Timbre and structure expressed through the performance of Livia Teodorescu-Ciocănea's piano works (1985–2013)

Volume I of two volumes

Tamara Smolyar

BMus (Hons), MMus (Melb)

A thesis submitted for the degree of Doctor of Philosophy in Music Performance at Monash University in 2018

Sir Zelman Cowen School of Music, Faculty of Arts

Copyright notice

Abstract

This performance-based research explores the realm where a composer's vision meets a performer's aural imagination. It is grounded in an ongoing collaboration with one of today's leading composers of Eastern European music, Romanian Livia Teodorescu-Ciocănea, who has written a number of pieces for me that I have premiered and recorded. I examine these pieces along with other selections from her repertoire.

The research is focused on two fundamental compositional parameters – namely, timbre and structure – with a set of performance guidelines resulting from my own practical experience. I have pursued an intensive examination of the timbral nuances that the pianoforte is able to achieve through a comprehensive study of the underlying structure and texture of Teodorescu-Ciocănea's piano works. The resultant aural representations, variously produced in the recording studio, during live performances and during live radio broadcasts, were classified after investigating and comparing them with examples from the modern and contemporary repertoire that have inspired Teodorescu-Ciocănea.

In order to achieve meaningful performance, the consideration of structure and texture was complemented by an evaluation of the physical requirements needed for realising the specific sonorities achievable on the piano and suitable for each musical situation.

The pieces that feature in Chapter 3 are *Endeavour Bells*, *Nocturniana*, *Calypso* and *Lebenskraft – Piano Concerto no. 2*. Earlier piano pieces, including *Sonatina buffa: Homage to Charlie Chaplin* and *Sonatina*, are briefly described in Chapter 2.

A short survey of the vocal and chamber music of Teodorescu-Ciocănea that involve piano parts or piano accompaniment completes Chapter 2.

The thesis is accompanied by published CDs and an unpublished master CD that includes my recordings of the pieces discussed and analysed in chapters 2 and 3.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature: [redacted]

Print Name: Tamara Smolyar

Date: …15.06.2018…….

Acknowledgements

I would like to acknowledge and thank numerous people who have encouraged me in the process of writing this thesis and completing my performance folio and critical commentary.

First and foremost, I owe a special debt of gratitude to my main supervisor, Dr Joel Crotty, for his endless work, high level of expertise, dedication, ongoing support, sense of humour, friendship, advice and patience. He has been very encouraging throughout the entire project, especially during some difficult times in my life. My sincere thanks to my co-supervisor, Professor Margaret Kartomi, for her enthusiasm, comments and insightful suggestions. She has always been a professional life-model for me.

I would also like to say a very special thank-you to my colleague and music collaborator Professor Livia Teodorescu-Ciocănea, who has been my inspiration for many years. I cannot thank her enough for all her compositions, including those especially written for and dedicated to me, and for her professional advice, incredible musicianship, support and honesty as a person and as a talented composer and pianist.

I am very grateful for the support and fantastic playing of the great musicians who have worked with me: Peter Handsworth, Fintan Murphy and Lucian Corchis.

I would also like to thank recording engineers Florentina Herghelegiu from Bucharest and Martin Wright and his team from Move Records for their highly professional skills and enthusiastic work in making recordings of my playing. Special thanks go to Karl Willebrant and Ben Grayson for their help, generosity, advice and patience in the technological delivery of my recordings.

I would like to thank Associate Professor Rob Burke, Professor Cat Hope and Associate Professor Kenji Fujimura for their words of encouragement and advice over the years to continue my research.

Thanks also go to my colleagues Bronia Kornhouser, Ivana Tomaskova, Jane Hammond, Katie Purvis, Tess Watson, Jackie Waylen, Elizabeth Sellars and Len Vorster for their support, encouragement, comments and help. My special thanks to professional editor Katie Purvis, who provided general guidance on punctuation,

syntax and heading levels, and ensured that the language style was consistent throughout the thesis.

I owe a very special thanks to my family – my husband Boris, children Yuri and Moriel, brother Alex and mother-in-law Fira. Boris has been an incredible supporter my whole life, and there are not enough words to express my gratitude to him for his ongoing advice, encouragement and love.

Finally, I would like to dedicate this thesis to my loving and adored parents, Diana and Vladimir.

In memory of my mother, Diana Burgansky and my father, Vladimir Burgansky.

Contents

Volume I: Thesis and appendices 1–3

Volume II: Appendices 4–7

Index of figures

CHAPTER 1

Introduction

1.1. Background to the collaboration

Livia Teodorescu-Ciocănea is a Romanian composer and pianist with a string of accomplishments in the fields of music performance, composition and scholarship. In 1999, an opportunity for me to collaborate with her in preparation for the Australian premiere performance of one of her compositions (*Trio Tentanzione* for clarinet, violin and piano), developed into a fortuitous and ongoing partnership of two like-minded artists.

Teodorescu-Ciocănea's credentials include Professor for Composition, Form and Analysis at the Bucharest National University of Music. She studied composition with Myriam Marbe and completed her doctoral studies with Anatol Vieru, Octavian Nemescu and Margaret Lucy Wilkins (UK). Teodorescu-Ciocănea has been visiting lecturer at the University of Illinois-Champaign, USA, 2006 and Oslo Academy of Music, 2006 and presented conferences in the UK, Norway, Australia and the USA. Her music has been performed in Romania, France, Germany, Spain, Italy, Great Britain, Ukraine, Moldavia Republic, Denmark, Switzerland, Singapore, Indonesia, Hong Kong, Australia and the USA. She has published articles and books (see Bibliography) and has written a large number of works for various ensembles, and in vocal and symphonic genres. Her major work, *Le Rouge et le Noir* ballet in three acts, based on the novel by Stendhal, was commissioned by the Bucharest National Opera and premiered by that company in 2000; it has remained in the active repertoire.

Since 2002, Teodorescu-Ciocănea has maintained a fruitful association with the staff of the Sir Zelman Cowen School of Music, Monash University, working in the area of musicological research with Dr Joel Crotty (Senior Lecturer in Musicology and Coordinator of Postgraduate Studies) and in the area of performance research with me. My role at the Sir Zelman Cowen School of Music is that of Senior Lecturer and Coordinator of Piano and Ensemble Studies. My own musical background includes training in piano studies, accompaniment and chamber-music performance at the Kiev State Conservatorium (Ukraine and former USSR), where I received my

Bachelor of Music with Honours degree, and the University of Melbourne (Australia) where I received my Master of Music degree.

During our many years of collaboration, Teodorescu-Ciocănea has written a number of solo piano and chamber music pieces specifically with me in mind as the pianist. Four of these works form the basis of this research portfolio.

1.2. Aims, content and parameters of the research

The aim of the research is to disseminate important 20th- and 21st-century works from Romania into the wider public domain, including Australia and South-East Asia. By doing so, I am able to share my ideas on interpretation in performance and performance techniques in the relatively unique situation of consulting with a living composer.

Another aim is to demonstrate the connections between performance decisions and score-based directions, and how a performer can recognise and communicate these effectively. During the course of this research, I have developed my own interpretation of a selection of Teodorescu-Ciocănea's works (piano solo, piano duet, two pianos, and concerto for solo piano and orchestra arranged for two pianos) with the intention of recording them for publication. In addition, my folio for submission includes previously recorded live performances and published compact discs as representative of my ongoing research since 2000 (see Appendix 1). In all, the folio comprises:

Works for solo piano

- *Calypso* – fantasy for piano solo (2013): first performance – Tamara Smolyar, Melbourne Recital Centre, Australia, 2 May 2013. Recorded at National University of Music Bucharest, 10 May 2013
- *Endeavour Bells* – fantasy for piano solo (2008): first performance – Tamara Smolyar, Music Auditorium, Monash University, Australia, 15 October 2009
- *Sonatina* (1985, published in 1994 and 2000 by Editura Fundației România de Mâine a Universității Spiru Haret): first performance – Livia Teodorescu-Ciocănea, Union of Composers and Musicologists, Bucharest, Romania, 23 June 1986. My first performance – Tasmanian Conservatorium of Music,

Hobart, Australia, 21 April 2007 (Australian premiere). Recorded at National University of Music Bucharest, 11 May 2013.

Works for piano duet (four hands)

- *Sonatina buffa: Homage to Charlie Chaplin* (1986, published in 1992 by Editura Muzicală a UCMR): first performance – Livia Teodorescu-Ciocănea and Luminița Berariu, Romanian Athenaeum, Bucharest, Romania, 13 September 1988. My first performance – G. Enescu Hall, National University of Music Bucharest, 15 May 2013, with Livia Teodorescu-Ciocănea. Recorded at National University of Music Bucharest, 12 May 2013.

Works for two pianos

- *Lebenskraft – Piano Concerto no. 2* for piano and orchestra – arranged for two pianos (2013): first performance – Tamara Smolyar and Livia Teodorescu-Ciocănea, G. Enescu Hall, National University of Music Bucharest, 15 May 2013. I also gave the world premiere of the original version (written in 2008) with the Radio Chamber Orchestra of the Romanian Broadcasting Society on 28 May 2008 in Bucharest, at M. Jora Hall, during the International New Music Week Festival. Recorded at National University of Music Bucharest, 13 May 2013.
- *Nocturniana* – fantasy for two pianos on Chopin *Nocturne op. 27, no. 2* (two-piano version 2013, original version for three pianos 2010): first performance – Tamara Smolyar and Livia Teodorescu-Ciocănea, G. Enescu Hall, National University of Music Bucharest, 15 May 2013. Recorded at National University of Music Bucharest, 14 May 2013.

Works for voice and piano

- *Six Songs* – for voice and piano: my first performance – G. Enescu Hall, National University of Music Bucharest, 15 May 2013, with tenor Lucian Corchiș. Recorded at National University of Music Bucharest digital studio, 16–20 May 2013.
  1. *Never Autumn (Niciodată toamna …)* – poem by Tudor Arghezi (2002)
  2. *Autumn Gospels (Evangheliile toamnei)* – poem by Nichita Stănescu (2002)
  3. *Chanson d'automne* (*Autumn Song*) – poem by Paul Verlaine (2004)

4. *Melancolie* (*Melancholy)* – poem by Mihai Eminescu (1989)

5. *Odă în metru antic (Ode in Ancient Meter)* – poem by Mihai Eminescu (1989)

6. *S'amor non è …* (*If There Is No Love* …) – Sonetto 132 by Petrarca (2007)

Chamber music works

Tentazione – trio for clarinet, violin and piano (1994): first performance 15 December 1995, Repertorium Ensemble, Radio Studio Hall, Bucharest. My first performance (Australian premiere): Melbourne, Monash University Music Auditorium, 16 February 2003. Performers: David Griffiths (clarinet), Fintan Murphy (violin), Tamara Smolyar (piano). Recording 2003, published by Move records as *Bridges 1*, catalogue number MD 3342.

Examination of these works relies on establishing specified timbral qualities in relation to the structural elements (textures, form, articulation, harmonic aggregates) involved in the composition process, and how these qualities can be and are demonstrated in performance.

The key research questions I explored are:

- What is the composer's intention, and how can the performer recognise and realise it?
- Is there a consistent relationship between a particular sonority that the composer expects to be conveyed and the actual structure of the music?
- Has the composer found her own solutions for expressing a particular sonority, and can this be duplicated in performance?
- Are there certain musical gestures, combinations of sounds or layers that are more suitable for certain categories of timbre?

The research questions outlined above pertain, in particular, to the following works (to be discussed in Chapter 3), in the order presented: *Endeavour Bells*, *Nocturniana*, *Calypso* and *Lebenskraft*.

1.3. Delimitations

Due to the word-limit requirement, I have written only general comments about the other works included in the portfolio of recorded performances. The short

descriptions of the following works are placed in Chapter 2.3.

Sonatina – for piano solo (1985)

Sonatina buffa (Homage to Charlie Chaplin) – for piano duet four hands (1986)

Tentazione – trio for clarinet, violin and piano (1994)

Polyspectralia – trio for clarinet, violin and piano (2008)

Romulus and Remus – for two violins and piano (2005)

Six Songs – for voice and piano: *Never Autumn* (2002)*, Autumn Gospels* (2002) *Autumn Song* (2004), *Melancholy* (1989), *Ode in Ancient Meter* (1989), *If There Is No Love* … (2007).

1.4. Methodology

According to Carole Gray (1996:3), practice-based research involves two aspects:

> firstly research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners.[1]

My performance-based methodology follows this precept in that I experiment with piano techniques to achieve desired timbral qualities in a variety of performance and recording situations and venues. However, I also utilise more traditional research techniques, which include:

1. organising preliminary interviews, discussion opportunities, rehearsal times and workshops with the composer Livia Teodorescu-Ciocănea
2. conducting a literature review on relevant issues such as timbre and acoustics, and researching works by other composers for selection for comparative analysis
3. organising and conducting recording and editing sessions with the composer

[1] Carole Gray, 'Inquiry Through Practice: Developing Appropriate Research Strategies', in *No Guru, No Method? Discussions on Art and Design Research*, University of Art & Design, UIAH, Helsinki, 1996, pp. 82–95 (this reference: p.3 in http://carolegray.net/Papers%20PDFs/ngnm.pdf, accessed 26 March 2015).

4. summarising research findings and describing how they relate specifically to the works selected for analysis
5. bringing together all findings for presentation in written form and for application in final performances and recordings.

The examination process of the selected works of Teodorescu-Ciocănea comprised a number of stages, the order of which depended on the composition. These stages included consultation with the composer to ascertain her intentions regarding the timbral quality of the piece in question or, conversely, to offer my suggestions pertaining to the practical applications needed to achieve a desired sound. In these consultations, discussion about timbral quality was usually in relation to the composition's structural elements (textures, form, articulation, harmonic aggregates).

More detailed questions asked of the composer included:

- Is there a consistent relationship between a particular sonority that you want to produce and the actual structure of the music? In other words, how do you achieve a specific kind of sonority, and will the performer recognise it as such and realise it?
- Are there certain musical gestures, combinations of sound or layers that are more suitable for certain categories of timbre?
- Have you found your own solutions for expressing a particular sonority?

Some of the most common descriptive categories of timbre associated with instrumental sound in general and, for the purposes of this discussion, with piano sound in particular are listed below. Most of them can be found in Teodorescu-Ciocănea's works. They belong to different areas of perception – some are associated with visual images (light, dark, bright, misty, fuzzy, clear); others suggest sound-texture qualities (grainy, smooth, sharp, reedy), aural imaging (fused, harmonic, inharmonic, noisy), or appreciations of quantity and density (massive, full, shallow); and some are simply indications for the attack mode (plucked, percussive, mechanical). More poetical ones suggest nature elements (aquatic, windy, misty, aerated). Comparisons are also used to illustrate the special quality of the sound required: bell-like sounds, electric sounds.

Timbre is generally described as the 'colour' of music[2] because it shares with colours a physical phenomenon – that is, waves or frequencies.[3] Colours are created by different frequencies of the light spectrum while musical timbre is created by multiple frequencies of the sound spectrum. Yet timbre also proves to be much more than the *colour of the sound*, its complex properties going beyond aural and visual perceptual modes in the decoding process. When describing a sound's quality, a specific timbre, we use all sorts of words that have much in common with the indications for expression in music (such as *dolce, melancolico,* etc.). Musical expression is inextricably linked with timbre, and both are part of the musical imaging of the composer and the performer.

Timbre is also linked with musical harmony. We often speak about harmonic *colours*. Consonance and dissonance concepts are applicable to harmony and also to timbre. Timbre could be the more significant information of a musical text, not only when music is based mostly on timbral effects, but also when sensitive timbral transformations are the main focus of musical expression. The advent of so-called music impressionism at the turn of the 20th century opened the gates for colours and sensations obtained through non-traditional harmonies and combinations of orchestral timbre (for example, Debussy's *La Mer*; Ravel's *La Valse*).

With these concepts in mind, I have compiled a list of timbres, presented alphabetically across the columns, that may apply to a single piano sound (individual timbre) or to a configuration of piano sounds (global timbre).

