu's formal elements. Examples such as the lack of repeated themes in her music, her compositions' highly sectional nature, and asymmetry resulting from her interpretation of text highlight how formal elements are secondary to Donceanu. This secondary nature extends to many other stylistic traits common across Donceanu's choral oeuvre. Donceanu's melodic writing has been consistent throughout her career, and the same text influences are

evident in her melodies. In addition, the influence of Romanian folk music is clearly manifested in Donceanu's melodic writing.

Melody

All of the selected choral compositions use melody in similar ways. Melodic considerations tend to take precedence over harmonic in the five selected choral works. Both melody and harmony reflect the meaning of the poetry, but Donceanu appears to consider the melody to be more important. One finds few instances in which homophonic writing makes up any significant part of Donceanu's choral compositions. Most of her choral pieces are polyphonic in nature. Despite this polyphonic approach to composition, formal elements such as fugue or canon are absent, and examples of musical material that resemble Renaissance imitative polyphony are rare and fleeting. Although Donceanu's melodies may at times be long and complicated with chromatic alterations lending them a folk-character, they are more commonly short and rhythmic. Donceanu frequently states a melodic idea and repeats it, or a portion of it, several times. She often constructs melodies so that a single melodic line shifts among several voice parts. Romanian folk characteristics are on display in many of Donceanu's melody lines, though she does not appear to quote specific folk melodies.

Several differing examples of Donceanu's melodic writing style are on display in *Tatăl nostru*, a work that also contains several of Donceanu's longer melodic lines. One example of the way Donceanu presents a melody and then immediately alters it can be seen in Figure 4. The soprano melody in Dorian mode beginning in measure 11 is

melismatic, and rather long for Donceanu, though it is quickly broken down into a two-beat long statement and repeated several times, another common trait in Donceanu's melodic writing. In measure 14 the tenors sing the same text with a similarly shaped melody, but the tenor melody has a different rhythm. The soprano part returns halfway through the tenor's presentation, singing the new rhythmic pattern in a duet with the tenor part.

Figure 4. *Tatăl nostru*, mm. 11-15, soprano and tenor.

Soprano

Tenor

14 *crescendo poco a poco*

S

T

Sfin-teas ca-se nu - - - me - - - le Tau, nu-me-le-Tau, *mp*

Sfin-

nu - me - le Tau, nu - me - le Tau, nu - me - le Tau,

teas ca-se nu - me - le Tau, nu - me - le - Tau, nu - me - le Tau,

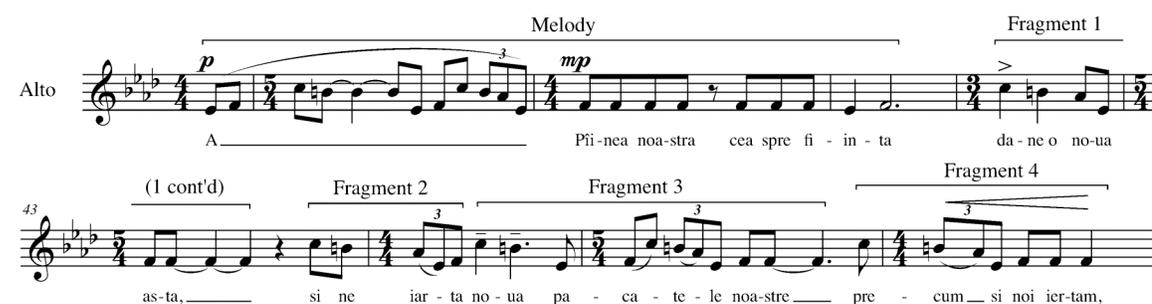
A clear example of Romanian folk influence can be seen in Figure 5. In this example, the alto line contains numerous chromatic alterations and has a modal quality. Yet another example, shown in Figure 6, displays modal elements common to Romanian folk music, and also highlights Donceanu's practice of stating a melody and repeating it several times before moving on to new melodic material. The example contains a melody line to which a raised fourth scale degree lends a decidedly folk-like quality. Fragments of this melody are repeated four times.

Figure 5. *Tatăl nostru*, mm. 56-58, alto.


Alto

rall.

mîn - tu - ie - - - - - ste de cel vi - clean.

Figure 6. *Tatăl nostru*, mm. 39-46, alto.


Alto

p *mp*

Melody Fragment 1

A - - - - - Pî-ne-a noa-stra cea spre fi - in - ta da - ne o no-ua

(1 cont'd) Fragment 2 Fragment 3 Fragment 4

43 as-ta, - - - - - si ne iar - ta no - ua pa - ca - te - le noa-stre - - - - - pre - cum - si noi ier-tam,

A common melodic trait in Donceanu's choral music is the use of very short figures that are repeated numerous times. Instances of this practice can be found in virtually all of Donceanu's choral music. One example comes from the soprano and alto lines in "Inscripție" measures 27-28. Each voice in the texture has its own melodic material, but, as shown in Figure 7, each repeats its own material four times in two measures.

Figure 7. "Inscripție" from *Trei poeme corale*, mm. 27-28, soprano and alto.


Soprano 1

p

Vi - - - - no, vi - - - - no, vi - - - - no, vi - - - - no!

Soprano 2

Vi - no, vin', vi - no, vin', vi - no, vin', vi - no, vin',

Alto

Vi - no, - - - - vi - no, - - - - vi - no, - - - - vi - no!

Another instance of short, repeated melodic statements can be found in *Rodul bun*. The excerpt shown in Figure 8 illustrates short, repeated material, as well as melodic writing in which melodic material is shared among all voice parts. The excerpt also serves as an example of Donceanu's polyphonic writing style. Imitation is not present here, but melodic material is repeated in the tenor and bass voices.

One of the most striking examples of Donceanu's tendency to share melodic lines among various voices is in *Clopote la soroc*. In the example shown in Figure 9, two tenor parts and four bass parts share a melody line. Each voice sings only one or two syllables of the very short, repeated statement. The melodic statement is only one bar long and repeated several times.

Figure 8. *Rodul bun*, mm. 10-18.

10

S
Zmal - tu - i - te - n trei cu - lori

A
Zmal - tu - i - te - n trei cu - lori in trei cu - lori

T
Zmal - tu - i - te - n trei cu - lori trei cu - lori

B
Zmal - tu - i - te - n trei cu - lori

Donceanu's melodic characteristics are consistent throughout the selected choral compositions. All five choral works display brief, repeated melodic statements as well as occasional longer melodies, typically reflecting Romanian folk influence. All of the works tend to be polyphonic. Donceanu's music displays a hierarchy in which text is

Figure 9. *Clopoté la soroc*, mm. 100-104, tenor and bass.

T 1 & 2
Clo - - - Clo - - - Clo - - - Clo - - - Clo

T 3
Clo-po - - - Clo-po - - - Clo-po - - - Clo-po - - - Clo-po

B 1
te - - - te - - - te - - - te - - - te

B 2
te de ___ te de ___ te de ___ te de ___ te de ___

B 3
nun - - - a - - - nun - - - a - - - nun

B 4
nun - ta a - ur nun - ta a - ur nun - ta

most important. The meaning of the text drives melodic considerations, although the sectional nature of Donceanu's compositions, also dictated by textual considerations, plays a role in the melodic and harmonic composition of these works. Donceanu's melodies must at times be rather short by necessity due to this sectional nature. Sectional construction in Donceanu's choral compositions does not allow a single melodic idea to permeate an entire work. The many sectional divisions in Donceanu's works have harmonic as well as melodic implications. Many of Donceanu's harmonies appear as a result of several melodic lines woven together. As these melody lines are abandoned in the transition from one section to the next, the resulting harmonies change as well.

Harmony

The harmonic structures of the selected choral compositions, like the melodic structures, always serve the text. Donceanu's choral music rarely places as much importance on harmony as on melody. Donceanu's tendency to write polyphonically makes the rare sections in which she writes completely homophonic lines striking in contrast. Donceanu infrequently uses strict Western tonal harmony in her works. Her harmonic palette is varied and she regularly employs modal harmonies and changes mode frequently during the course of a work. Donceanu routinely writes sections resembling organum, and uses pedal tones to create lines with nearly or completely static harmonic rhythms.

Many clear examples of harmonies that highlight the text are on display in the selected compositions. *Clopote la Soroc*, with bells as its topic, contains numerous examples of harmonies meant to emulate the sounds of bells. These harmonies are dissonant and are not meant to create harmonic motion. The example shown in Figure 10 is an imitation of the alarm bells described by the text. Figure 11 provides an example of a different kind of bell-sound found at the beginning of *Clopote la soroc* in which the divided soprano parts imitate sleigh bells over a piano ostinato. Another typical element of Donceanu's choral writing on display in Figure 11 is static harmonic rhythm.

Another common trait in Donceanu's choral works is the alteration of the harmony at transitions between sections. For example, Donceanu does not identify separate movements in *Clopote la soroc*, but instead makes significant musical changes, including harmonic changes, at transitional points. These harmonic transitions, in

Figure 10. *Clopoté la soroc*, mm. 200-203, condensed.

Figure 10 shows a condensed musical score for measures 200-203 of *Clopoté la soroc*. The score is arranged for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The vocal parts are in a 4-part setting, and the piano accompaniment is in a 4-part setting. The lyrics are: "Va é, va u. Clo - po - te de-a - ra - ma, Clo - po - te - de-a - lar - - - - ma".

Figure 11. *Clopoté la soroc*, mm. 1-6, condensed.

Figure 11 shows a condensed musical score for measures 1-6 of *Clopoté la soroc*. The score is arranged for Soprano Left (S Left), Soprano Center 1 (S Center 1), Soprano Center 2-4 (S Center 2-4), Soprano Center 5 (S Center 5), Soprano Right (S Right), and Piano. The tempo is marked "Comodo" with a quarter note equal to 76 (♩ = 76). The dynamics range from *p* (piano) to *pp* (pianissimo). The lyrics are: "Ti tí ri tí ri tí ri Ti tí ri tí ri tí ri ta ri Ti tí ra Ti tí ri Ti tí ra Ti tí ri tí ri Ti tí ri tí ri".

addition to changes in text, create clear divisions in the work. Figure 12 shows the transition between the first and second main sections of *Clopote la soroc*, which occurs at measure 86. Donceanu writes a new key, along with changes to the meter, tempo, and text when moving from the first section to the second.

Figure 12. *Clopote la soroc* mm. 84-89, condensed.

84 *meno mosso*

S Left tin tin ti la tin tin ti la A-ur A-ur

S Center tan din tan din A-ur din A-ur din

S Right tin tin ti la tin tin ti la A-ur A-ur

Alto 1-2 la A din A din

Alto 3 la A-ur A-ur

Tenor 1 na li na re na li na re A A

Tenor 2 na li na re na li na re A A

Tenor 3 na li na re na li na re A A

Bass Din Din

Ritual de Statornicie also contains several similar examples of harmonic shifts between sections. Figure 13 shows two different changes in harmony. The first transition is between measures 98 and 99, and the second between measures 106 and 107. Not

shown in this example is the static ostinato on F and C played throughout *Ritual* by the left hand of the piano.

Figure 13. *Ritual de Statornicie*, mm. 95-108, choral parts only.

Soprano
Alto
Tenor
Bass

Hop, hop, hop - sa, Hop - sa - sa

Hop, hop, hop - sa, Hop - sa - sa

102
S
A
T
B

a m
a

di ri di ri di ga di ga di ga da,
di ri di ri di ga di ga di ga da,

Pedal points are common in Romanian folk music, and Donceanu's use of pedal points is observable in all of the selected choral works. A pedal is present throughout *Tatăl nostru* with the exception of fourteen measures. *Clopote la soroc* contains sections with pedal points, which at times appear in the piano accompaniment, and at other times in the vocal parts. The piano ostinato of F and C present throughout *Ritual de Statornicie* is used primarily as a rhythmic device, however it does draw the focus of the listener to

those two notes. Typical examples of Donceanu's use of pedal points are shown in passages from *Tatăl nostru* and *Rodul bun*. The passages in Figure 14 and Figure 15 share similarities in their use of pedal points, and in their overall construction; observable in both passages are melody lines in octaves and similar melodic movement and harmonic rhythm. In both passages, the pedal is in the bass line.

Figure 14. *Tatăl nostru*, mm. 29-32.