[2] Editors of Encyclopædia Britannica, 'Timbre', in *Encyclopedia Britannica*, http://www.britannica.com/EBchecked/topic/596009/timbre (accessed 10 September 2012).
[3] Kurt Nassau, 'Colour', in *Encyclopedia Britannica*, http://www.britannica.com/EBchecked/topic/126658/colour (accessed 10 September 2012).

1.4.1. A selection of timbres

abyssal	aerated	aquatic	bell-like
breathy	bright	broad	clear
crystalline	dark	deep	effervescent
electric	ethereal	full	fused
fuzzy	glassy	gong-like	grainy
harmonic	hieratic	inharmonic	light
limpid	massive	mechanical	mellow
metallic	misty	noisy	percussive
plucked	brassy	rough	segregated
shallow	sharp	smooth	strident
tender	watery	windy	

1.4.2. Definitions of the timbres

abyssal – a low and long resonating sound or chords suggesting deep space

aerated – a rarefied texture or chord with ‘air’ between sounds

aquatic – continuous flow of a configuration of sounds

bell-like – vibrating and ringing sonority

brassy – resembling the sound of a brass instrument

breathy – fragile sonority, without precise attack; flute-like timbre

bright – full sonority

broad – generous sonority

clear – direct sound

crystalline – sharp and luminous sonority

dark – sonority obtained in the low register and in a reduced dynamic

deep – low sonority with resonance

effervescent – vivid and energetic sonority

electric – intense and short sound or chords

ethereal – extremely soft, with almost imperceptible attack of the key

full – big and round sonority

fused – well-balanced sonority of a chord

fuzzy – blurred sonority

glassy – transparent and luminous sonority

gong-like – long sounds or chords similar to the sounds of a gong

grainy – a granular, discontinuous and short group of sounds

hieratic – soft and almost ‘unreal’ sonority; metaphysical vibration

inharmonic – sound mixed with noise (special effects using prepared piano techniques by inserting certain materials between or on the strings)

light – gentle, delicate sonority

limpid – extremely clear with no pedal

massive – fully resonating piano chords or texture

mechanical – unemotional rendition of a musical text; lack of legato or dynamics

mellow – singing-like

metallic – harsh sonority, especially in the upper register

misty – unclear and mysterious

noisy – a dense and crowded configuration of sounds

percussive – direct, loud and non-legato; ‘wooden’

plucked – pizzicato-like sound, obtained on the piano strings or suggested by a very short attack of the key

rough – percussive and harsh sonority

segregated – unbalanced sonority

shallow – superficial sonority with reduced dynamics

sharp – short and abrupt sound

smooth – homogenous and quiet sonority

strident – high and piercing sonority

tender – warm sonority obtained by a slow attack of the key

watery – fluid and wavy sonority

windy – resembling the sound of wind

In one of my interviews with Teodorescu-Ciocănea (23 and 24 October 2015 via Skype; see Appendix 2), she referred to a term, *hypertimbralism*,[4] that she created to describe her thinking about the potential of timbre in performance. The term often arises in her theoretical talks, lectures, seminars and interviews, some of which I attended in 2008, 2010 and 2013.

By this new concept, Teodorescu-Ciocănea defines music whose main substance is made of complex and unusual timbral gestures that communicate at several levels within the domain of the sound-noise continuum. The term is related to a new concept in informatics (the science and philosophy of information that deals with, but is not restricted to, computer technology) called hypertext. Teodorescu-Ciocănea explains the term hypertext as 'interconnected information', in that it is not only linear but also, as an online medium, includes links to other texts. Similarly, she argues that we can think about music in terms of timbre in a nonlinear manner, namely in an interconnected network of timbres that respond one to another at different levels of perception.

Hyper means 'beyond' in Greek; therefore, hypertimbralism represents a music of timbre that acts on multiple levels and establishes links with other timbres beyond

[4] *Hypertimbralism* is a new musical term introduced by Livia Teodorescu-Ciocănea, inspired by the idea of hypertext used both in semantics and computer language. It refers to music that is focused primarily on timbral gestures and that occupies a great deal of the sound-noise continuum domain at multiple levels of perception. Sound and noise are no longer separate concepts and coexist at different, interconnected levels. We could think of *hyperlinks* between sound/noise levels according to the density of the musical events and to the perceived harmonicity/inharmonicity (or timbral consonance/dissonance). For example, many sounds in a crowded structure (high density of musical events) could be perceived as noisy and dissonant. But if we magnify details of the same structure through a dilation in time, we perceive musical sounds as less noisy and less dissonant (pers. comm., Teodorescu-Ciocănea, 23 October 2015).

the actual structure. A specific timbre is connected with a multitude of timbral nuances and categories within a musical text. The musical expression and significance is transported through timbre (pers. comm., 23 October 2015). *Hypertimbralism* in relation to Teodorescu-Ciocănea's works is discussed in more detail in Chapter 2.

1.5. Literature review

This thesis approaches a multitude of musicological aspects, along with practical ones concerned with the actual pianistic realisation. The research expands to several areas of theoretical studies that I found relevant to timbre. Therefore, I have consulted books, articles, reviews and scores, both in hard copy and online.

The main domains addressed for this thesis can be summarised as studies on:

- timbre, spectralism, forms and analysis
- contemporary music, extended instrumental techniques, and Romanian classical and contemporary music
- the composer Livia Teodorescu-Ciocănea, piano technique and interpretation.

1.5.1. Studies on timbre, spectralism, forms and analysis

William Sethares (2005) describes the various aspects of timbre as a psychoacoustic phenomenon and provides a solid basis on which to develop my own ideas and application to the pieces I investigated. His book *Tuning, Timbre, Spectrum, Scale* gave me the opportunity to achieve a deeper understanding of the notions of consonance and dissonance from the perspective of timbre. Sethares explains consonance and dissonance not only as properties of relationships between tones, but also as inherent qualities of single tones depending on timbre. He argues that any individual sound that possesses more than one partial has a certain degree of roughness, namely sensory dissonance or timbral dissonance, due to interaction of partials.[5] Sethares states that consonance and dissonance are not absolute perceptual properties but are viewed as lying on a continuum.

He also introduced the concept of *analytical listening* (to 'hear out' the partials) and *holistic listening* (to hear one perceptual entity when partials fuse together), which

[5] William Sethares, *Tuning, Timbre, Spectrum, Scale*. USA: Springer, 2005, pp. 80.

are two types of spectral listening. These statements appealed to me and served to develop my research on piano timbral properties in the context of Livia Teodorescu's music based on timbre. I presumed that any individual piano sound could be perceived from the perspective of the timbral consonance/dissonance continuum, as could any combination of piano sounds within the musical texture. According to these assumptions, I provided timbral analysis and practical advice for achieving the desired sonorities for the piano pieces presented in this thesis.

In the online article 'Spectral Examination of Byzantine Chant Archetype' by Teodorescu-Ciocănea and Crotty (2014), I found more important information about spectral listening, namely about fusion and fissioning of sounds (concepts also introduced by Sethares (2005) that correspond to holistic and analytical listening). These concepts are very well explained and creatively applied in the context of a timbral analysis of selected Byzantine chants. I used some of the criteria for timbral description found in the above article in this thesis (such as *harmonicity, inharmonicity, tonalness, spectral fusion*). These aspects of timbre perception are essentials in the creative processes of Teodorescu-Ciocănea; therefore, the analytical tools found in this article were of great interest for me.

In Teodorescu-Ciocănea's previous theoretical writings about timbre from 2003 (her article in *Contemporary Music Review*, 'Timbre Versus Spectralism') and 2004 (her book *Musical Timbre: Composition strategies*), she proved to be interested in the psycho-acoustic aspects of the timbre phenomenon, providing musicological implications. Both publications offered me a larger view of her musicological thinking and creative imagination. In her 'Timbre Versus Spectralism' article, I learnt about the relationship between sonic material and structure and aperceptive modulations (the latter is an original concept introduced by Teodorescu-Ciocănea meaning the transformations of sonic perception according to the density of the musical texture). I also understood her extended vision about *spectralism,* a musical style originated in both Romania and France in the 1960s. She states that 'spectral music is a wide and complex approach to timbre, using compositional strategies to transform certain aspects of the sound spectrum' (p. 89).

In *Musical Timbre: Strategies for Composition* (2004), Teodorescu-Ciocănea defines *spectralism* as 'a solution of structuring the musical composition according to the

acoustic model, respectively to the sound spectra' (p. 141). She also provides analysis of her works from a timbral approach, which I found very inspiring for my own research.

In order to enhance my understanding of the links between timbre and the processes involved in creating certain formal and harmonic structures in musical works, I found the articles written by contemporary composers such as Pierre Boulez (1987), Kaija Saariaho (1987) and Tristan Murail (1984) to be extremely helpful. These composers have explored the interactive influences between timbre and harmony and demonstrated the rich sound spectra that can result from such interaction. Complementary to this issue are the theories raised by Didier Guigue (1997) and Gregory Sandell (1995) about musical timbre as a 'sonic object' and the potential of unusual orchestral combinations.

Boulez states in his article 'Timbre and Composition – Timbre and Language' (1987): 'articulation and fusion, these are the opposite poles of the use of timbre in the instrumental world'. He explains that in the case of orchestral sonorities, these are based upon the technique of fusion and their function is one of 'illusion'. In the case of chamber music, 'timbre has a stability that provides clarification of form and timbre'. My research on Teodorescu-Ciocănea's piano music enhances exactly how form is highlighted by timbral properties of various textures.

I found Saariaho's article useful due to her explanation of the complex relationship between timbre and harmony, and how timbre could replace harmony. According to Saariaho ('Timbre and Harmony: Interpolations of Timbral Structures', 1987), '… when timbre is used to create musical form it is precisely the timbre which takes the place of harmony as the progressive element in music'. I found this insight very important because Teodorescu-Ciocănea's music seems to rely not on the vertical axis of harmony but on the timbral result of sound combinations of various densities that evolve in time. Even when melodies are presented, the accompaniment should not be thought as harmonic support but as a timbral environment. I tried to demonstrate that Teodorescu-Ciocănea's music should be approached as a subtle timbral construction, even in the more narrative works.

Tristan Murail ('Spectra and Pixies', 1984) asked 'why try to distinguish the concept of harmony from that of timbre?', claiming that there is a 'harmony-timbre continuum'

and the most important thing is that spectra should evolve in time, 'to become more or less rich, enhance their harmonicity or inharmonicity'. Teodorescu-Ciocănea's crowded or less crowded harmonic structures provide timbral contrasts due to their harmonicity or inharmonicity.

The article 'Sonic Object: A Model for Twentieth Century Music Analysis' (1997) by Didier Guigue has been important for my research because he introduced a methodological approach to musical analysis based on the 'object oriented' concept, applied to Debussy's music. He argues that Debussy created a new musical aesthetic 'where the sonic image acts as a concept in its own right' and 'articulates the form', in opposition to a process of motivic transformation. He defines the sonic object as 'the combination and interaction of multiple musical components' that acts at a medium-level structure, and that 'the way they are linked can become an important vector of form'. He discusses timbral transformations in Debussy's piano pieces *Étude 10 pour les sonorités opposées* and prelude *Brouillards* (2éme Livre), which articulate the form, similarly to Teodorescu-Ciocănea's approach.

Sandell's article 'Roles for Spectral Centroid and Other Factors in Determining "Blended" instrument Pairings in Orchestration' (1995) was useful for the information about combination of timbres in chamber music. He found that pairs of timbres can generate the sensation of *fusion* or *segregation*. I linked this information with Teodorescu-Ciocănea's chamber music, which I have played, and with her orchestral writing, as in her second piano concerto, *Lebenskraft*, which I premiered in 2008.

Any performing musician should rely on an understanding of a work's structure, because the articulation of form is better realised when the performer is aware of the constituents that comprise its shape. I found important guidelines for structural analysis in books by Douglas Green (1993), Ellis Kohs (1976) and Teodorescu-Ciocănea (2005). Nicholas Cook (1987) provides some modern methods of analysis. Even more helpful is Cook (2007), which connects analysis with aspects of performance.

1.5.2. Studies on contemporary music, extended instrumental techniques, and Romanian classical and contemporary music

In the book *Creative Music Composition* by Margaret Lucy Wilkins (2006), I found a description of Teodorescu-Ciocănea's flute concerto, *Rite for Enchanting the Air* (dedicated to Pierre-Yves Artaud). The comments highlight the magical vision of the composer in terms of unique sonorities and timbral subtleties. Wilkins considers Teodorescu-Ciocănea, along with Tristan Murail, as a representative composer for spectralism aesthetics. I included in my reading articles and books on the piano works of composers Béla Bartók (Barbara Nissman 2002), John Cage (Jeffrey Perry 2005), George Crumb (Monica Kang 2016), György Kurtág (Ortwin Nimczik 2001–02) and Michael Finnissy (Henrietta Brougham, Christopher Fox and Ian Pace 1997). Extended piano techniques such as 'playing with overtones' (Kurtág) or prepared piano (Cage, Crumb) are described in the same chapter. I explored other modern composers' piano repertoire, including the work of György Ligeti, Olivier Messiaen and George Enescu.

Ligeti achieved an original style of piano writing by exploiting in a virtuosic way the piano's resources. His *Études pour piano* established themselves as a landmark of the repertoire by their rhythmic complexity due to polyrhythms. Denys Bouliane (2006) refers to the first six études of Ligeti,[6] giving interesting information about the perceptual interaction of several musical layers and about aural impressions concerning the harmonic field or rhythmic and metrical fluidity. Her article is equally helpful for composers and performers. It unveils the underlying processes of Ligeti's composition and represents an approach to learning and performing some of the most important piano works of the repertoire of the 20th and 21st centuries. Here I found remote connections with Teodorescu-Ciocănea's piano music with regards to rhythmic complexity and textural densities. Compared to Ligeti, Teodorescu-Ciocănea obtains these sonic results by means of heterophony and superimposed figurational layers. I also recognised similarities between Ligeti and Teodorescu-Ciocănea's music regarding the character of certain études: the lyrical and melodic character of the *Arc-en-ciel* parallels with the interludes of her *Endeavour Bells*; and

[6] Denys Bouliane and Anouk Lang. 'Ligeti's Six "Etudes pour piano": The Fine Art of Composing Using Cultural Referents', *Theory and Practice* 31, 2006, pp. 159–207.

the ‘lamento’ motive of *Autome à Varsovie* has an East European flavor, as found in some of Teodorescu-Ciocănea’s works (for example, her *Sonatina*).

I have investigated the major piano works by Messiaen, such as *Vingt Regards sur l’enfant Jesus*,[7] *Visions de l’Amen* (for two pianos), *Préludes, Turangalîla Symphony* for piano solo, *Ondes Martenot* for solo and full orchestra. I found the correspondences between Teodorescu’s music and Messiaen’s style interesting and refreshing. This could be observed at the harmonic level, the content of the chords, the sense of large melody and especially the sensitiveness for timbral nuances. Teodorescu also uses superimposed layers, symmetries and rhythmic pedals, but in different musical contexts and aesthetics to Messiaen. For example, her sacred music related more to the East-European Orthodox music than the Catholic one.

Teodorescu’s piano music is also related to the music of George Enescu, by its complex harmonic structure, intertwined melodies and lyric character with occasionally folkloric references. I studied the following Enescu’s piano works: Piano Suite no. 1 op. 3 *Dans le Style Ancien*, Piano Suite no. 2 op. 10, Piano Sonata no. 1 op. 24 in F# minor and Piano Sonata no. 3 op. 24 in D major.