Soprano
vo - ia Ta, vo - ia Ta, vo - ia Ta

Alto
vo - ia Ta, vo - ia Ta, vo - ia Ta

Tenor
vo - ia Ta, vo - ia Ta, vo - ia Ta

Bass
vo-ia Ta, vo - ia, Ta - tal no - stru, vo-ia Ta, vo - ia, Ta - tal no - stru, vo - ia Ta

Figure 15. *Rodul bun*, mm. 82-89.

S
Fii me - reu, Fii me - reu, Ta - ra mea in

A
Fii me - reu, Fii me - reu, Ta - ra mea in

T
Esti me - reu me - reu, tu esti me - reu, me - reu, tu esti a mea in

B
Esti me - reu, Esti me - reu, esti a mea in

Modal quality and folk influence is displayed in Donceanu's harmonies through the frequent approach of the fundamental note from a half step above. Examples of this half step descent to the fundamental pitch are especially prominent in *Tatăl nostru* and *Ritual de Statornicie*, however there are also several examples in *Clopote la soroc*, and one notable occurrence in "Inscripție." Examples also exist in which the fundamental pitch is approached from both above and below. Measures 99-103 of the soprano and alto lines in Figure 13 above display this approach of the fundamental pitch from both directions.

Harmonic language in Donceanu's choral works may vary somewhat depending on the text of an individual composition or section of a composition. At no time, however, are strict diatonic harmonies observable in her music, nor are serialism or dodecaphony. Most often, modal harmonies are present, with understandable harmonies, consonant chords, and identifiable cadences. Harmonic motion is often static in sections of Donceanu's compositions. At times, this lack of harmonic motion gives the impression of minimalism, especially in the opening bars of *Clopote la soroc*. These quasi-minimalistic sections, however, are brief and soon give way to Donceanu's more typical modal style of writing. Donceanu avoids feelings of stasis in her music by writing rhythmic material that is varied and lively.

Rhythm and Meter

Rhythm and meter in the selected choral compositions correspond to natural text stress in the chosen poetry. Textual stress patterns often dictate meter in Donceanu's

compositions, and musical stresses correspond to accented syllables in the language. Most of Donceanu's choral compositions have many meter changes. In addition, folk influenced rhythmic patterns described in Chapter Three permeate the five selected compositions. Asymmetrical meters such as 5/8 and 7/8 are common, as are a number of less frequently seen meters such as 10/8, 11/8, 5/2, 12/4. Challenging rhythmic patterns such as quintuplets or dotted notes as part of triplets are common in Donceanu's choral writing. Donceanu has tended to avoid long sections of legato singing in her choral works; her music is full of articulation markings such as accents and staccato indications. Rhythmic activity in melody lines is the driving force in places where Donceanu has written static harmonic rhythms. Donceanu's rhythmic and metric decisions suit the meaning of the text or the mood of a work.

Typical of Donceanu's choral writing, all of the choral works chosen for this study have multiple changes of meter. Her earliest choral work, "Inscripție" from *Trei poeme corale* contains six different meter signatures in the first six measures.⁵⁶ In *Clopote la soroc*, only the fourth section maintains a single meter signature for any length of time. *Tatăl nostru* shifts freely among 5/4, 4/4, and 3/4 measures. During the first half of *Rodul bun* there are never more than four consecutive measures with the same time signature, though Donceanu does settle into 3/4 time near the end of the piece. *Ritual de Statornicie* is exceptional with a mere seven changes of meter signature.

Donceanu clearly prefers to avoid stasis in the selected compositions. No examples exist in these works in which static melodic, harmonic, and rhythmic elements

⁵⁶ The first six measures of "Inscripție" are in 7/8, 5/8, 6/6, 9/8, 5/4, and 4/4 respectively.

all persist for a significant portion of a composition. Rhythmic motion propels Donceanu's music forward and keeps it from stagnating during sections of static harmony. For example, Figures 16 and 17 compare a section of *Ritual de Statornicie* in its original form with the same section in which rhythmic elements have been removed. The interrelation of the melodic lines in this example is enough to retain some interest, but without the repeated eighth notes and accents the character of the passage is significantly altered.

Figure 16. *Ritual de Statornicie*, mm. 70-78, melodic and harmonic content only.

Figure 16 shows the melodic and harmonic content of a section from *Ritual de Statornicie* (mm. 70-78). The score is written for Soprano, Alto, Tenor, and Bass. The tempo is marked as quarter note = 94. The Soprano and Alto parts feature melodic lines with slurs and accents. The Tenor and Bass parts feature repeated eighth notes with accents.

Figure 17. *Ritual de Statornicie*, mm. 70-78, choral parts.

Figure 17 shows the choral parts of a section from *Ritual de Statornicie* (mm. 70-78). The score is written for Soprano, Alto, Tenor, and Bass. The tempo is marked as quarter note = 94. The Soprano and Alto parts feature melodic lines with lyrics. The Tenor and Bass parts feature repeated eighth notes with lyrics and accents.

Soprano lyrics: da du rai du du rai du rai du rai du rai da du rai du rai du rai du rai du rai du rai da

Alto lyrics: da du rai du du rai du rai du rai du rai da du rai du rai du rai du rai du rai du rai da

Tenor lyrics: du du du ru du du ru du ru du du du ru du du ru du ru

Bass lyrics: du du du ru du du ru du ru du du du ru du du ru du ru

Another example of this static harmonic and melodic writing can be seen in *Clopotele la soroc*, shown in Figure 11 above. This six measure opening of *Clopotele la soroc* in the example marks the beginning of a twenty-five measure passage during which there is no change in harmony or melody, but many changes of meter and frequent accented notes. In another example, shown in Figure 18, *Tatăl nostru* begins with all voices singing the same pitch for several measures at a slow tempo, but the rhythm provides movement and keeps the passage from stagnating.

Figure 18. *Tatăl nostru*, mm. 1-6.

Largo ♩ = 48

S1 *mp*

S2 *mp*

T1 *pp*

T2 *pp*

Tatal no-stru carele esti în ce-ruri, ___ esti în cer, esti în cer, esti în cer, ___

Tatal no-stru carele esti în ce-ruri, ___ esti în cer, esti în cer, ___

4

S1

S2 Ta - tal no-stru ___

T1

T2

esti în cer, esti în cer, esti în cer, esti în cer, ___

esti în cer, esti în cer, esti în cer, esti în cer, ___

Few extended periods of legato singing can be found in Donceanu's choral music. Even in her slower pieces, such as *Tatăl nostru*, singers are regularly required to accent notes, clearly articulate complicated rhythmic passages, and switch between duple and triple patterns. *Clopote la soroc* also contains several slow, lyrical sections, but accented and staccato notes abound since it is a work based on bell sounds.