Alfred Blatter, in his book *Instrumentation and Orchestration* (1997), also offers fully explained examples of contemporary music and extended instrumental techniques. In this text, he provides a list of sonorities obtained by combining different instruments, and describes the resulting timbres. His list (pp. 420–1) inspired me to find and name various categories of piano timbre. He also provides information about piano mechanics, pedals, limitations and special effects (pp. 242–5). Richard Bunger Evans (1981) was helpful because in his work I discovered several prepared piano techniques related to Cage’s multi-timbral invention. Juan José Burred (2004) presents in *The Acoustics of the Piano* information about the origin and evolution of the piano and discusses several aspects of piano resonance and timbre. I found the

[7] Frances Wilson. ‘A Monument of Twentieth-century Pianism: Messiaen’s *Vingt Regards sur l’enfant-Jésus*’, *Interlude*, 28 September 2017. http://www.interlude.hk/front/monumental-twentieth-century-pianismmessiaens-vingt-regards-sur-lenfant-jesus/# (accessed 3 October 2016).

third chapter of his book very useful as it presents the influence of articulation and touch in sound quality (p. 6).[8]

In order to increase my familiarity with Romanian music and especially with Teodorescu-Ciocănea's works, I read a number of books and articles concerning Romanian musicology, including by Viorel Cosma (2006), Valentina Sandu-Dediu (2006) and Gheorghe Firca (2006).

1.5.3. Studies on the composer Livia Teodorescu-Ciocănea and her piano technique and interpretation

I consulted material written about Teodorescu-Ciocănea's premieres and performances that has appeared in reviews, interviews and studies, and found it enlightening with regard to her compositional style, her performance techniques, and the sources (themes, images and sounds) that have inspired her creative direction.

Chapter 3 of this thesis provides guidelines for performing Teodorescu-Ciocănea's music. Apart from my own experience as a concert pianist and pedagogue, my practice-led research also consulted several books concerning piano technique. I elicited performance indications and suggestions on how to obtain certain sounds on the piano from sources including Alan Fraser (2003), Seymour Bernstein (2011), Malwine Bree (1997) and Marie Prentner (2005). In addition, special information about the quality of piano sound following Chopin's method as described by Jean-Pierre Marty (2007) was particularly helpful.

[8] Juan José Burred, *The Acoustics of the Piano*. Madrid: Professional Conservatory of Music Arturo Soria, revised version, 2004, trans. David Ripplinger, 2009. https://www.jjburred.com/research/pdf/burred_acoustics_piano.pdf (accessed 20 September 2015).

CHAPTER 2

Livia Teodorescu-Ciocănea: a biographical sketch

The aim of this chapter is to illustrate Livia Teodorescu-Ciocănea's significance within today's Romanian music scene, and my own engagement with Romanian music.

I first encountered works by Romanian composers in 1999 and two years later began to perform them in Australia. My association with this music has continued to flourish because I have had the opportunity to develop a strong awareness of the sensibility and imagination of the composers, enhanced by a profound knowledge of the context in which they execute their creativity.

2.1. Livia Teodorescu-Ciocănea's innovative blend of traditional and modern

Livia Teodorescu-Ciocănea is considered an important composer of music in Romania today,[9] carrying out her career at a high professional level both as a composer and a concert pianist.[10] This complete musicianship is one of her most powerful characteristics within present-day Romanian musical culture, and follows the model of Romanian pianists/composers Dinu Lipatti and Valentin Gheorghiu.

While Teodorescu-Ciocănea maintains that her style is closer to classical figures such as George Enescu, Mihail Jora and Paul Constantinescu than to composers of avant-garde or experimental aesthetics, her music is highly modern and original (Teodorescu-Ciocănea interview 23 October 2015 via Skype; see Appendix 2). The classical roots she preserves are evident in the form, structure, expression, harmony and melody of her works. The modern component in her compositions lies mainly in her attention to timbre and in her original creative techniques, which are based on the spectralism school of thought,[11] as identified by composer Nigel Osborne of the University of Edinburgh. He states (Osborne 2001):

---

[9] See, for example, Christopher Fox, 'Temperaments, Tonalities and Microtonalities: An Introduction', *Contemporary Music Review,* 22:1+2, 2003, pp. 2.

[10] Veronica Anghelescu, *Frederic Chopin, un CD in interpretarea compozitoarei si pianistei Livia Teodorescu-Ciocănea.* http://no14plusminus.ro/?s=Chopin (accessed 4 December 2017).

[11] Nigel Osborne, PhD report, 2001.

> Livia Teodorescu-Ciocănea is a composer of powerful vision and imagination. Her compositional technique presents a significant advance on the overtone school, by richer and more fluid application … Her achievement is close to the work of a number of East European women composers, such as Gubaidulina.

According to Teodorescu-Ciocănea, her music is of the *modern classic* variety – namely, 'it is a kind of Eastern modernism rooted in the mainstream of Western classical music' (Teodorescu-Ciocănea interview 23 October 2015 via Skype; see Appendix 2).

In addition to her performing and composing activity, Teodorescu-Ciocănea is the author of several musicological articles and books. The article 'Timbre Versus Spectralism', published in *Contemporary Music Review* in 2003, is one of the most important bibliographical references in the academic literature regarding the spectralism style. In it, she discusses the impact of timbre on musical structure and provides an original classification of various tendencies in French and Romanian spectral music.

Published in 2004, Teodorescu-Ciocănea's book *Musical Timbre: Composition Strategies* is an extensive study on timbre from the psycho-acoustic perspective, based on modern theories. It also provides timbral analysis of a selection of her own orchestral works.

Teodorescu-Ciocănea's *Musical Forms and Analysis Treatise* (2005 and 2014) is a scholarly work containing chapters about musical form archetypes; classification of structural units such as phrase, motives and periods; and analytical criteria. It discuses and defines vocal and instrumental homophonic and polyphonic tonal forms, providing examples from the classical repertoire. The book also contains examples from the modern repertoire, including works by Béla Bartók, Claude Debussy, Igor Stravinsky and Krzysztof Penderecki.

2.2. Biographical overview[12]

Livia Teodorescu-Ciocănea was born in Galatzi, Romania, in 1959.[13] She studied piano at the Music and Arts College in Galatzi between 1965 and 1977, where one of her piano teachers was Charlotte Marcovici, who studied in Vienna in the 1940s.

Teodorescu-Ciocănea was a child prodigy. She started to take piano lessons at four years of age and made her debut at seven, playing Beethoven's *Für Elise* at the Drama Theatre. As a teenager in 1973 she won first prize at the national Golden Lyra competition playing Liszt's *La Campanella*, Chopin's *Fantaisie-Impromptu* and Enescu's *Prélude* from *Suite dans le style ancient – pour piano seul, op. 3*. She was awarded other national piano prizes and was given the opportunity to perform at public concerts with a number of orchestras, playing, for example, Beethoven's *Piano Concerto no. 1* and *Piano Concerto no. 3* in ensuing years (pers. comm., 23 October 2015).

During her adolescence she liked the genres of opera and operetta, often going to watch them at the Lyric Theatre in Galatzi. This experience influenced her professional life, which always included a leaning towards opera and ballet. Between 1985 and 2001, she was an accompanist and vocal coach for the National Opera in Bucharest. In 2000, her three-act ballet *Le Rouge et le Noir* after Stendhal was premiered with great success by the company of the National Opera in Bucharest and remained as an acclaimed production in its repertoire until 2008. In 2012 she was commissioned by the Union of Composers and Musicologists in Romania to write an opera that she completed three years later. The three-act opera is based on the Chekhov story *The Lady with the Little Dog* and has a libretto by Teodorescu-Ciocănea's daughter, Iuliana Ciocănea-Teodorescu.

Teodorescu-Ciocănea entered the Ciprian Porumbescu Conservatory (now the Bucharest National University of Music) in 1977 and graduated in 1981 with a Bachelor in Composition. Her teachers included Myriam Marbe for composition, Ștefan Niculescu for form and analysis, and Ioana Minei and Ana Pitiș for piano.

[12] The observations that follow are derived from a series of interviews that took place with Teodorescu-Ciocănea during the period August 2015 to June 2016; see Appendix 2.
[13] Viorel Cosma, *Muzicieni din Romania: Lexicon.* Bucuresti: Editura Muzicala, 2006, pp. 76–8.

She turned to PhD studies after the 1989 Romanian Revolution, when the system changed and allowed more people to enrol in higher-degree work. She was admitted for a PhD in musicology at the National University of Music in Bucharest in 1996, studying with composer Anatol Vieru and, later, Octavian Nemescu. In 1998 and 1999 she obtained a Grant for Excellence from the Romanian government to temporarily transfer her PhD studies to the University of Huddersfield in the UK for two consecutive years. There she undertook the composition part of her doctorate, studying with Dr Margaret Lucy Wilkins. The result was a doctorate in both musicology and composition.

In 1981, after finishing at the Conservatory, she had been sent to work as a piano teacher at a school in Tecuci, a small town near Galatzi, on an imposed internship. This was under the rule of the Communist regime, where all graduates were sent to serve in non-urban locales or small towns for four years (the big cities were disallowed by the authorities in 1981). In 1985 she was selected for a full-time job as an accompanist at the Romanian National Opera in Bucharest, initially for the ballet department and later for the opera department (vocal coach). She remained at the National Opera until 2001.

In 1995 she accepted a full-time job as assistant professor at the National University of Music in Bucharest (in addition to her position at the National Opera), teaching form and analysis and orchestration. In 1997 she became a lecturer, and between 2004 and 2015 she worked as an associate professor for composition, form and analysis. In 2015 she was appointed Professor of Composition at the same institution.

Teodorescu-Ciocănea has been a member of the Union of Composers and Musicologists in Romania since 1987. Her music has been performed internationally, including in the USA, Australia, Hong Kong, Indonesia, Germany, Italy, France, the UK, Spain, Denmark, Hungary, the Republic of Moldavia, and Ukraine.

In 2008 she won an Australian federal government grant, the Endeavour Award Postdoctoral Research Fellowship, to be undertaken at Monash University, Melbourne. Her project *East and West at the Fundamental Level of Timbre* resulted in two compositional works and a reviewed article. I premiered both of her works – namely, *Endeavour Bells* (fantasy for piano solo) and *Polyspectralia* (trio for violin,

clarinet and piano). I have played *Endeavour Bells* at Monash University (2009), in Jakarta, Indonesia (2011) and at Bucharest National University of Music (2012). It was included on the commercial CD *Bridges 2* published by Move Records Australia in 2010 and distributed internationally. *Polyspectralia* was premiered during the Music in the Round Festival 2008 at Monash University by performers Miki Tsunoda (violin), David Griffiths (clarinet) and me (piano).

Various institutions, such as the Romanian Ministry of Culture, Polish Cultural Institute in Bucharest, Romanian National Opera, Composers and Musicologists Union of Romania, and Orchestre Français de Flutes, have commissioned Teodorescu-Ciocănea to write works for specific performances. She has also received commissions from international artists, including French flautist Pierre-Yves Artaud and French saxophonist Daniel Kientzy.

Teodorescu-Ciocănea has collaborated, both as pianist and composer, with conductors including Alain Paris (France), Alan Tongue (UK), Barrie Webb (UK) and Paul Nadler (Metropolitan Opera, USA). Her music has been performed by leading orchestras in Romania (G. Enescu Philharmonic Orchestra, National Radio Orchestra, Chamber Radio Orchestra and Bucharest National Opera).

As a pianist, in 2004 at the Romanian premiere of Messiaen's *Turangalîla Symphony*, she played the extraordinarily complex piano part of this work with the G. Enescu Philharmonic Orchestra conducted by Alain Paris (France). She also premiered Messiaen's *Visions de l'Amen* (for two pianos) in 1994 with pianist Luminița Berariu at the Romanian Athenaeum in Bucharest.

Teodorescu-Ciocănea has played and recorded works from the classical and Romantic genres. Her Chopin recital on 5 December 2010 at the Romanian Athenaeum took place during the Chopin Year International Festival coordinated by the Polish Cultural Institute. A live recording of this recital was released as a CD by Electrecord (the oldest recording label in Romania; catalogue number EDC 1092). In Romania, she has collaborated with singers, chamber groups and orchestras to perform Romantic pieces, contemporary repertoire and concerti. For more than a decade, she played most of the piano duo repertoire with pianist Luminița Berariu.

For her compositional activity, Teodorescu-Ciocănea has been awarded a variety of prestigious prizes, including by Romania's Composers and Musicologists Union in 2001, 2003, 2006, 2009 and 2016. In 2006, she was also awarded the G. Enescu Romanian Academy Award for composition for the piece *Romulus and Remus* (trio for two violins and piano), which I premiered with violinists Elizabeth Sellars and Fintan Murphy in 2005 at Monash University. In 2008, she was awarded the National Cultural Merit Ordre (Knight Grade) by the Romanian Presidency.

2.3. Influences, styles, genres, selected works

In my discussions with Teodorescu-Ciocănea about her inspirational sources, she mentioned several areas of interest that are associated with various musical situations. These include folkloric and religious music, song forms, narrative styles and traditional classical and theatrical forms, as well as the fields of multilayered spectralism and hypertimbralism. Accordingly, she has written pieces with the latter qualities for contemporary music festivals; on the other hand, she has written music with Romantic or impressionistic features in a modern timbral environment. In any context in which pieces are to be performed, she aims to achieve the best-possible collaboration with the performers and to realise audience expectations.

2.3.1. Folkloric influence

Teodorescu-Ciocănea has imbued some of her works with subtle characteristics of ancient Romanian folk music, treating the material in a heterophonic style with a kind of rhythmic freedom. For example, the cantata *Bunavestire (The Annunciation*, 1992, revised 1996) is concerned with the use of light and shadows within the musical texture by means of unconventional techniques for strings (such as *sul ponticello*, *sul tasto*, *glissando*, harmonics). In her book *Musical Timbre: Composition Strategies*, Teodorescu-Ciocănea parallels her treatment of musical clarity or fuzziness with the *chiaroscuro* painting technique used mostly by Rembrandt (see Teodorescu-Ciocănea 2004, pp. 149–50).

A subtle heterophonic *doina*[14] style (a *doina* is a lament song unique to Romania)[15] is present in the first section of the trio *Tentazione*[16] (1994) for violin, clarinet and piano, a piece I played and recorded for the Australian label Move, included on the CD *Bridges 1* (2003; see appendices 1 and 7). This piece recalls the remote spirit of the *doina*, yet contains contemporary features such as complex rhythms and chordal densities (bars 61–68). The composer's program notes mention the attraction power that operates between sounds – the sensation of melting together in one fundamental sound. She also mentions the shadowing technique – namely, providing motives and shadows of motives.

2.3.2. Religious music influence (Byzantine and Gregorian chants)

Another area of interest that acts as an inspirational resource for Teodorescu-Ciocănea is religious music. She leans towards combining various features of Byzantine and Gregorian music as a unified ecumenical Christian music. She remarks that Romania is like an island of Latinity in the Orthodox world. Another connection to this matter is that her grandmother was of Italian origin and her mother was Catholic, while her father was Orthodox.

In her co-authored article 'Spectral Examination of Byzantine Chant Archetype' (2014),[17] she studied the acoustical implication of the ison[18] (bass drone, in Byzantine Orthodox practice) on overall sonority in contrast with the Catholic organum based on Gregorian chants. Teodorescu-Ciocănea has expressed this cultural fusion in several of her works. For example, *Oratio Sanctae Brigittae* (2002, choral piece, published in 2015), which was performed on *1*5 June 2014 at the Carmelite Church Melbourne by the Astra Choir, conducted by John McCaughey, is based on a Gregorian-like chant ornamented with some Byzantine melodic features. *Mysterium tremendum II* (2016) is a cantata for mezzo-soprano and orchestra based

---

[14] Jan Ling, *A History of European Folk Music*, University of Rochester Press, 1997, p. 106. Trans. Linda Schenck and Robert Schenck.
[15] Keith Arnold Hitchins et al., 'Romania', in *Encyclopaedia Britannica*, http://www.britannica.com/EBchecked/topic/508461/Romania/276023/The-arts (accessed 10 September 2012).
[16] See Appendix 6 for score and Appendix 7 for recording.
[17] Livia Teodorescu-Ciocănea and Joel Crotty, 'Spectral Examination of Byzantine Chant Archetype', in *Journal of the International Society for Orthodox Church Music*, Vol. 1, 2014, pp. 1–19. http://www.isocm.com/jisocm-vol01-teodorescu-crotty (accessed 7 December 2017).
[18] Eno Koço, *A Journey of the Vocal Iso(n)*, Cambridge Scholars Publishing, 2015, pp. 101.

on various religious texts from the Orthodox and Catholic liturgies, in Romanian, English and Latin. The music embraces both characteristics within a contemporary instrumental style. *Preghiera ecumenica di Papa Paulo Secondo* (2006) is a piece written for a sinfonietta ensemble that was commissioned by the International New Music Week festival in Bucharest. It brings together a Gregorian-like melody, treated in a polyphonic style, with Byzantine-like embellishments, treated heterophonically. A dramatic contrast appears in the central part, which is meant to represent the turbulent world in which we live. The piece ends with a quasi-recitative by the flute as a deep prayer.

Polyspectralia (2008) – trio for violin, clarinet and piano is perhaps Teodorescu-Ciocănea's most elaborate piece influenced by religious elements, going deep into the acoustical fundamentals of the two chant archetypes. The piece was written during her Endeavour Award scholarship at Monash University in 2008. The composer transforms different kinds of syntax linked to their cultural background to reveal the timbral and spectral features that distinguish each of them. This is why she named the piece *Polyspectralia*, thinking of a cultural polyspectrum. In this regard, she explores homophonic structures associated with Western classical music, based on melody accompanied by chords, polyphonic structures associated with Western baroque style, monophonic structures associated with classical instrumental cadenzas, and heterophonic structures with ison associated with Eastern European music, Romanian folk songs such as *doina* and Byzantine chant. The central part of this piece presents a heterophonic superimposition of an ornamental melody played in a cumulative way by the piano's right hand, by the violin (the same melody in harmonics) and by the clarinet. All these layers are accompanied by a bass drone (ison). A quasi-recapitulation recalls the first sections, and the end refers to the introduction material.

I premiered this piece together with Miki Tsunoda and David Griffiths during the Music in the Round International Festival in 2008 at Monash University and had the opportunity to work on it with the composer while she was at Monash University to gain a deeper understanding of its acoustical and cultural significance.

2.3.3. Vocal music: songs

Teodorescu-Ciocănea has written ten songs for voice and piano (see Appendix 6), which she prefers to label *musical poems* or song/poems rather than simple *lieds* due to their complexity, length and expression. I played and recorded six of these song/poems (see Appendix 1) with Romanian tenor Lucian Corchiș (soloist of the National Opera in Bucharest) in May 2013 at the National University of Music Bucharest (see Appendix 7)**.**

Three of these pieces are part of an open cycle that brings together works inspired by autumn*.* The song cycle is called *Niciodată toamna … (Never Autumn …)* and comprises, so far, the songs:

> *Never Autumn*[19] *(Niciodată toamna …)* – poem by Tudor Arghezi, 2002
>
> *Automn Gospels*[20] *(Evangheliile toamnei)* – poem by Nichita Stănescu, 2002
>
> *Autumn (Toamna)* – poem by Rainer Maria Rilke, 2002
>
> *Chanson d'automne*[21] (Autumn Song) – poem by Paul Verlaine, 2004 (Prize of the Composers Union in 2009)
>
> *Autumn (Toamnă)* – poem by Nicolae Coman, 2009
>
> *Autumn within Lied* (Întomnare'n lied) – poem by Nicolae Coman, 2011

Corchiș and I performed and recorded three songs from this cycle, *Never Autumn, Autumn Gospels* and *Chanson d'automne.*

Never Autumn (2002), named for one of the most beautiful of Tudor Arghezi's poems, is very evocative and descriptive. The vocal part is at times soft and lyrical, at times powerful and dramatic. The piano part at the beginning tries to convey the sound of leaves falling and then continues as an accompaniment to the voice, interacting with it in a complex polyphonic tessitura. A few interludes raise the piano

[19] See Appendix 6 for score and Appendix 7 for recording.
[20] See Appendix 6 for score and Appendix 7 for recording.
[21] See Appendix 6 for score and Appendix 7 for recording.

part to an almost orchestral level. The piano also has the function of a narrator, following the spirit of the vocal part.

Autumn Gospels (2002), based on Nichita Stănescu's poem of the same name, has a special declamatory structure. The poet imagines the four apostles Matei (Matthew), Luca (Luke), Marcu (Mark) and Ioan (John) speaking about 'the fall of the leaves in autumn'. It is like a small scenario with four apostles and the narrator (who might be the poet himself). The singer speaks before each of the gospels, announcing the apostle. Teodorescu-Ciocănea imagined for this song an atemporal world where Romanian folk music and Catholic, Byzantine and Jewish music are brought together to express the same idea of death and rebirth. Each apostle is associated with one of the sacred music styles mentioned above. The introduction is made up of two gestures, the first chordal, as an ascension (Catholic style, recalling Messiaen), and the second melodic over a chordal pedal. This particular melody has a strong Oriental flavour in its undulating contour and is ornamented with the use of the augmented-second interval, characteristic of Near East, Byzantine, Jewish and Romanian folk music. The interludes build on the chordal gestures, increasing the harmonic tension. The last interlude resumes the Oriental melody. The coda is also based on chords, which descend to the low register and then make a final ascension to stop on a luminous major/minor chord.

Chanson d'automne (2004) is based on Paul Verlaine's poem of the same name, which is one of the most famous poems ever written due to its extreme poetic musicality. As Verlaine stated in his *Art poétique*, he pursued the music of the verses above all else: '*De la musique avant toute chose'.* Teodorescu-Ciocănea changed the register of the musical expression for the refrain of this song towards a French cabaret style, borrowing the character of the chansons of Edith Piaf and Yves Montand. The piano begins with a rapid tremolo-like figure suggesting trembling leaves, and continues with a strange waltz-like theme accompanied by compact harmonies, similar to small clusters, in the left hand. The first verse of the poem is presented rhythmically stretched, in a kind of 'abandonment' or decadent manner. The idea of a waltz is further developed with a new theme in the vocal part that has a swinging character. A contrast follows with a central part written in a quasi-*recitativo* style, with dramatic accents. The final part is varied and combines all the themes of

the first section. The composer was awarded the Prize of the Composers and Musicologists Union of Romania in 2009 for this work.

In November 1989, a month before the revolution that removed the Communist regime in Romania, Teodorescu-Ciocănea wrote a three-lied cycle based on poems by Romania's most important poet, Mihai Eminescu: *Melancolie (Melancholy), O, rămâi (Oh, Remain!)* and *Odă în metru antic (Ode in Ancient Meter).* In May 2013, tenor Lucian Corchiș and I made special recordings and performed two of these songs, *Melancolie* and *Odă in metru antic*, in a recital at the National University of Music Bucharest.

Melancolie[22] (*Melancholy*, 1989) is a philosophical poem. Teodorescu-Ciocănea based her piece on the first part of this larger poem. The chosen verses describe the death of the 'queen of the night' at dawn as she passes through a gate that opens through clouds. Several other images complete the poetical power of the writing: a mausoleum with torches in which lies the 'night monarch'; a winter landscape; a cemetery with crooked crosses; an owl and a moaning bell tower.

The piano part of the song expresses the atmosphere of the verses by means of dramatic chords as bell-tower chimes, transparent figurations to describe the silver cloth with which the 'queen of the night' is covered, and low-note pedals to suggest the darkness of the 'blue grave' or mausoleum; a diatonic tremolo brings the white contrast of the snow that covers the fields; frightening low tremolos and large intervals are used to underline the cemetery image; and melting chords suggest the wailing bell. The vocal part has many dramatic contrasts and requires a large range of timbral colours and expression.

Eminescu's *Odă în metru antic*[23] *(Ode in Ancient Meter*, 1989) represents a milestone in Romanian literature for its depth of philosophical thought about death. It opens with the line *I never thought I would learn how to die, ever!* and finishes with the verse *Oh, troubled eyes, from my path now vanish / So I can die in peace, my own old self / To me, redeem!* (English translation by Adrian G. Sahlean).[24]

[22] See Appendix 6 for score and Appendix 7 for recording.
[23] See Appendix 6 for score and Appendix 7 for recording.
[24] See http://www.globalartsnpo.org/Pages/EminescuOde.html (accessed 15 September 2015).

As a song/poem this piece has a tragic character and is treated in a very austere manner. The piano begins with unsynchronised accented octaves to indicate an implacable sentence of death; then it accompanies the singer with quasi-tremolo figures that incorporate the melodic line of the vocal part. The piece has several dramatic climaxes that require close coordination between the singer and the pianist in order to build up the dynamic and emotional tension.

Teodorescu-Ciocănea has also written a song based on Petrarca's Sonetto 132, called *S'amor non è …* (*If There Is Not Love…*, 2007), which I and Lucian Corchiș performed and recorded in May 2013 (see appendices 6 and 7). This song recalls the delicacy of the sentiments of Renaissance love poems and their specific passion. The introduction asks for a special effect: a continuous *glissando* on the piano strings played with a percussion stick while holding the sustain pedal, followed by a very simple melody in the high register. For the rest of the song, the piano tessitura consists of figurational gestures and complex chords that are to be thought of as harmonic colours, lights and shadows. Between bars 39 and 47, a tumultuous and passionate atmosphere should be achieved to create the climax of the piece. The piano cadenza (bars 47–53) brings powerful chords together with the figurational embroidery and the recitative-like repeated octaves.

2.3.4. Narrative style

Teodorescu-Ciocănea has written a number of chamber music and orchestral works with titles containing programmatic suggestions. These works are narrative in nature and are treated as such, with many descriptive musical gestures reinforced by orchestration and musical textures.

A source of inspiration was Latin history. Under this category fall the works:

- *Romulus and Remus (Gemini)* – trio for 2 violins and piano (2005)
- *… and Brutus is an honourable man! (Mark Antony's speech from Shakespeare's play Julius Caesar)* – piece for 7 saxophones and instrumental ensemble (2010)
- *Archimedes Symphony* with each movement having its own title – Movement 1: *The Assault of Syracusa*; Movement 2: *Noli tangere circulos meos*; Movement 3:

The Burning Mirrors of Archimedes; Movement 4: *Elegia – The Sphere and the Cylinder* (2011).

The trio *Romulus and Remus* (*Gemini*) was written especially for me and my colleagues Fintan Murphy and Elizabeth Sellars in 2005. We premiered it at a concert in the Music Auditorium, Monash University on 29 March 2005. For this piece, the composer received the Romanian Academy Award – G. Enescu Prize for composition and also the Prize of the Union of the Composers and Musicologists of Romania, both in 2006.

Romulus and Remus requires virtuosic ability from both the violinists and the pianist. It unfolds in a narrative manner, resembling movie or ballet music. The two violins are treated either entwined as one entity, like an enlarged instrument, or separately, as distinct characters portraying Romulus and Remus. The beginning of the piece is intended to sound like an announcement of 'trumpets' before a battle, using a compact chordal texture with complementary rhythms between the three instruments. The violins play chords built on fifth and fourth intervals in a quasi-imitative polyphonic texture, and the piano participates with similar material. 'The fight' is illustrated by means of repetitive figures and a dramatic escalation of tension. 'Lamento of Remus' is the most emotional moment of the piece, with a sad and eerie piano solo and an enigmatic melody for the violins written with high harmonics. Towards the end, energy is restored and the piece is completed with a varied replay of the introduction.

2.3.5. Classical form: the sonatina

In 1985 Teodorescu-Ciocănea wrote another *Sonatina* for piano solo,[25] which I played several times at Monash University in 2006 and in Tasmania on 21 April 2007. I have recommended it to my students, who have played it in exams. Although *Sonatina* is light and joyful at first sight, on further inspection it reveals a deeper approach in its dimension of expression and colours. It has two movements, the first following sonata form and the second through-composed. The first movement begins with a lyrical introduction, simple and evocative but with a deep longing feeling that requires a *rubato* style and a warm and soft timbre. It continues with two contrasting

[25] See Appendix 6 for score and Appendix 7 for recording.

themes that complete the exposition. The first theme is based on the same motive as the introduction, played *giusto* (bar 12). Between bars 19 and 41 an extended bridge introduces a new theme, simple and playful, with a *scherzando* character. The second theme (41–46) is in *rubato* style, *senza misura*. It is written in Romanian *doina* style, based on a *parlando-rubato* type of rhythm, and has a quasi-improvisatory character. The development (47–65) combines both themes in a fragmentation process that occurs over a semi-continuous improvisatory pedal. The squared formulas (see bar 54, *agitato*) are to be played *improvisando* using the indicated notes. The recapitulation (bar 66 to the end) resumes the themes very concisely, and the coda restates the introduction in a varied manner, using different registers and repeated notes in free rhythm.

I aimed to perform this piece as colourfully as possible, using for the beginning a sort of Debussy-like sonority and for the rhythmic motives a sharp yet varied timbre. I played the sections *senza misura* with more sustained pedal, which resulted in a fuzzy and misty sonority, in contrast to the rhythmic and playful themes.

The second movement is more virtuosic and is based on contrasting registers and articulations. It is to be played in one single 'breath' following the rapid pulsation of the first chromatic figure. Between bars 15 and 18 a second theme is introduced with a *capriccioso* character and a strange bitonal harmony (A major superimposed with G flat major). At bar 59 a large coda based on the first movement's material, namely on the development's improvisatory formulas, connects the two movements of the *Sonatina* in a larger frame. It finishes with the rapid figure of the second movement, as a kind of joke.

Sonatina was published by Editura Fundației România de Mâine, Bucuresti in 1994 (second edition 2000).

Sonatina buffa: Homage to Charlie Chaplin,[26] for piano duet/four hands, was written in 1986 and published in 1992 by the Editura Muzicala of the Union of Composers and Musicologists in Romania. The composer and I played and recorded it in May 2013 in Bucharest for a commercial CD, not yet published. The central idea of the piece is to suggest a kind of piano music for a virtual silent film in the style of Charlie

[26] See Appendix 6 for score and Appendix 7 for recording.

Chaplin. It evokes various aspects of the Chaplin character: his famous walk with a cane, for which the composer uses a ragtime theme introduced at bar 26; extreme joy and extreme sadness, with rapid changing of moods (piano *secondo*); and slapstick fights and comical running (the development).

Sonatina buffa has three movements played *attacca*, with contrasting themes, and embraces an overall sonata form. The first movement also has a sonata-like form and begins with a slow introduction (*larghetto*), like an announcement in front of a curtain. The next section (*allegro semplice*) contains an exposition comprising an introductory figure with irregular accents, followed by the first theme at bar 13 in a jazzy style. The second theme group (bars 26–41) introduces two more ideas: the ragtime-like motive (bar 26) and a new theme (bar 35) superimposed over syncopated material. A unison figuration links the exposition with the development, which starts at bar 42.

During the development, all the themes are transformed and combined in a frenetic and cinematic way, suggesting various funny scenes such as comical fights with cream pies or running from police officers. The listener can imagine all sorts of comical gags happening, in a quasi-improvisatory style.

The second movement (*lento rubato*) changes the mood of the piece, recalling Chaplin's deep sadness and suffering from love or humiliation. It introduces a beautiful theme (bar 2) over calm and warm harmonies. A very expressive moment appears at bar 13, where a kind of dialogue is set between the melody and a chordal theme at the piano *secondo*.

The third movement (*più mosso*) is actually a recapitulation, as appropriate to sonata form, with all the themes developed and combined in a very energetic and joyful manner. The 'walking with the cane' theme in ragtime style is presented in varied ways. At bar 26, it is played by the piano *primo* while the piano *secondo* is brutally trying to overshadow it and stop it (a musical example of a 'gag'). At bar 38, the same theme comes back in the piano *secondo* in the original register and starts the last climax of musical tension with an *accelerando* process. The piano *primo* plays, in various rhythmical forms, the second theme over the ragtime continuous structure. The coda is also a comical gesture, using chromatic and diatonic cluster tremolos, the chordal theme from the second movement and elements from the *allegro*

semplice first theme. It finishes with clusters in the extreme registers, evocative of loud laughter.