Donceanu utilizes complicated rhythmic patterns in her choral compositions as well. A quintuplet in *Tatăl nostru* is especially complicated because it begins with a rest as seen in Figure 19. In the same section of *Tatăl nostru*, shown in Figure 20, Donceanu writes a number of dotted triplet figures. In *Clopote la soroc*, Donceanu writes sixteenth note sextuplet figures in the fourth section of the work, albeit at a slow tempo. Another example in Figure 21 shows a complicated rhythmic passage from "Inscripție" in which the already challenging rhythmic figure is complicated by the change in meter signature.

Figure 19. *Tatăl nostru*, mm. 11-12, soprano.

Soprano

sfin-teas ca-se nu - - me - - - le

Figure 20. *Tatăl nostru*, mm. 13-14, tenor.

Tenor

mp

sfin - teas ca - se nu - - - me - - le

Figure 21. “Inscripție” from *Trei poeme corale*, mm. 4-5, soprano, alto, and tenor.

The musical score for Figure 21 shows three vocal parts: Soprano, Alto, and Tenor. The music is in 3/8 time and has a key signature of one sharp (F#). The Soprano part begins with a fermata and a tempo marking '(♩=♩)'. The Alto part starts with a piano (*p*) dynamic. The Tenor part starts with a pianissimo (*pp*) dynamic. All parts feature a triplet of eighth notes in measure 5. The lyrics are 'Vi - no cu mi - - - ne!' for all parts.

Donceanu has depended upon rhythm for much of the interest in all of the selected choral pieces. Donceanu has not frequently employed regular harmonic movement in her choral music. Instead, rhythm is the primary musical impetus for forward motion and energy in these compositions. That interest comes in the form of mixed meters chosen to preserve inherent text stress and as a reference to Romanian folk music traditions, the use of many articulation marks, and complicated rhythmic passages. All of the selected compositions contain examples of similar rhythm and metric structure, along with similar harmonic, melodic, and textual elements. In addition, Donceanu has been consistent in other areas of composition. With one exception, all of her choral compositions are brief, and none is a typical large-scale choral/orchestral work.

Performing Forces

Donceanu’s preference is to write for a small numbers of performers in her choral works. None of her choral works calls for a large accompanying ensemble that would require a large number of singers. Most of Donceanu’s choral output is made up of small works that fit easily into octavo format, including the nine “madrigal-cycles,” comprising

two to five small compositions. Donceanu's choral works are typically scored for a *cappella* chorus or chorus with piano accompaniment. Percussion instruments are also common in Donceanu's accompaniments. Donceanu has consistently written divided choral parts; sometimes complex, multiple divisions are required. The size, scale, and performing forces of Donceanu's choral compositions have remained virtually unchanged over the course of her career.

Despite the typically small-scale nature of Donceanu's choral works, she often writes strict instructions or includes complex divisions of singers. Donceanu often incorporates movement or other theatrical elements into her choral and vocal works. This is done for specific musical effect and is intended to be a serious and integral part of the piece. The movement should not be seen as trivial or optional.⁵⁷ Divisi is common in Donceanu's compositions and occasionally involves multiple divisions of a section. In addition, one composition for double-choir exists. Table 3 shows the performing forces employed in Donceanu's choral works.

With a multitude of divided voice parts, *Clopote la soroc* is an example of one of Donceanu's most complicated choral scores. In *Clopote la soroc*, Donceanu wrote her most specific instructions for performance, including instructions for where each singer in the choir is to stand. The composition is scored for a chorus of thirty-one singers, piano, and percussion. The singers are divided into thirteen sopranos, and six each of altos, tenors, and basses. The sopranos are further divided into two groups of four and

⁵⁷ Examples include *Clopote la soroc*, *Ritual de Statornicie*, and the song cycle *Ponti Euxini Clepsidra*, Boire, *A Comprehensive Study of Romanian Art Song*, 1037-38.

Table 3. Performing forces in the choral works of Felicia Donceanu. Madrigal cycles are indicated as “cycle.”

Title	Date	Performing Forces
<i>Trei Poeme (cycle)</i>	1968	mixed chorus a cappella
<i>Sub steagurile țării</i>	1969	mixed chorus a cappella
<i>Apărătorii patriei</i>	1969	men's chorus
<i>Tablouri bacoviene (cycle)</i>	1974	mixed chorus a cappella
<i>Tineret comunist</i>	1974	mixed chorus & piano
<i>Frumusete și belșug</i>	1975	equal voices
<i>Trifolium (cycle)</i>	1977	women's chorus
<i>Nunc fecundus ager</i>	1982	mixed chorus, oboe, clarinet, piano, percussion
<i>Pace pentru viață</i>	1982	mixed chorus a cappella
<i>Docă n-ar fi fost strămoșii</i>	1982	men's chorus
<i>Rodul bun</i>	1982	mixed chorus a cappella
<i>Odă pentru Ciprian Porumbescu</i>	1983	two mixed choirs, piano or organ
<i>Stihuri (cycle)</i>	1983	women's chorus
<i>Picolicomando</i>	1984	tenor solo, violin, children's chorus, organ, percussion
<i>Vioara din Liveni (cycle)</i>	1984	mixed chorus, soloists, percussion
<i>Ritual de statornicie</i>	1987	mixed chorus, 2 celli, piano, percussion
<i>Tezaur străbun</i>	1987	equal voices
<i>Urare pentru orice zi</i>	1988	mixed chorus, piano, percussion
<i>Idilă maramuresană</i>	1988	mixed chorus a cappella
<i>Joc de silabe</i>	1988	mixed chorus a cappella
<i>Caleidoscop</i>	1988	mixed chorus
<i>Tatăl nostru</i>	1990	mixed chorus a cappella
<i>Triptic liric (cycle)</i>	1991	mixed chorus a cappella
<i>Rugăciunea scolarilor</i>	1991	children's chorus
<i>Doamne, Doamne, Cresc tată</i>	1991	men's chorus
<i>Trei Madrigale (cycle)</i>	1992	mixed chorus a cappella
<i>Baladă cu ingeri</i>	1992	mixed children's chorus
<i>Horă de băieti</i>	1992	mixed chorus a cappella
<i>Diptic (cycle)</i>	1993	mixed chorus a cappella
<i>Inscriptie pe o ușă</i>	1993	mixed chorus, 3 trumpets, piano, percussion
<i>Juxta crucem dolorosa</i>	1993	men's chorus, mezzo soprano solo
<i>Stabat Mater</i>	1994	women's chorus, harp
<i>Pastel</i>	1995	mixed chorus a cappella
<i>Stalactita</i>	1995	women's voices
<i>Clopote la soroc</i>	1996	mixed chorus, percussion
<i>Invocare către Fecioara Maria</i>	1997	mixed chorus a cappella

Table 3—Continued.