2.3.6. Multilayered spectralism and hypertimbralism

Among Teodorescu-Ciocănea's areas of interest is the use of timbre as a building block for her music. In her book *Musical Timbre: Strategies for Composition* (2004), timbre is regarded as an essential element in the structuring process of a form. At the same time, the form is highlighted by the use of timbre. The book contains Teodorescu-Ciocănea's comments on the composition techniques she used for some of her works for solo instrument and symphony orchestra, including *Rite for Enchanting the Air,* flute(s) concerto (1999) and *D'Amore*, oboe concerto (1997). She describes the use of different superimposed syntaxes according to the register and instrumental groupings of the orchestra and titles the result of this technique *multilayered spectralism.* She splits the orchestral range into three layers: for the high register she uses heterophonic structures, for the middle register she uses homophonic structures, and for the lower register she uses contrapuntal structures.

The concept of hypertimbralism (see page 29) also applies to the two concerti mentioned above, because the material originated in the timbral imagination of the composer. For these works, the evolution of timbral combinations is the core of the musical expression. The timbral material is interconnected and works like hypertext (see page 29), on different levels within the structure of the pieces.

2.3.7. Symphonic works and concerti

In addition to the *Rite for Enchanting the Air* (flute concerto, 1999, premiered in 2000 at Huddersfield, UK by flautist Pierre-Yves Artaud and conductor Barrie Webb) and *D'Amore* (oboe concerto, 1997, premiered in 2000 by leading Romanian oboe player Eugen Glăvan and the G. Enescu Philharmonic Orchestra conducted by Cristian Mandeal), Teodorescu-Ciocănea has written two piano concerti. She composed the first in 1989 and was the pianist at its premiere performance in 1993 with the Ploiesti Philharmonic Orchestra. The second piano concerto, *Lebenskraft*,[27] was written in 2008 (revised 2011) and dedicated to me. I premiered it in Romania with the Radio Chamber Orchestra Bucharest in 2008. Section 3.4 of this thesis is concerned with

[27] See Appendix 4 for score and Appendix 5 for recording.

the analytical and performing aspects of this important work, arranged for two pianos by the author in 2013.

2.3.8. Theatrical works: ballet and opera

Teodorescu-Ciocănea's major work is the three-act ballet *Le Rouge et le Noir (The Red and the Black)*, based on Stendhal's novel. It is an impressive 94-minute orchestral work based on a libretto set by the composer. A special recording was made and a double CD was released on the Electrecord label in 2005 (catalogue numbers EDC 690 and 691).

As mentioned, in 2012 Teodorescu-Ciocănea was commissioned by the Union of Romanian Composers and Musicologists to write an opera, which she completed in 2015. The opera is called *The Lady with the Little Dog* and is based on Chekhov's story, with a libretto by Iuliana Ciocănea Teodorescu. It is a three-act opera, set for soloists, choir and full orchestra, with a duration of two hours and 36 minutes.

CHAPTER 3

Structural and timbral analysis of selected piano works by Livia Teodorescu-Ciocănea: guidelines for performance

The aim of this chapter is to analyse four piano works by Livia Teodorescu-Ciocănea that are part of my performance portfolio. Starting with a brief commentary on their structure, I present detailed observations on the timbral features of each work and offer suggestions for attaining these qualities in performance. In order to fully appreciate the ways in which certain sounds may be expressed, this chapter begins with a preamble that discusses general aspects of piano timbre within the classic and modern repertoire, linked with acoustic characteristics and performing techniques.

Preamble

Like many other musical instruments, the piano possesses a sound production mechanism that allows the performer to realise a variety of sonorities. Pianists can potentially 'orchestrate' their piano playing by manipulating the registers and by refined techniques of sound production. Piano music invites a more subtle perception of timbre than other musical instruments due to its large register and acoustic characteristics. In fact, many of the timbre categories that are used in describing orchestral sonorities can be readily applied to piano sounds – for example, pizzicato strings, bassoon and trumpet. For this reason (among others, such as the ability to produce complicated harmonies), it is generally accepted that the piano can be approached as a substitute for an orchestra.

Generally, musicians use the verbal description method for defining different types of sonorities (unless a spectral analysis is made with the use of computers). These descriptions are based on intuition, sensations and imagination, and are expressed through related concepts, epithets, comparison and metaphors.

Modern (20th century) music and contemporary (21st century) music have considerably enlarged the timbre vocabulary,[28] generally through extended

[28] Livia Teodorescu-Ciocănea, 'Timbre Versus Spectralism', *Contemporary Music Review*, 22:1 + 2, 2003, pp. 87–104.

techniques of sound production on most instruments. Winds, brass, percussion and strings are used by modern and contemporary music composers in many unconventional ways, generating a whole new set of sonorities by new ways of producing the sound. For example, Henry Cowell's *Dynamic Motion* for piano (composed in 1916) includes the requirement to play the keyboard with both forearms to create tonal clusters. Wind instruments may use new sonorities such as air tones or aeolian sounds, multiphonics,[29] key percussion, tongue ram and whistle-tone, to name a few.[30] Brass instruments may use air sounds, smacking sounds, timbral trills, and so on.[31] Strings may add timbral variation by indications such as *sul ponticello*, *sul tasto*, *col legno tratto* and *col legno battuto*,[32] in addition to scratch tones, bowing on the bridge, bowing the tailpiece, playing behind the bridge, and so on.[33] Percussion instruments can also be played unconventionally by, for example, using a cello bow on the vibraphone or the tam-tam, or putting a cushion on the timpani membrane.

Twentieth- and 21st-century music also encompasses a large number of extended techniques for the piano. Increasingly frequent is the exploration of the sound potential of the resonating body of the instrument. Other techniques can include using the sustain pedal to create a wash of sound, playing directly on the strings or striking them with a percussion stick, and placing or inserting objects or materials (such as rubber, paper or metal objects) in the strings area to change the timbre of the piano but still playing on the keyboard. John Cage introduced the term 'prepared piano' for the alteration of piano timbre caused by this insertion of different kind of objects between or directly on the strings, hammers or dampers, and examples of this phenomenon may be found in his *Sonatas and Interludes*, composed between 1946 and 1948.[34]

---

[29] Alfred Blatter, *Instrumentation and Orchestration*. 2nd edn, Schirmer, 1997, pp. 86–8.
[30] Pierre-Yves Artaud, *Flutes au présent (Present-day Flutes).* Paris: Gerard Billaudot Editeur, 1995, pp. 112–22.
[31] Blatter, pp. 138–9.
[32] Samuel Adler, *The Study of Orchestration.* 3rd edn, New York, London: W.W. Norton & Company, 2002, pp. 32–50.
[33] Blatter, pp. 33–44.
[34] Richard Bunger Evans, *The Well Prepared Piano.* San Pedro, California*:* Litoral Arts Press, 1981, 2nd US edn.

In addition, 20th- and 21st-century composers[35] have experimented with microtonal music by varying piano tunings in different ways, including increasing equal temperaments from 13 to 24 divisions of the octave, creating non-equal divisions of the octave, and devising other subdivisions of non-octaves.[36] According to Sethares: 'Such music is called *xenharmonic,* strange "harmonies", unlike anything possible' in the dodecaphonic scale. All these techniques of tuning result in timbre alteration.

Finally, sonorities associated with noise have been introduced in modern (20th century) and contemporary (21st century) music. More and more complex chords, culminating in diatonic or chromatic clusters, could be perceived as enlarged harmonic colours or noise. Crowded rhythmic structures could also be perceived as sonorities with specific timbre qualities.[37]

Although the piano has its own particular and recognisable timbre that enables us to distinguish it from other instruments or from any other production of sound in nature, it also responds differently from pianist to pianist, and from one piano to another. One single note played on a piano with the same velocity and force does not differ in timbre whether played by a professional or an amateur pianist. According to Burred, 'the enormous versatility and expressive capabilities of the piano have their origin in the way one combines several notes'. In other words, how pianists 'appropriately distribute the duration and the relative dynamics of both simultaneous and successive notes' is a significant factor in achieving a desired timbral quality.[38] Burred also stresses the importance of the dampers (such as the sustain pedal), the way the keys are released, and the noise sources (such as fingers striking the upper part of the keys to create *key top noise* or hitting the keybed to create *key bottom noise*; see Figure 1). *Legato* is an almost noise-free articulation, while in *staccato* the top noise is very present. All these factors contribute to the total timbre quality and should be controlled by the performer.[39]

---

[35] With pieces such as Debussy's *Préludes,* Messiaen's *Turangalîla Symphony* for piano solo, *ondes Martenot* and full orchestra, and Ligeti's *Etudes pour piano*, piano music's imaginary zone expanded and new worlds of expression arose.
[36] Sethares, 2005, pp. 6.
[37] Livia Teodorescu-Ciocănea, 'Timbre Versus Spectralism', 2003.
[38] Burred, *The Acoustics of the Piano*, 2004, trans. 2009, pp. 9–10.
[39] Ibid., pp. 10–11.

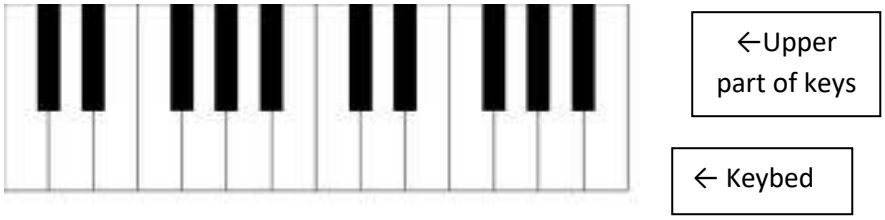


Figure 1: Two-octave piano keyboard.

Nevertheless, pianists are able to 'orchestrate' their playing by means of refined differentiations of the piano sound timbre. This includes voicing techniques and the use of registers, of various kinds of attack (pertaining to the speed, distance and angle of the finger as it hits a piano key) and of a complex dynamic scale. Pianists can translate into piano sound most orchestral instrument timbres (from flute and oboe to harp, organ and horn). They achieve such sonic illusions by evoking for an audience the essential quality of those instruments, as imagined in the aural representation of the performer.

The piano is also able to suggest human vocal timbre. The expression *bel canto*,[40] associated with Chopin's music (see Figure 2), is well known. It denotes not only the use of ornaments (coloratura-like textures), but also the requirement for a vocal timbre quality of the sound and a vocal *legato* technique (as in Figure 2).[41] Melodic lines of a vocal nature (*cantabile*) are to be expressed through a warm and vibrant piano timbre. This special timbre could be acquired through a refined technique of sound production connected to an appropriate mental representation of the desired sonority, and could be described as: The cushion part of the fingertip descends gently onto and presses firmly into the piano key to produce the sound; to release the touch, the wrist and arm gently rotate the finger to rise up and repeat the gentle descent to the next key in a seamless connection.

The mental aspect of piano playing, in general, resides in the aural representation that precedes the physical movements. Imagining the sound with all its qualities, prior to actual sound production, is crucial for achieving a subtle and expressive

[40] *Bel canto* is a vocal style used in Italian opera (Rossini, Donizetti, Bellini, Verdi) that is rich in embellishments and virtuosic ornaments. Chopin's piano music is compared with the *bel canto* style because of the ornaments and the requirement for *legato* of the melodic lines, as in vocal music.
[41] Frédéric Chopin, Nocturne no. 8*,* op. 27, no. 2 in D flat major, in *Sämtliche Pianoforte-Werke,* Band I, Leipzig: C.F. Peters, n.d. (ca.1905), Plate 9462.

piano timbre. This is also true for achieving a good interpretation regarding all the parameters, including dynamic differentiations and expressive phrasing.

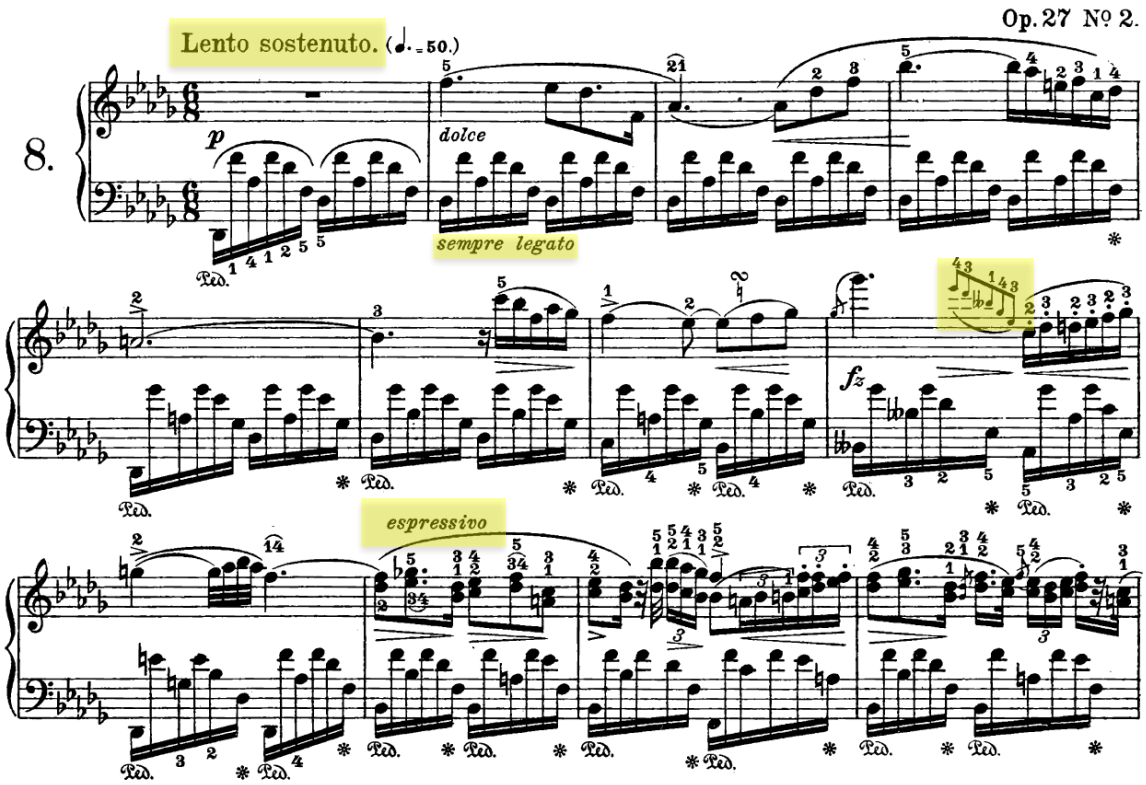


Figure 2: Chopin: *Nocturne no. 8, op. 27, no. 2 in D flat major* (bars 1–12). Piano *bel canto* style example: the mode of expression (*lento sostenuto*), the direction for a continuous smooth transition between each note (*sempre legato*) made even more potent in the melody line by the slurs, and the ornaments are suggestive of an expressive vocal quality.

A remarkable example of vocal timbre differentiation is encountered in the famous *Duetto* from *Songs Without Words* by Mendelssohn (see Figure 3).[42] Here, male versus female voices are depicted, surrounded by accompaniment figuration. Mendelssohn suggests a dialogue between a soprano-like voice and a baritone-like voice by means of a melody that has a vocal character. The melody occurs in both the treble and bass clefs and evolves in different and contrasting registers, often in parallel movement, with moments of interlocking activity. There is an organic relationship between structural and timbral elements in that the timbre defines the melodic relationship between the two voices. The pianist has to find the appropriate touch to attain a perfect balance between the melodic layer and the accompaniment.

[42] Felix Mendelssohn Bartholdy, *Kompositionen für klavier zu zwei Handen,* Band. I (pp. 36–59) (*Songs Without Words*), ed. Theodor Kullak, Leipzig: C.F. Peters, Ed. 1704a, n.d. (ca.1895), plate 8727.

He or she must also be able to achieve the appropriate mood by producing a darker or lighter sound and using not only the registers but also subtle physical differentiation and evocative vocal representations.

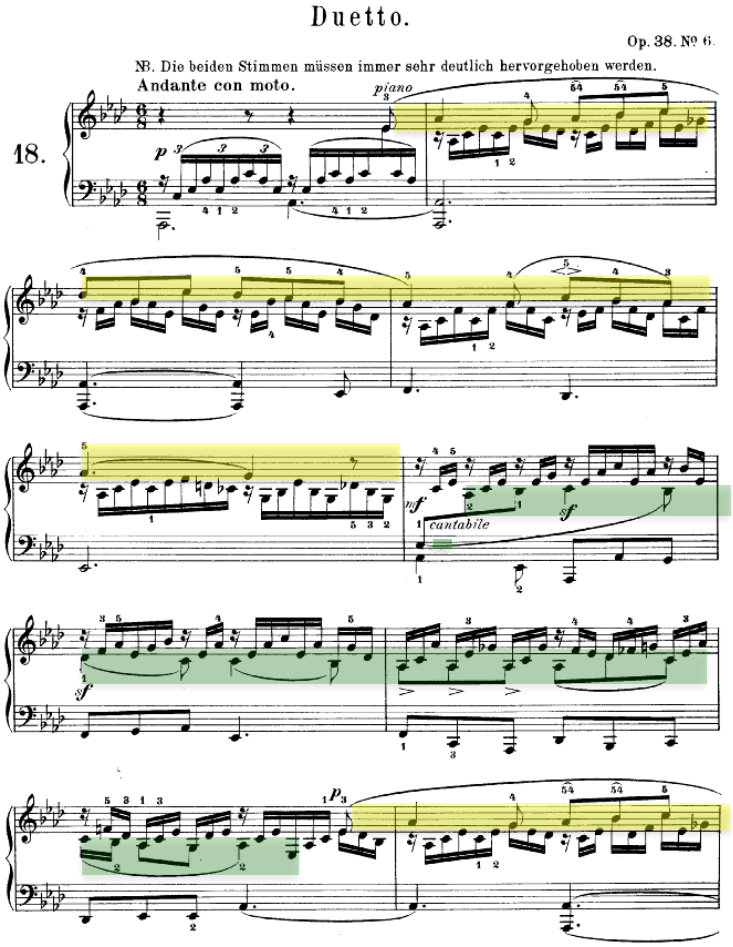


Figure 3: Felix Mendelssohn Bartholdy: *Duetto* from *Songs Without Words, op. 38, no. 6* (bars 1–10). By highlighting the baritone (in green) and the soprano (in yellow), their alternating and interlocking ‘conversational’ movement can be followed more easily.

The above examples are from an era where melody and harmony were the primary considerations in composition and the timbral aspects flowed from there. Teodorescu-Ciocănea is a contemporary composer whose main creative focus is the timbral possibilities of note choices. A selection of her works will now be investigated in order to understand this type of compositional process and to evaluate its effectiveness.

Chopin and Mendelssohn are among Teodorescu-Ciocănea’s most beloved composers, along with Schubert, Schumann and Beethoven (pers. comm., 21

January 2016), especially due to their required vocal quality of the piano sound. Chopin had a great impact on Teodorescu-Ciocănea from childhood, and achieving a Chopin *bel canto* style on the piano has always been one of her main interests as a pianist.[43] Consequently, *bel canto* style is a noticeable feature in all of Teodorescu-Ciocănea's works analysed below. In fact, *Endeavour Bells* contains distinct vocal-like interludes that have been deliberately included as contrasts to the more strident tones of the bells sections, as will be illustrated in the following paragraphs.

3.1. Livia Teodorescu-Ciocănea: *Endeavour Bells* – fantasy for piano solo

World premiere: 15 October 2009, Music Auditorium, Monash University. Pianist: Tamara Smolyar

3.1.1. General commentary

Endeavour Bells is one of the pieces that Teodorescu- Ciocănea composed expressly for me as part of our collaboration, which has been ongoing since 1999. The work was written while she was undertaking her Endeavour Research Fellowship at Monash University (September 2008), so it was fitting that the world premiere performance was held there. Accordingly, I first performed *Endeavour Bells* on 15 October 2009 during the Music in the Round Festival, at the Sir Zelman Cowen School of Music Auditorium. A special recording was made of this piece as part of the *Bridges 2* CD published by Move Australia in 2010 (catalogue number MD 3342).

As a result of my performances, I am very familiar with the piece and developed a number of questions over time to ask Teodorescu-Ciocănea if I ever found myself undertaking further research about it. In an interview on 24 October 2015 (via Skype; see Appendix 2), Teodorescu-Ciocănea answered some of my questions. For example, to my query regarding her inspiration for *Endeavour Bells*, she replied that on a general level, the various sonorities of bells sparked her interest. She imagined a whole spectrum of bell timbres, from small tinny ones to very large ones. However, she was concerned not only with sonorities of bells but also with their cultural significance. Moreover, her intention was to compose a piece that represented a stirring emotional and spiritual journey through the universe of bells. Imaginary

[43] Livia Teodorescu-Ciocănea, *Piano Recital Frédéric Chopin,* Electrecord Romania: EDC 1092, 2012.

cathedral bells ring in the work in a symphony of harmonies and colours, and delicate carillons are heard in contrast with massive, monumental bells that recall Russian cathedrals.

This information confirmed my own assumptions (supported by program notes written by the composer) about Teodorescu-Ciocănea's inspiration, and I was pleased that not only had I contributed my own vision to the performance but I had also expressed the composer's intention. In the communications I have had with her (in person and via telephone, email and Skype), I have discussed and demonstrated many of the ideas I conceived, and in all cases she has been happy with the outcome.

The following remarks are also the result of my intensive examination of *Endeavour Bells*, which was undertaken with the intention of producing an optimum performance that highlights its timbral qualities. Other aspects are also important, however. My approach to the performance of any musical work includes investigating its structure and its historic and cultural contexts in order to produce a comprehensive interpretation. This process will be applied to all ensuing pieces as well.

3.1.2. Sociocultural background of the piece

A multitude of aspects acted as sources of inspiration for *Endeavour Bells*. During her studies at the University of Huddersfield, Teodorescu-Ciocănea enjoyed the carillons of the town cathedral, noticing the joyful character of those bells compared to the more severe and majestic sound of the Orthodox church bells she heard during her childhood in her native town, Galați. An idea gradually crystallised in her mind of a musical composition that would encompass the distinction of cultural ethos through bells' timbres.

Bells have been an interesting subject for composers, including Debussy (*La cathédral engloutie* – for piano, from *Préludes* volume 1 and *Cloches à travers les feuilles* from the piano suite *Images*, 2nd book) and the French spectralist Tristan Murail (*Cloches d'adieu, et un sourire*, in memoriam to Olivier Messiaen, and *Feuilles à travers les cloches* for flute, violin, cello and piano). Teodorescu-Ciocănea gave the title *Bells Carillon* to one of the scenes of her *Le Rouge et le Noir* ballet

(1999–2000). Being concerned with subtle timbre in piano playing, she knew she could transfer the richness of bells' timbres to a piano piece.

Teodorescu-Ciocănea chose the title *Endeavour Bells* in a moment of intensive work in both music composition and musicological research during her four-month postdoctoral fellowship at Monash University in 2008. It is the result of a free association between the name of the grant she was awarded (Endeavour) and the area of research she was involved in at that time. Emerging connections between Captain James Cook and the name of his famous ship that visited Australia, and the ringing of bells on that vessel, inevitably served to develop compositional ideas. These thoughts were naturally combined, in her imagination, with cathedral bells in Europe and elsewhere.

The resultant composition is a product of the merger between the semantic field of the word *endeavour* and her research on timbre and its significance in various cultures, especially Eastern and Western cultures. Coincidentally, at that time she was also writing an article concerned with the spectral examination of Byzantine chant in comparison with Gregorian chant.[44] In general, bells are associated with churches, cathedrals and church music. Teodorescu-Ciocănea has always been fascinated with the timbre of bells and their unstable and imprecise pitch, beautiful yet overwhelming:

> The starting point of this piece was the sonic and symbolic variety of bells across cultures and times. Variation of bells sonority comes with different sizes, materials, forms, settings, etc. But, most importantly, the differences are due to their assigned significance within a culture. Bells are resonating bodies that are always calling for people's emotional or practical response: religious feelings, prayer, sorrow, heroic and glorious feelings, warrior attitude, etc. They almost set a universal language. I have tried to combine features of bells sonorities from Orthodox to Catholic Churches and also to give a flavour of bells ringing on James Cook's *Endeavour* ship while circumnavigating the

[44] Teodorescu-Ciocănea and Crotty, 2014. http://www.isocm.com/jisocm-vol01-teodorescu-crotty (accessed 7 December 2017).

globe and discovering the east coast of Australia. (Livia Teodorescu-Ciocănea, program notes, 2008, pp. 6–7)

3.1.3. Structural analysis (general comments)

Sections 3.1.3-3.1.5.should be read in conjunction with the recording and the score of *Endeavour Bells*, provided in appendices 4 and 5. All bar numbers referred to in the following paragraphs apply to this piece unless otherwise stated.

Although the focus of the piece is on bell-like varieties of timbres, there are two sets of bars in *Endeavour Bells* (37–48 and 93–101) with a completely different character from the rest. This difference is deliberate: they serve as transitional respite from the various 'bells' sections and bring a warm and tender ambience, like a human intervention to provide respite from the relentless ringing (reminiscent of the 'Promenades' in Mussorgsky's *Pictures at an Exhibition*).[45] To highlight their difference, the bars in question are called 'interludes' instead of sections. With their smoother, clearer qualities suggesting a peaceful meditation and a state of ecstatic wonder, they act as a timbral counterpoint to the other sections. Their transparency contrasts with the various metallic intensities and vibrancy of the bell-like structures. Contrast is also obtained through the use of registers: upper register versus lower register. In other words, there is a drama of brightness versus darkness.

Textural differences between these two alternating kinds of sonority also reinforce the structural configuration. Bell-like sections are illustrated through chordal homophonic textures, from simple to complex blocks of chords (chordal aggregates), while the basic element in the interludes is the melody presented in a polyphonic manner. However, in the interlude sections, the many instances of sustained notes create progressions of both dyadic and triadic chords.

All the timbral suggestions in the piece are thought of as a network within which different levels of timbre are interconnected and act in a nonlinear manner (one level leads to another or is embedded in another level). The composer perceives the music as a *metatext*[46] (pers. comm., 21 January 2016) at the level of timbre,

[45] Modest Mussorgsky, *Bilder einer Ausstellung (Pictures at an Exhibition)*, ed. W. Niemann, Leipzig: C.F. Peters.
[46] *Metatext* – the meaning of the text expands beyond its immediate interpretation, alluding to other texts. The term is related to intertextuality.

hyperlinks connecting one level of timbre to another. For example, the bells sections are connected one to the other and also embedded one into the other. They differ through timbral and textural nuances within the same class of sonorities. The interludes communicate between them through their specific timbre and allow contrast with the bells sections.

Overall, the form of the piece consists of nine bells sections and two interludes. The macrostructure comprises two parts (Part I: bars 1–68; Part II: bars 69–125), with an almost symmetrical cut at bar 69, which is where the varied restatements of Part I material commence. The form articulates in several sections and subsections:[47]

A B C D E F / A^1 (B^1 + F^1) C^1 (B^1 + E^1 + F^1) D^1 [48]

Part I (with variational and developmental processes)

A = Bells section 1 (statement of material) – bars 1–23

B = Bells section 2 (contrasting statement) – bars 24–36

C = Interlude 1 (transitional character) – bars 37–48

D = Bells section 3 (new material presented, derived from B) – bars 49–54

E = Bells section 4 (new material presented) – bars 55–58

F = Bells section 5 (developmental variation of A material and climax) – bars 59–68

Part II

A^1 = Bells section 6 (varied restatement of A material) – bars 69–79

B^1 + F^1 = Bells section 7 (alternating B and F material compressed and varied) – bars 80–92

C^1 = Interlude 2 (transitional character) – bars 93–101

B^1 + E^1 + F^1 = Bells section 8 (alternating B, D and E material) – bars 102–114

D^1 = Bells section 9 (extended D material as coda) – bars 115–125

[47] See Appendix 4, Livia Teodorescu-Ciocănea, *Endeavour Bells*, fantasy for piano solo (score).
[48] The superscript numbers denote a varied repeat of the original.

The composer called this piece a ‘fantasy’ due to its colourful and varied musical content and the mosaic-like unfolding of its form. A fantasy is, after all, a free and imaginative piece of work. It bears a poetical idea and generally has heterogeneous and composite material.

3.1.4. Timbral analysis (general comments)

The timbral contrasts on which this piece is based range from striking to very subtle, and produce a profusion of sound imaging. Colours are the content of this work together with various kinds of movement within the musical space. Yet although the composer uses dense chords, they never reach the extremely dense cluster state. All the chords possess their own harmonic tone quality and interact in a very colourful manner.

As mentioned above, the piece includes contrasting interludes between certain ‘bells’ sections and all fall within certain timbral categories, noted in the list in Chapter 1. According to Teodorescu-Ciocănea (pers. comm., 21 January 2016), the ‘bells’ sections can be grouped into two major and strongly divergent classes of sonorities:

1. light, bright, full, harmonic, fused
2. heavy, dark, massive.

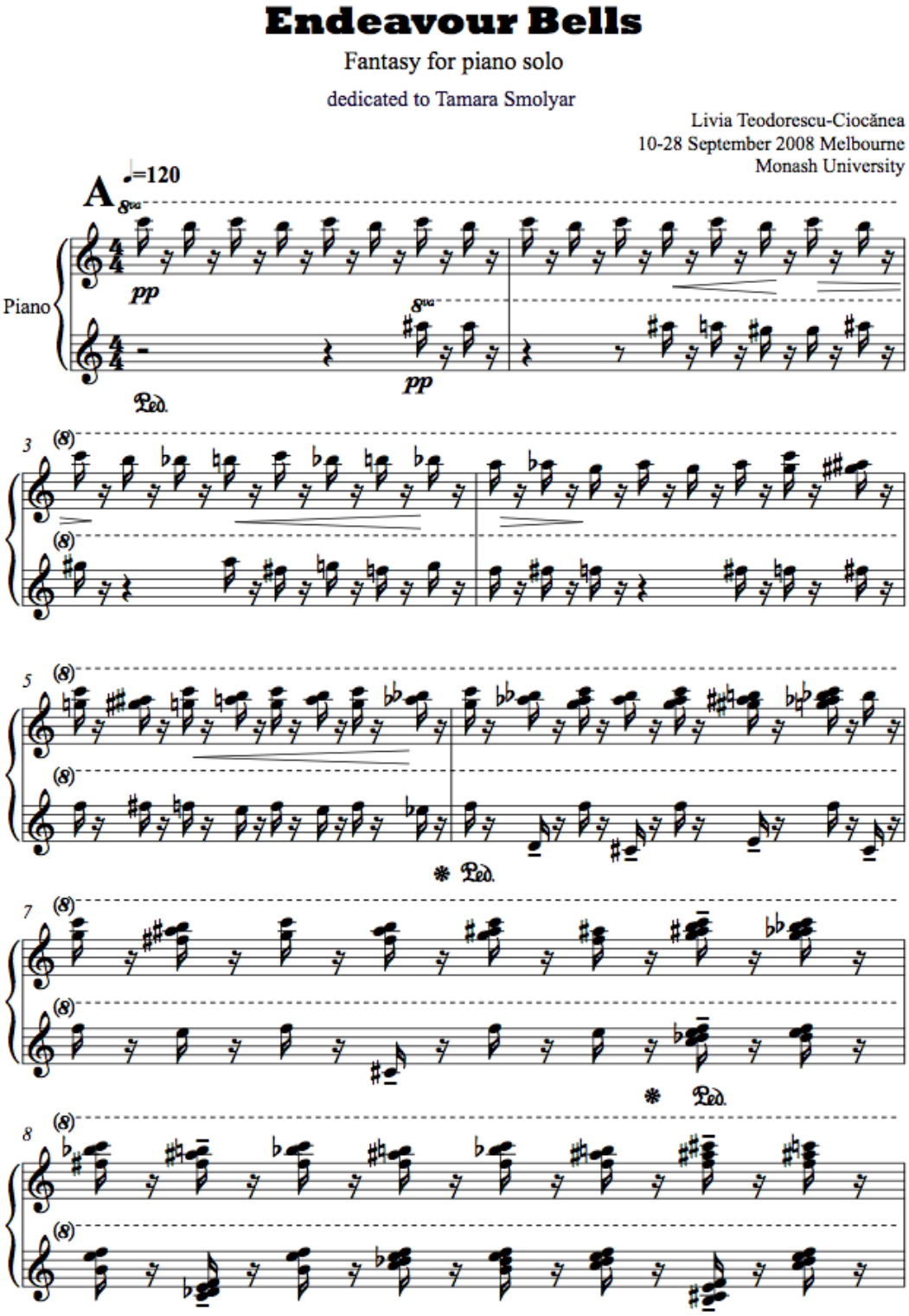
The general timbre of the interludes belongs to a more uniform class of sonorities: smooth, mellow, ethereal.