Title	Date	Performing Forces
<i>Doina (De n-ar fi să fie)</i>	1998	mixed chorus, piano
<i>Rugăciunea Domnească</i>	1998	men's chorus, strings, percussion
<i>Două madrigale (cycle)</i>	2000	mixed chorus
<i>Colinde, colinde</i>	2000	mixed chorus a cappella
<i>Și dacă</i>	2000	mixed chorus a cappella
<i>Retro-tango</i>	2000	mixed chorus a cappella

one of five, the altos and tenors are both arranged in two groups of three, and the basses are arranged in a line and not divided into smaller groups.

Many of Donceanu's other choral works employ similar elements on smaller scales. *Tatăl nostru* is composed for SATB choir *a cappella* and contains a great deal of divisi. The bass section in particular is sometimes divided into three lines, each line singing different musical material. *Ritual de Statornicie* is scored for mixed chorus, piano, two celli, and percussion. The piano accompaniment in *Ritual de Statornicie* functions as a percussion instrument much as it does in *Clopote la soroc*. The piano part contributes virtually no melodic material and serves mostly to provide rhythmic interest. Donceanu instructs the singers in *Ritual de Statornicie* to move, but less dramatically than in *Clopote la soroc*. In *Ritual de Statornicie* the singers clap rhythmically for several measures. "Inscripție," and *Rodul bun* are both scored for mixed chorus *a cappella*. Both contain several instances of divisi, though it is not as prevalent in these two works as in the other three.

Like the other musical elements in her compositions, the performing forces for which Donceanu has written her choral music have remained consistent throughout her

career. Her choice of accompaniment instruments, her use of divided choral parts, and the scale of her choral writing has not changed significantly since her first choral compositions were published in 1968. Even *Clopote la soroc* with all its complexity is scored for a relatively small choir with a small group of percussion instruments as accompaniment. The consistency Donceanu has displayed in her choice of performing forces on its own is noteworthy. The larger picture of Donceanu's consistency in choral compositions spanning over three decades is more remarkable.

CHAPTER V

CONCLUSION

Felicia Donceanu has stated that she is, “adamantly proud of the lack of creative periods or traceable style development in her works.” In-depth analyses of five representative choral works along with cursory analyses of more than a dozen others have shown this statement to be true. Donceanu has displayed consistency in nearly every aspect of her compositions over the course of her career.

Text has clearly been of great importance to Donceanu. This fact is apparent in the way Donceanu’s music supports and enhances her chosen texts. The primacy of text in Donceanu’s hierarchy of musical elements is most evident in formal structures, which are based on elements in the chosen text. Other significant textual elements are present in nearly all of Donceanu’s choral compositions, including the repetition of important words and phrases; emulation of sounds, such as the imitation of bells in *Clopote la soroc*; and the regular use of nonsense syllables, notably in *Clopote la soroc*, *Ritual de Statornicie*, and her 1992 composition *Jeu des Syllabes*, which contains no poetic text at all.

Similarly, Donceanu has displayed consistency in her melodic, harmonic, and rhythmic writing. This similarity is evident in all of the selected compositions. Donceanu has frequently written short, repeated melodies, as well as folk-influenced melodic lines. Individual melody lines have commonly been dispersed among two or more voice parts. Donceanu has employed harmonic language in her choral works containing modal

elements and rarely utilizing dominant-tonic relationships to create harmonic motion. She has often written pedal points in choral compositions and has created harmony from the generally polyphonic vocal lines. Rhythmic elements such as mixed meter and certain folk music-derived rhythmic patterns are pervasive throughout Donceanu's choral music. Rhythmic interest has been the primary catalyst for the sense of forward motion in the selected works. All five works contain mixed meters and passages with numerous accents. The selected compositions also clearly display the influence of folk elements. Donceanu has composed folk and folk-like modal melodies and rhythmic patterns frequently throughout the five selected works.

Donceanu's compositions have been consistent in terms of performing forces and types of composition as well. The selected works have been written for either chorus *a cappella* or for chorus with piano and percussion. These performing forces are common throughout Donceanu's oeuvre. All of the selected works employ divided choral parts, another common trait in Donceanu's music. Donceanu has composed madrigal cycles throughout her compositional career as well, the first dating from 1968 and the most recent from 2000.

The type of texts selected by Donceanu has also remained constant throughout her compositional career. Donceanu has chosen choral texts similar to those in her art songs. The texts are almost all poems in Romanian by Romanian poets, and most are rather brief.⁵⁸ Examination of Appendix C listing Donceanu's choral works reveals her

⁵⁸ Paula Boire's chapter on Felicia Doncenu in *A Comprehensive Study of Romanian Art Song* contains numerous sources, translations, and examples of texts. The patterns in Donceanu's choice of art song texts parallel that of choral music.

consistency in textual choices. Significantly for a successful choral composer, Donceanu's oeuvre contains no major religious works such as a mass or requiem, and no multi-movement or choral-orchestral works. She has been continually drawn to Romanian poets and sets poetry on a small scale.

These observations lead to questions regarding the likelihood and desire for her noted lack of traceable style development. A timeline of sorts is helpful in investigation of this question. Donceanu enrolled in the Bucharest Conservatory in 1949, graduated in 1956, and worked in the field of music after her graduation. Her first choral work dates from 1968, eighteen years after she completed her formal musical education. She was thirty-seven years old and had already received international attention as a composer of art song. It seems likely, if not certain, that Donceanu composed choral works in various styles during her studies at the conservatory and in her the early years of her career, but that she simply chose not to show these early choral works to the public. Cases in which composers destroyed their own works due to perceived lack of quality have been well documented. Notable examples include Brahms, Mendelssohn, and Berlioz.