3.1.5. Timbral description of the sections and guidelines for performance

My performance approach is based on a thorough reading of the music and a detailed analysis of the composer’s markings. In addition, my conversations with Teodorescu-Ciocănea regarding her expressive intentions for the piece, to ascertain and refine the timbral qualities and effects required of the pianist, are the basis of my suggestions on how these characteristics may be achieved.

A = Bells section 1 (bars 1–23) begins in the high register (see Figure 4), suggesting a sharp and thin yet delicate sonority, like a distant jingle bell. I use short and precise finger and wrist action springing off the keys to obtain this sound quality. This action continues through the increasing density of chords, the greater thickness requiring a more energetic and forceful touch. The touch must also reduce force at

the start of several *crescendo* waves and correspond in length with the *subito* markings. A special effect of these varied actions seems to create a sound that is coming closer and going away, and its reverse.



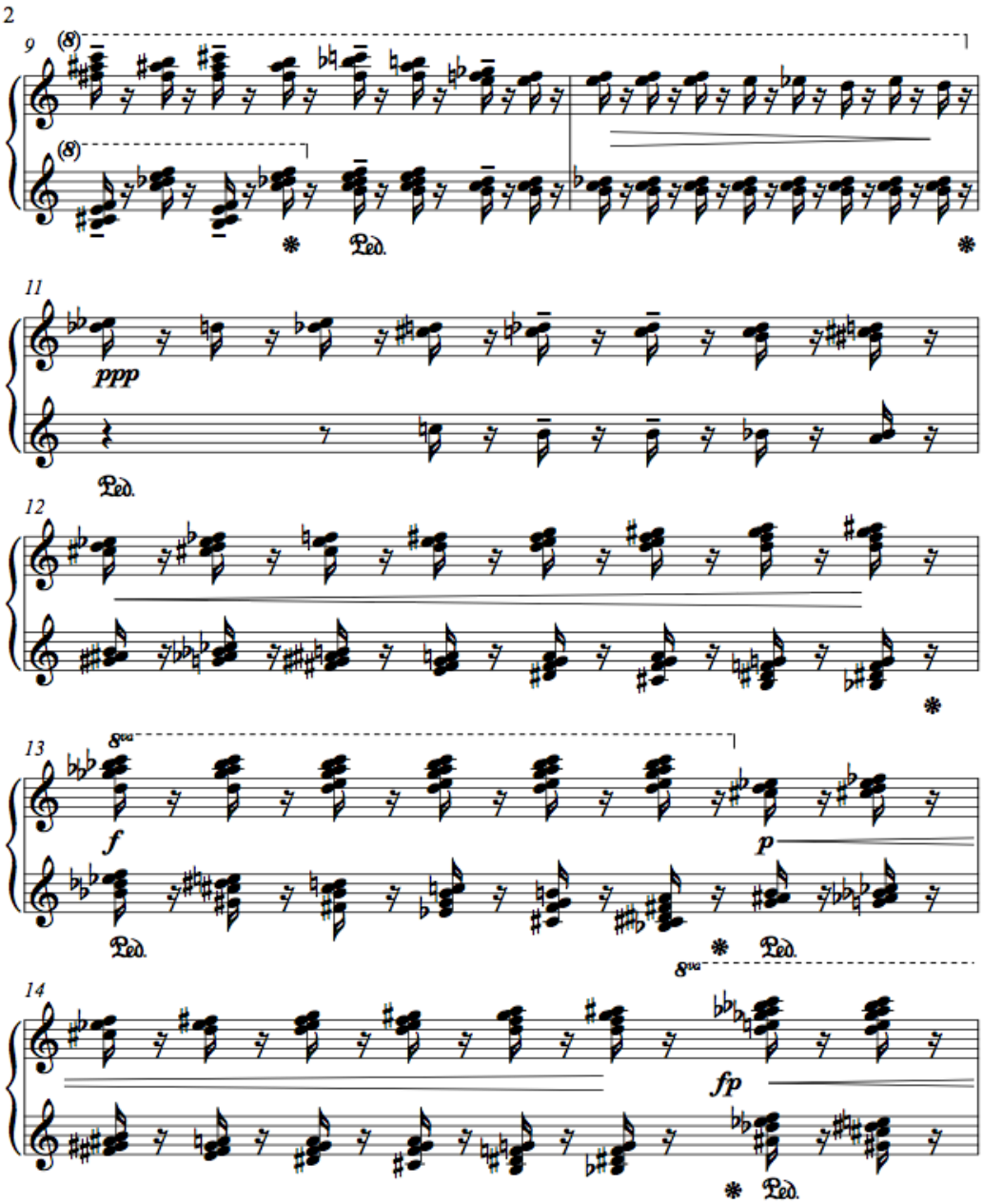


Figure 4: *Endeavour Bells*, bars 1–14 (fragment of A section). High-register distant bells sonority with an increasing density of chords.

At bar 11 (see Figure 4), for example, where the material is in the medium register in *ppp*, the chords are increasingly thicker and rise up to a very bright powerful sonority – *fff* at bar 20 (see Figure 5). The desynchronisation of the chords at bar 22 (see Figure 5) enhances this sonic result, requiring a bigger sound energy and

resonance. After the isorhythmical unfolding of the chords, the non-synchronicity appears as a relevant event.

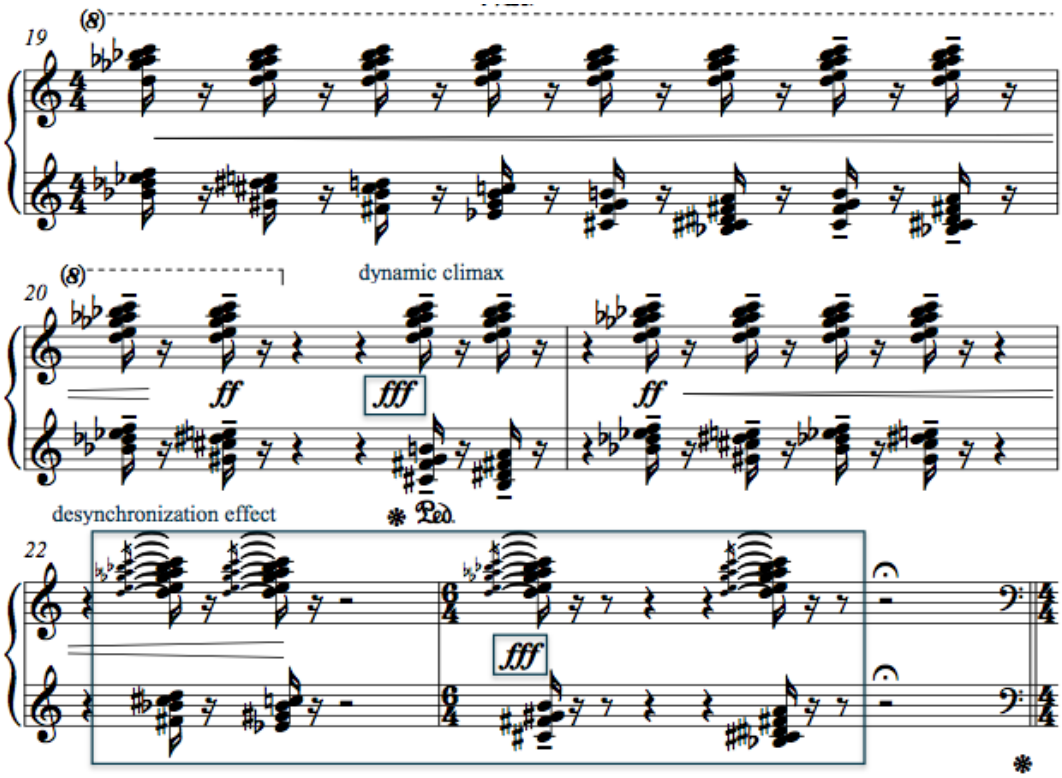


Figure 5: *Endeavour Bells*, bars 19–23. Dynamic climax of the rich chords (*fff* at bar 20) and desynchronisation effect (bars 22–23).

The timbre of each chord needs to be homogeneous and compact.[49] To achieve this, I continue to focus on precision and add weight from my upper body and arms to produce a loud, majestic ringing quality. At the same time, the succession of chords needs to be very colourful, like a sound rainbow. In other words, I need to aim for a different timbral quality for each chord, in relation one to another. A means to achieve this is to be aware of the music contour that is found in the upper and lower sounds of the chords. Their succession gives a virtual melodic layer that needs to be highlighted.

The whole A section occupies the upper and middle registers, saving the lower register for the next, contrasting section. I believe that a large amount of pedal use, covering many registers, is needed to give an echo and chorus effect. The lengthy durations of the sustain pedal, however, need to be offset by the *una corda* pedal

[49] Stipulated by the composer (pers. comm., January 2016)

during the many *piano* and *pianissimo* bars to help achieve the softer dynamic and dry sonority required in the high register. In addition, the *sostenuto* pedal should be used where the bass notes need to be held.

B = Bells section 2 (bars 24–36; see Figure 6) introduces a heavy, huge bells sonority (suggesting Russian cathedral bells) by shifting to the low and extremely low registers. I emphasise this effect by closely adhering to the composer's indication of *f pesante*, together with the *sfz* and the accents, and in so doing am able to generate a dark heaviness of sound. In addition, the use of syncopation produces a kind of swinging to and fro, like an oscillation of a big resonating body. As the bars progress, its force fades away with every repeat.

At bar 28, the density of the chords is reduced to dyads at intervals of fourths, fifths and thirds. They progress in descending motion and bring a modal flavour. Therefore, at bar 28, I change the heavy touch used at the start to one that creates a tinny, hieratic and transparent carillon sonority. This progression is restated at bar 31 and continues to descend, the rhythmic augmentation creating a sense of deceleration that is enhanced by the actual dissolution of chords until a single sound remains in the low register. From bar 31, I suggest that the right hand remains compact and very close to the keys to enhance the muffled darkness created by the low ebbing clusters moving to a single sound.

I try to render again a panoramic effect, creating a sensation of close proximity or distancing of the bells' sonorities, by using the variations of touch and weight technique mentioned in Bells section 1, which is also assisted by *crescendo* and *diminuendo* waves and variation of chord densities.

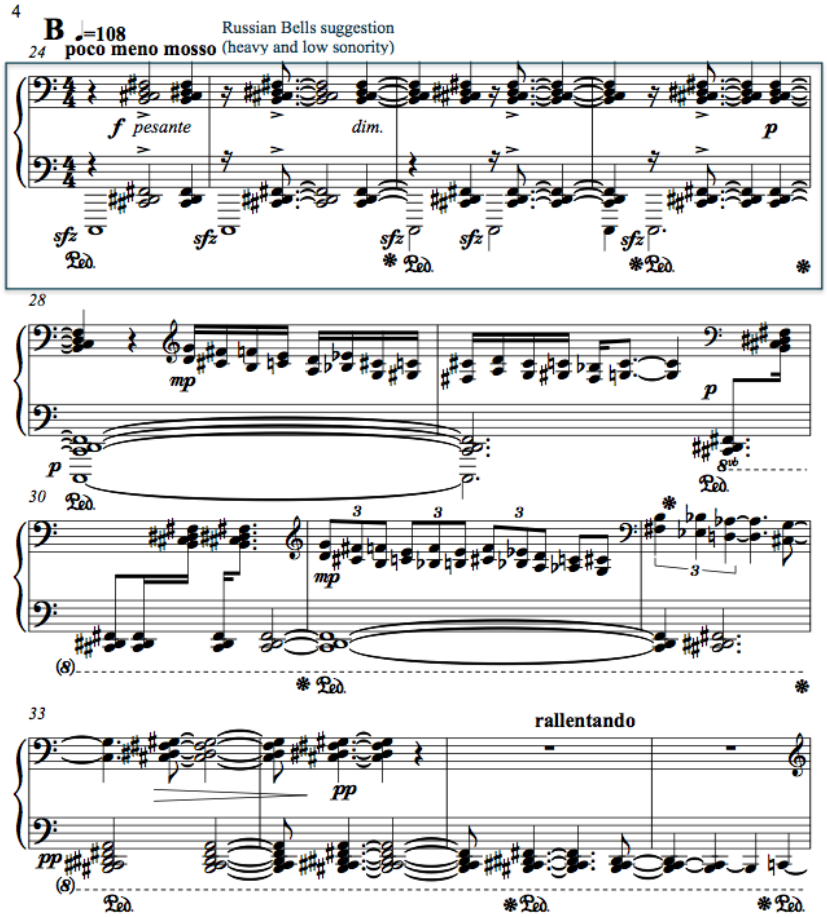


Figure 6: *Endeavour Bells*, bars 24–36. B = Bells section 2, heavy and low bells sonority inspired by Russian cathedral bells.

As indicated on the score, the sustain pedal must be used throughout this section. In the low registers (bars 24–29), it helps to create the sonority of a huge gong (or a giant tam-tam) with a percussive attack and an inharmonic sound (being so low, the pitch is not quite discernible). Towards the end of bar 32, I also use the *una corda* pedal to make sure that it is in place because of the requirement to achieve a very soft sound in the left hand's bass chord on the first beat of bar 33, and in preparation for the very dense and complex chord that occurs in bar 34 on the second part of the first beat in that bar. This chord in bar 34 comprises four sounds in the right hand and five sounds in the left hand, then seems to melt, gradually, from nine sounds' density to a single sound density (C_1). I make sure that my fingertips give equal weight to each note of the chord at its first entry so that its complex nature can be fully appreciated, and I continue with the even weight distribution so that the decreasing chord density is also discernible as it occurs. This effect, coupled with the

necessary slowing-down of tempo, results in a transitional moment that prepares the atmosphere for the next section.

C = Interlude 1 (bars 37–48) introduces completely new material, with a contrasting mood. The three to four voices (see bars 37–42, Figure 7) of interlocking polyphony are an example of a quiet yet undulating sonority of a musical text. To sustain this ambience and, at the same time, to gently underline the contour of the melody and the counterpoint, I aim for smoothness of sound with an ethereal piano timbre. A rather vocal and mellow sound is required for the uppermost melodic line, which should be the focus for the first few bars, but from bar 43 other lines need to share the prominence.

I have found that this section generally requires a very supple arm and undulating movements of the wrist. The last phalanx of the finger should control the dynamics. My attack on the keys is very delicate and soft, yet still substantial enough to allow differentiation of the polyphonic layers. The counterpoint of the other voices should not disturb the *legato* of the soprano even when the other voices become more prominent.