In addition, Donceanu has stated that she is proud of her lack of development. Clearly, her preference has been to avoid signs of growth or change in her compositions. With that mindset, composing in a familiar style for years at a time would not be difficult. Her lack of creative periods almost certainly cannot be attributed to communist oppression. The communist government in Romania became less interested in the

musical practices of Romanians after the “obsessive years” of the 1950s.⁵⁹ Despite the increase in freedom, Donceanu continued to write in the same style year after year. What may be more unusual, given Donceanu’s desire to continue writing using a particular musical language, is her success over the years. It is obvious from the numerous awards her music has garnered that Donceanu maintained a high level of quality over many years. This may have stemmed from her dedication to the texts she chose. Whatever the reason, Donceanu’s body of work contains a number of worthy compositions, despite her apparent lack of stylistic development.

A serious consideration is that of how to find more examples of her work. The acclaim given Donceanu’s work by her peers indicates that her music is of high quality; however, most of that music remains unknown and largely unavailable in the United States. Hopefully, this examination of a handful of Donceanu’s choral pieces will be among the first in a series of inquiries into Donceanu’s choral compositions. The eventual collection and publication of Donceanu’s choral works would add to the available choral repertoire in a meaningful way. The fact that this quality body of work exists, but is largely unavailable, helps to validate a study such as this, which examines Donceanu’s musical style, and her *modus operandi*.

⁵⁹ Joel Crotty, "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948-1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience," *Journal of Musicological Research* 26, no. 2/3 (April, 2007): 152.

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APPENDIX A
TEXT TRANSLATIONS

Listed below are the Romanian texts and translations of the five Donceanu choral works examined in this study. Corina Petrescu provided the translations of *Clopote la soroc*, *Rodul bun*, and “Inscripție” from *Trei poeme corale*. API Music, Inc. has included translations in the scores of *Tatăl nostru* and *Ritual de Statornicie*. Also included here for reference is Edgar Allan Poe’s poem, *The Bells*, on which *Clopote la soroc* is based. The poem is taken from J. H. Whitty’s edition of *The Complete Poems of Edgar Allan Poe* published in 1911. The original indentations of *The Bells* are maintained.

Clopote la soroc (Bells of Fate)

<p>I. Clopoței de sănii Clopoței de-argint O, ce lume de-ncântări e-n duiosul lor alint Și se prind în mers Intr-un fel de runic vers Dintr-o tintinalinare Muzical doinind din ei Clinchete și zinghete, Tintinalinare</p>	<p>I. Little sledge bells Little silver bells What a world of enchantment Their sweet caress foretells And they come together In a sort of runic rhyme From a tintinnabulation That so musically wells Jingles and tinkles, Tintinnabulation.</p>
<p>II. Clopote de nuntă Clopote de aur O lume fericită Cum rostogolește-n șopote Răpitorul glas de clopote Lume fericită, Armonios tezaur Cântecul, descântecul de clopote, O, ce lume fericită-n armoniosul lor tezaur</p>	<p>II. Wedding bells Golden bells A happy world How whispers The ravishing voice of bells Happy world, Harmonious treasure The song, the spell of bells, Oh, what a joyous world (lies) In their harmonious treasure</p>
<p>Și pe al noptii dulce vânt Lin își cant-al lor descânt Ce lume fericită-n armoniosul lor tezaur</p>	<p>And on night’s sweet wind Softly they sing their spell What a joyous world (lies)</p>

Și pe-al nopții dulce vânt lin
Lin își cant-al lor descânt

III.
Clopote de-aramă
Clopote de-alarmă
Ce fantastice terori tulburarea lor
 proclamă
In discordie nebună
Bat și sună.
Frica, spaima dau în clocot,
Spaima se izbește-n clopot,
Ș-in tremurătorul aer,
Vaier vai, ce vaier!

IV.
Clopote de-ngropăciune
Clopote de fier
Ce solemne gânduri
cântă în prohodul lor sever...
Clopotarii ne-așteaptă
Să ne pună pest e inimi un mormânt...
Și tăcute...
Tăcute boce te

In their harmonious treasure
And on night's sweet wind softly
Softly they sing their spell

III.
Brass bells
Alarm bells
What fantastic terrors their turbulence
 proclaims
In mad discord
They toll and ring.
Fear, dread are boiling over,
Dread strikes against the bell
And in the trembling air
Wailing, oh what wailing!

IV.
Funeral bells
Iron bells
What solemn thoughts
They sing in their austere requiem
The bell ringers await us
To pour over our heads a tomb
And silent ...
Silent laments

***The Bells* by Edgar Allan Poe**

The Bells

I

Hear the sledges with the bells —
 Silver bells!
What a world of merriment their melody foretells!
 How they tinkle, tinkle, tinkle,
 In the icy air of night!
While the stars that oversprinkle
All the Heavens, seem to twinkle
 With a crystalline delight;

Keeping time, time, time,
 In a sort of Runic rhyme,
 To the tintinnabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells —
 From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells —
 Golden bells!
What a world of happiness their harmony foretells!
 Through the balmy air of night
 How they ring out their delight! —
 From the molten-golden notes,
 And all in tune,
 What a liquid ditty floats
 To the turtle-dove that listens, while she gloats
 On the moon!
 Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
 How it swells!
 How it dwells
 On the future! — how it tells
 Of the rapture that impels
 To the swinging and the ringing
 Of the bells, bells, bells —
 Of the bells, bells, bells, bells,
 Bells, bells, bells —
 To the rhyming and the chiming of the bells!

III

Hear the loud alarum bells —
 Brazen bells!
What a tale of terror, now, their turbulency tells!
 In the startled ear of Night
 How they scream out their affright!
 Too much horrified to speak,
 They can only shriek, shriek,
 Out of tune,
 In a clamorous appealing to the mercy of the fire,

In a mad expostulation with the deaf and frantic fire
 Leaping higher, higher, higher,
 With a desperate desire,
 And a resolute endeavour
 Now — now to sit, or never,
 By the side of the pale-faced moon.
 Oh, the bells, bells, bells!
 What a tale their terror tells
 Of despair!
 How they clang, and clash, and roar!
 What a horror they outpour
 On the bosom of the palpitating air!
 Yet the ear, it fully knows,
 By the twanging
 And the clanging,
 How the danger ebbs and flows;
 Yes, the ear distinctly tells,
 In the jangling
 And the wrangling,
 How the danger sinks and swells,
 By the sinking or the swelling in the anger of the bells —
 Of the bells —
 Of the bells, bells, bells, bells,
 Bells, bells, bells —
 In the clamor and the clangor of the bells!

IV

 Hear the tolling of the bells —
 Iron bells!
What a world of solemn thought their monody compels!
 In the silence of the night,
 How we shiver with affright
 At the melancholy menace of their tone!
 For every sound that floats
 From the rust within their throats
 Is a groan.
 And the people — ah, the people —
 They that dwell up in the steeple,
 All alone,
 And who, tolling, tolling, tolling,

In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone —
 They are neither man nor woman —
 They are neither brute nor human —
 They are Ghouls: —
 And their king it is who tolls: —
 And he rolls, rolls, rolls,
 Rolls
 A Pæan from the bells!
 And his merry bosom swells
 With the Pæan of the bells!
 And he dances and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the Pæan of the bells —
 Of the bells: —
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells —
 Of the bells, bells, bells —
 To the sobbing of the bells: —
 Keeping time, time, time,
 As he knells, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells —
 Of the bells, bells, bells: —
 To the tolling of the bells —
 Of the bells, bells, bells, bells,
 Bells, bells, bells —
 To the moaning and the groaning of the bells.

Ritual de Statornicie (Ritual of Constancy)

Cînd călușari
 înghesuie pămîntul sub opinci,
 Sonorizînd misterioase porți adînci
 e semn
 pentru ai părinților părinți,
 că sun tem tot aicea, neclintiți.

When the young men
 stomp on the ground,
 making far-away mysterious gates resound
 this is a sign
 for our forefathers
 that we are still here.

Tatăl nostru (Our Father)

Tatăl nostru carele ești în ceruri,
 Sfințeas căse numele Tău,
 Vie împărăția Ta,
 Facăse voia Ta,
 Precum în cer,
 Așa și pre pămînt.
 Pîinea noastră cea spre ființă
 Dăneo nouă astă fi,
 Și ne iartă nouă
 Păcatele noastre precum și noi iertăm
 greșiților noîtri
 Și nu ne lăsa pre noi în ispită,
 Ci ne mîntuiește de cel viclean.
 Amin.

Our Father, who art in heaven,
 Hallowed be Your name,
 Come, Your kingdom,
 Make Your will to be done
 As in heaven,
 So also on earth.
 Our bread (of being)
 Give us fresh today,
 And let us forgive,
 As our sins are forgiven.

And do not abandon us to our temptation,
 But keep us from evil thinking.
 Amen.

Rodul bun (Good Harvest)

Vs. 1:

Țara mea, grădini cu flori,
 Cu multe flori
 Zmăltuite-n trei culori
 În trei culori
 Porți în miezul tău comori
 Cum e cerul plin de sori
 Și cu stele presărat;

Țară dragă,
 Fii mereu în rod bogat,
 În rod bogat
 cu soare în floare,
 țara mea grădini în floarea mea

Din vechime rădăcina,
 Veșnic tânără tulpina, flori!
 Rodul e-n floare țara mea cu multe flori

Grădini cu flori multe flori
 Fiecare sat e-o floare
 An de an mai roditoare
 An de an

Refrain:

Rodul bun înseamnă pâine
 Pentru azi și pentru mâine pâine
 Soare-n flori și flori în sat,

Ești (Fii) mereu, mereu, tu ești mereu

Țara mea în rod, bogat!

Vs. 2:

Țara mea, grădini cu flori,
 Cu multe flori
 Păstrătoare de comori
 Ești țara mea
 Ne-ai dat harul din străbuni
 Anii toți săi facem buni (... săi facem plini)

Vs. 1:

My country, flower gardens
 With many flowers
 Speckled in three colors
 In three colors
 You bear in your middle treasures
 Like the sky full of suns
 And sprinkled with stars;

Dear country,
 May you always have rich harvest,
 Rich harvest
 With sun in flowers
 My country, gardens in my flower

Since old the root
 Forever young the stem, flowers!
 The harvest is in full blossom my country
 with many flowers
 Gardens with flowers many flowers
 Every village is a flower
 Every year more rich in harvest
 Year after year

Refrain:

The good harvest means bread
 For today and tomorrow bread
 Sun in the flowers and flowers in the
 village

You are (Be) always, always, you are
 always,
 My country in rich harvest.

Vs. 2:

My country, flower gardens
 With many flowers
 Keeper of treasures
 You are my country
 You have given us since old the grace
 To make all years good (... full)

Ne-ai dat harul din străbuni
Și cu trai îmbelșugat;

Țară dragă,
Fii mereu în rod bogat,
În rod bogat
cu soare în floare,
țara mea grădini în floarea mea
Zi de zi e-o sărbătoare
Pentru mîna truditore, flori!
Rodul e-n floare țara mea cu multe flori

Grădini cu flori multe flori
Fiecare sat e-o floare

C-am sfințit cu muncă locul

De ne-a răsărit norocul
An de an

Refrain

Vs. 3:

Țara mea, grădini cu flori,
Cu multe flori
Zmăltuiten trei culori
În trei culori
Vrednici sînt ai tăi feciori
Făurari ai noi comori
Și de zestre pentru sat;

Țară dragă,
Fii mereu în rod bogat,
În rod bogat
cu soare în floare,
țara mea grădini în floarea mea
Ca albinele-n prisacă
Parcă fetele se joacă,
Rodul e-n floare țara mea cu multe flori

Grădini cu flori multe flori
Fiecare sat e-o floare

You have given us since old the grace
And abundant living

Dear country,
May you always have rich harvest,
Rich harvest
With sun in flowers
My country, gardens in my flower
Every day is a holiday
For the hardworking hand, flowers!
The harvest is in full blossom my country
with many flowers

Gardens with flowers many flowers
Every village is a flower

Because we have sanctified the place
through our work

So that our luck has sprung
Year after year

Refrain

Vs. 3:

My country, flower gardens
With many flowers
Speckled in three colors
In three colors
Worthy are your sons
Makers of new treasures
And of dowries for the village

Dear country,
May you always have rich harvest,
Rich harvest
With sun in flowers
My country, gardens in my flower
Like the bees in the apiary
The girls seem to play
The harvest is in full blossom my country
with many flowers

Gardens with flowers many flowers
Every village is a flower

Dar prefac nectar de floare
Aurul cules din soare
An de an

But the turn flower nectar
The gold picked from the sun
Year after year

Refrain

Refrain

Coda:
Rodul bun
Țară mea grădini cu flori

Coda:
Good harvest
My country flower gardens

“Inscripție” from *Trei poeme corale* (“Inscription” from *Three Choral Poems*)

Cînd mi-a sărit pe dinainte,
Rîul mi-a spus:
Vino cu mine,
Și nu m-am dus.

When it jumped in front of me
The river told me:
Come along,
But I did not go.

Cînd îmi trecu pe maluri,
Vîntul mi-a spus:
Vino cu mine,
Și nu m-am dus.

When on the banks it passed me by
The wind told me:
Come along,
But I did not go.

Cînd mi-a zburat de sus în jur,
Șoimul mi-a spus:
Vino cu mine,
Și nici cu șoimul nu m-am dus.

When from up there it encircled me
The hawk told me:
Come along,
But I did not go with the hawk either.

Și au trecut pe lîngă mine,
Către apus,
Apele, vîntul, stelele, șoimii,
Și au trecut și-alătura
s-au dus...

And they passed me by
Going toward the sunset
The waters, the wind, the stars, the hawks,
And they passed by and went along
(together) ...

APPENDIX B

TABLE OF FELICIA DONCEANU CHORAL WORKS

The table on the following pages lists title, date of composition, text author, and language information for all known Felicia Donceanu choral scores. The majority of the information in this table is taken from Viorel Cosma's *Muzicieni din Romania, Lexicon bio-bibliografic*, published in 1999. Information on several scores not included in Cosma was collected from borrowed manuscripts. Boldface titles indicate choral works that Donceanu included in a sample list of her compositions. Blank cells indicate unknown information.

TITLE	DATE	PERFORMING FORCES	TEXT AUTHOR	LANGUAGE
Trei Poeme	1968	mixed chorus a cappella	Tudor Arghezi	Romanian
Sub steagurile țării	1969	mixed chorus a cappella	Felicia Donceanu	Romanian
Apărătorii patriei	1969	men's chorus	Felicia Donceanu	Romanian
Tablouri bacoviene	1974	mixed chorus a cappella	George Bacovia (trans. Klaus Kessler)	Romanian & German
Tineret comunist	1974	mixed chorus and piano	Felicia Donceanu	Romanian
Frumusete și belșug	1975	equal voices	Felicia Donceanu	Romanian
Trifolium	1977	women's chorus	Mihail Crama	Romanian
Nunc fecundus ager	1982	mixed chorus, oboe, clarinet, piano, and percussion	Ovid	Latin
Pace pentru viață	1982	mixed chorus a cappella	Felicia Donceanu	Romanian
Docă n-ar fi fost strămoșii	1982	men's chorus	Rusalim Mureșan	Romanian
Rodul bun	1982	mixed chorus a cappella	Felicia Donceanu	Romanian
Odă pentru Ciprian Porumbescu	1983	two mixed choirs with piano or organ	Felicia Donceanu	Romanian
Stihuri	1983	women's chorus	Felicia Donceanu	Romanian
Picolicomando	1984	tenor, violin, children's chorus, organ, and percussion		Romanian
Vioara din Liveni	1984	mixed chorus, soloists, and percussion	Mihu Dragomir	Romanian
Ritual de statornicie	1987	mixed chorus, 2 celli, piano, and percussion	Dumitru Popescu	Romanian
Tezaur străbun	1987	equal voices		Romanian
Urare pentru orice zi	1988	mixed chorus, piano, and percussion	Felicia Donceanu	Romanian
Idilă maramuresană	1988	mixed chorus a cappella	popular lyrics/Felicia Donceanu	Romanian
Joc de silabe	1988	mixed chorus a cappella		
Caleidoscop	1988	mixed chorus		Romanian
Tatăl nostru	1990	mixed chorus a cappella	(Liturgical Text)	Romanian
Triptic liric	1991	mixed chorus a cappella	Mihail Crama	Romanian
Rugăciunea scolarilor	1991	children's chorus		Romanian
Doamne, Doamne, Cresc tată	1991	men's chorus		Romanian

TITLE	DATE	PERFORMING FORCES	TEXT AUTHOR	LANGUAGE
Trei Madrigale pe versuri de Lucian Blaga	1992	mixed chorus a cappella	Lucian Blaga	Romanian
Baladă cu ingeri	1992	mixed children's chorus	Felicia Donceanu	Romanian
Horă de băieți	1992	mixed chorus a cappella	Tudor Arghezi	Romanian
Diptic	1993	mixed chorus a cappella	Tudor Arghezi	Romanian
Inscriptie pe o ușă	1993	mixed chorus, 3 trumpets, piano, and percussion	Tudor Arghezi	Romanian
Juxta cruceam dolorosa	1993	men's chorus with mezzo soprano solo		Latin
Stabat Mater	1994	women's chorus and harp	(Liturgical Text)	Latin
Pastel	1995	mixed chorus a cappella		
Stalactita	1995	women's chorus	Lucian Blaga	Romanian
Clopotele la soroc	1996	mixed chorus, piano, and percussion	Edgar Allan Poe (trans. Dan Botta)	Romanian
Invocare către Fecioara Maria	1997	mixed chorus a cappella	Maria Simion	
Doina (De n-ar fi să fie)	1998	mixed chorus and piano		Romanian
Rugăciunea Domnească	1998	men's chorus, strings, and percussion		Romanian
Două madrigale pe versuri de Mihai Eminescu	2000	mixed chorus	Mihai Eminescu	Romanian
Colinde, colinde	2000	mixed chorus a cappella	Mihai Eminescu	Romanian
Și dacă	2000	mixed chorus a cappella	Mihai Eminescu	Romanian
Retro-tango	2000	mixed chorus a cappella		Romanian