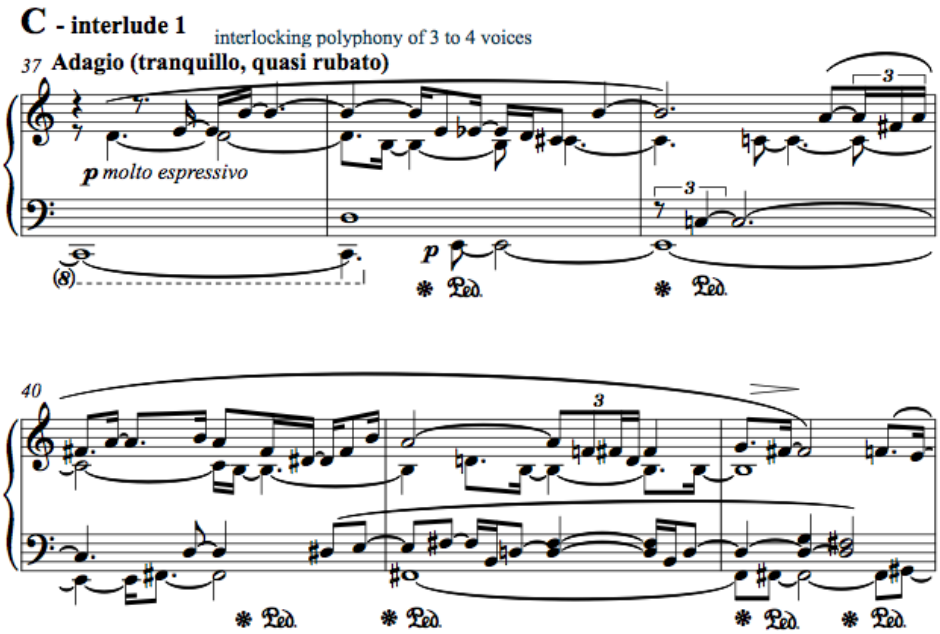


Figure 7: *Endeavour Bells*, bars 37–42. Interlude 1 embracing interlocking polyphony of 3–4 voices.

The *piano* nuance and the tempo indication *Adagio* (*tranquillo, quasi rubato*) stipulate the general sonority and aura needed and so should be closely observed. The dynamic markings remain at *piano* until a sudden *poco cresc.* and *poco affrettando* occur at bars 44 and 45, climaxing with a *forte* at bar 45, followed by the third beat in bar 45 fading away rapidly to a *piano* at bar 46 (see Figure 8). It bears repeating that this entire section should keep a *molto legato* character, especially as all voices are slurred. I have found that imagining a tranquil, gliding scene usually assists in achieving not only this quality but also the *molto espressivo* feeling required of the phrases from the very start of the section.

Another important timbral as well as textural aspect at the start of the interlude (bar 37) is the wide gap between the treble and bass notes, D_4 and C_1 respectively. The more-than-three-octave space creates an illusion of great distance. Such space in music is often present, especially in classical music (for example, Chopin's *Concerto for piano no. 2,* Movement 2 [bars 7–14 and 26–28] or Grieg's *Concerto for Piano 1 in A minor*, Movement 2 [bars 29, 35, 39, 45 and more] – at the piano entries). To obtain this sense of chasm, I aim for a very subtle balance between the two sounds in the two distant registers by playing the upper sound slightly louder (*p)* than the lower one (*pp*). In other words, the timbre of D_4 should be a little brighter than the deep C_1, which should remain very dark and distant.

I perform bars 46–48 as a preparation for the new section and, with all the indicated tremolos and grace notes, imagine their sound to be like a shimmering light.

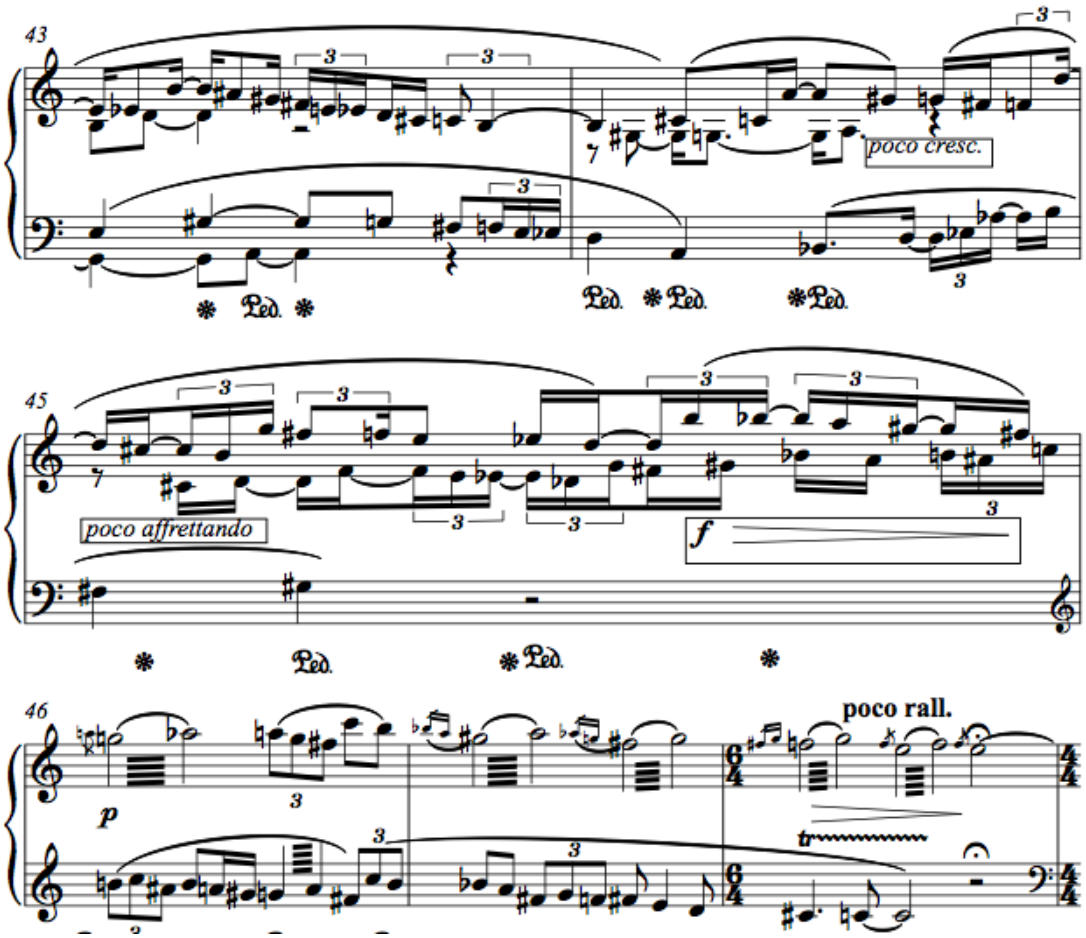


Figure 8: *Endeavour Bells*, bars 43–48. Continuation of Interlude 1 with dynamic and agogic indications ensuring the supple character of the interlude.

D = Bells section 3 (bars 49–54) introduces a new type of movement: contrary motion. In all previous sections, the chords have moved mostly in parallel and oblique motion. From bar 49 (see Figure 9), however, the right hand ascends, conquering the upper register, and the left hand descends, occupying the lower register. The opposing direction of movement requires precision and coordination between the hands. I imagine that the right-hand chords move towards light and the left-hand chords move towards darkness. As such, I believe that the chords should be smoothly connected, so I use the sustain pedal to help maintain a degree of *legato*. The contrary motion introduced in this section is further developed in the coda at the end of the work.

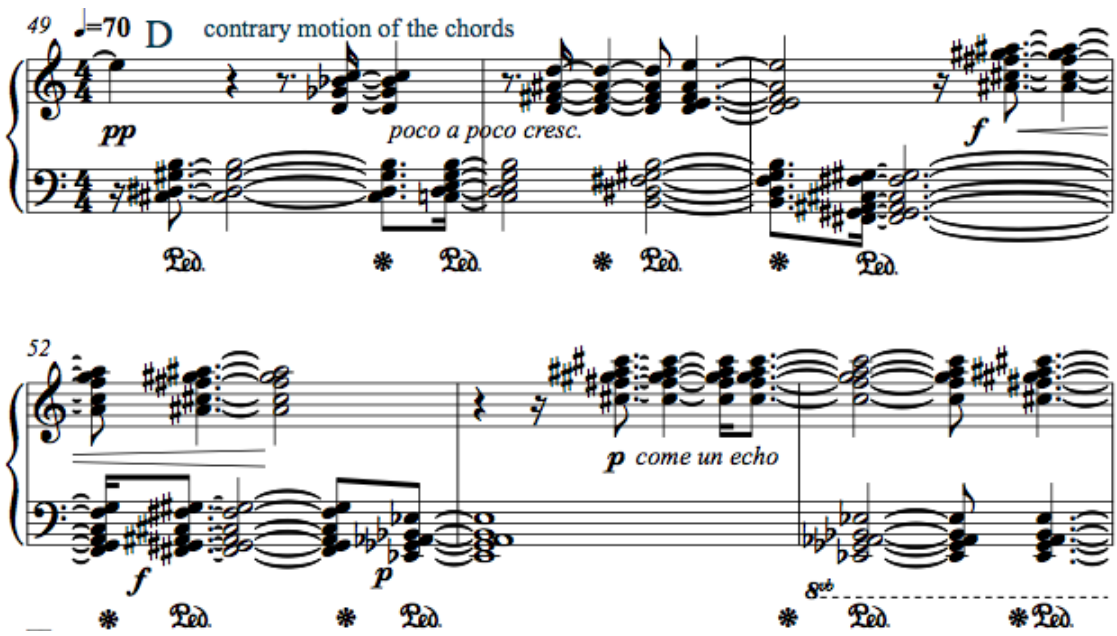


Figure 9: *Endeavour Bells*, bars 49–54. Beginning of the contrary motion of the chords towards the climax at bar 54.

E = Bells section 4 (bars 55–58; see Figure 10) returns to the delicate jingle sound that characterised the start of the work, but is presented in a new manner: fast repetition of a single sound (C#$_6$), like a tremolo, suggesting a twinkling light. These tingling sounds are sharp in timbre, almost electrical.

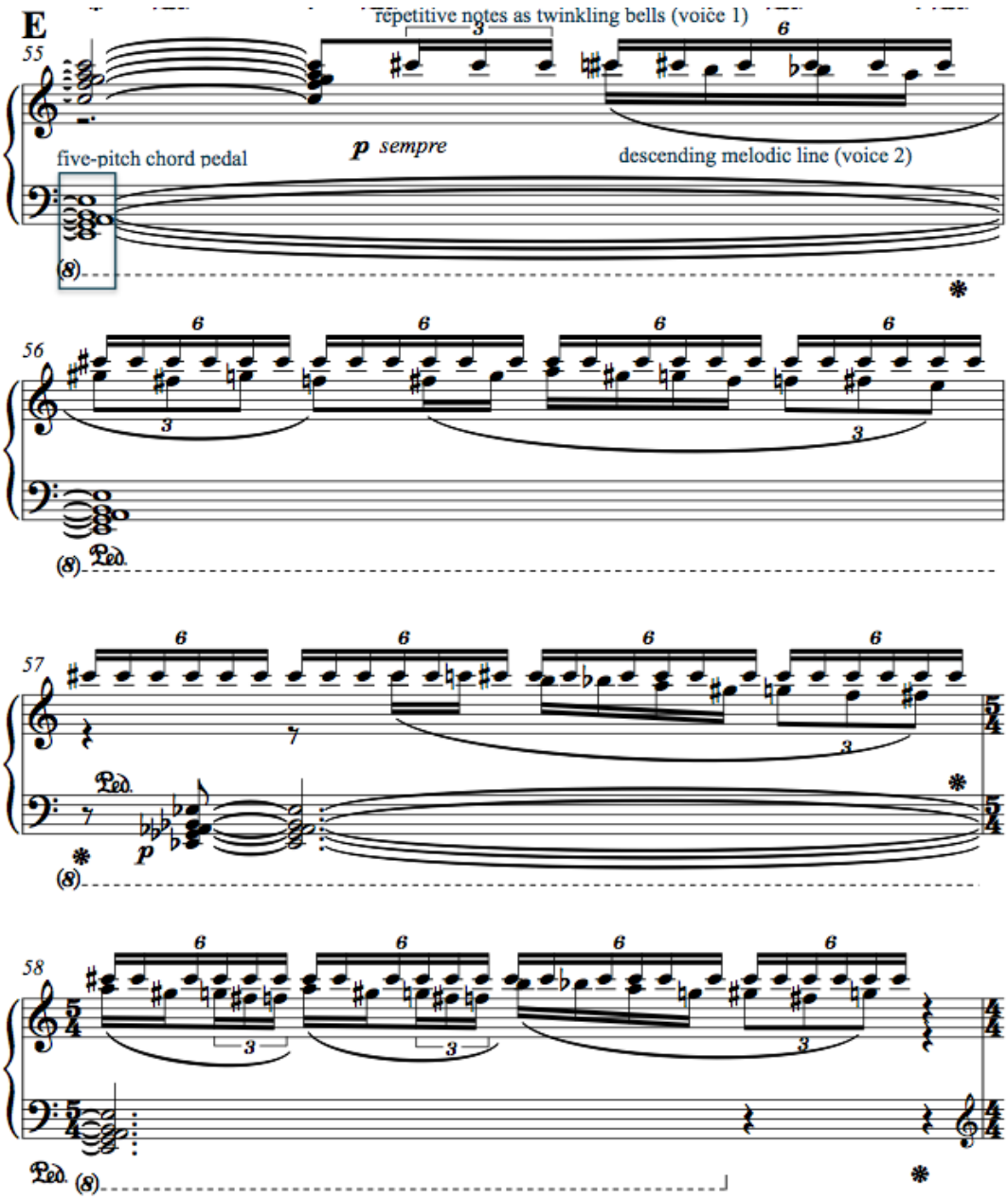


Figure 10: *Endeavour Bells*, bars 55–58. Return of the delicate jingle sound (repeated notes) accompanied by a descending melodic line.

I suggest that the fast repetitive notes should be played with a strong, short attack of the fingers, not reaching the bottom of the key yet keeping the *p* nuance. I find it helpful to think of the repetitive notes as having different colours, and I keep my wrist steady, making a rotational movement of the forearm while changing the fingers (4, 3, 2, 1, etc.). The direction of this finger movement at the edge of the black key ($C\#_6$) is towards my body. Maintaining the long-sounding chord of the left hand with the sustain pedal pressed allows greater resonance from the inside of the piano.

The repetitive notes are accompanied by a second voice that suggests a sliding motion, by means of a chromatic descent. This *glissando*-like descending motive should be very fluent. I aim for a special *legato* here by not releasing a key until the next one is pressed down.

The distance effect is felt again by the large space present between the right hand's $C\#_6$ against a five-pitch chord played by the left hand in the lowest register of the piano. The thick chord of the left hand acts as a pedal, and its harmonics interact with the upper layer of the right hand by means of the resonance phenomenon. I try to create the illusion of depth in this section by imagining a shimmering light versus a deep darkness. To obtain the distance effect, I play the upper layer a little louder than the lower one, because the sounds in the upper register have fewer harmonics in the audible domain. This acoustic reality means that the fundamental sounds in the high register should be more dominant, and generally the upper register should be a little louder than the lower one. I suggest that even when playing octaves, the upper note should be a little brighter than the lower one.

F = Bells section 5 (bars 59–68) starts in a very abrupt manner and contains a dazzling development of a carillon (see Figure 11). It comprises descending and ascending groups of chords, mostly in parallel motion. This section of material recalls Messiaen's *Visions de l'Amen* Part VII, bars 63–66, 67–70 and 71–90 (pages 86–92) and also Rachmaninov's *Suite no. 1 for 2 pianos op. 5*, Movement 4, bars 9–24 (pages 78–80, 1985). Both these classical examples illustrate a joyful and religious happiness expressed through timbres suggestive of carillons.

Bells section 5 could be divided into two subsections: f1 (bars 59–64) and f2 (bars 64–68). The subsection f1 uses material from section A, but in a rhythmically varied and repetitive manner.

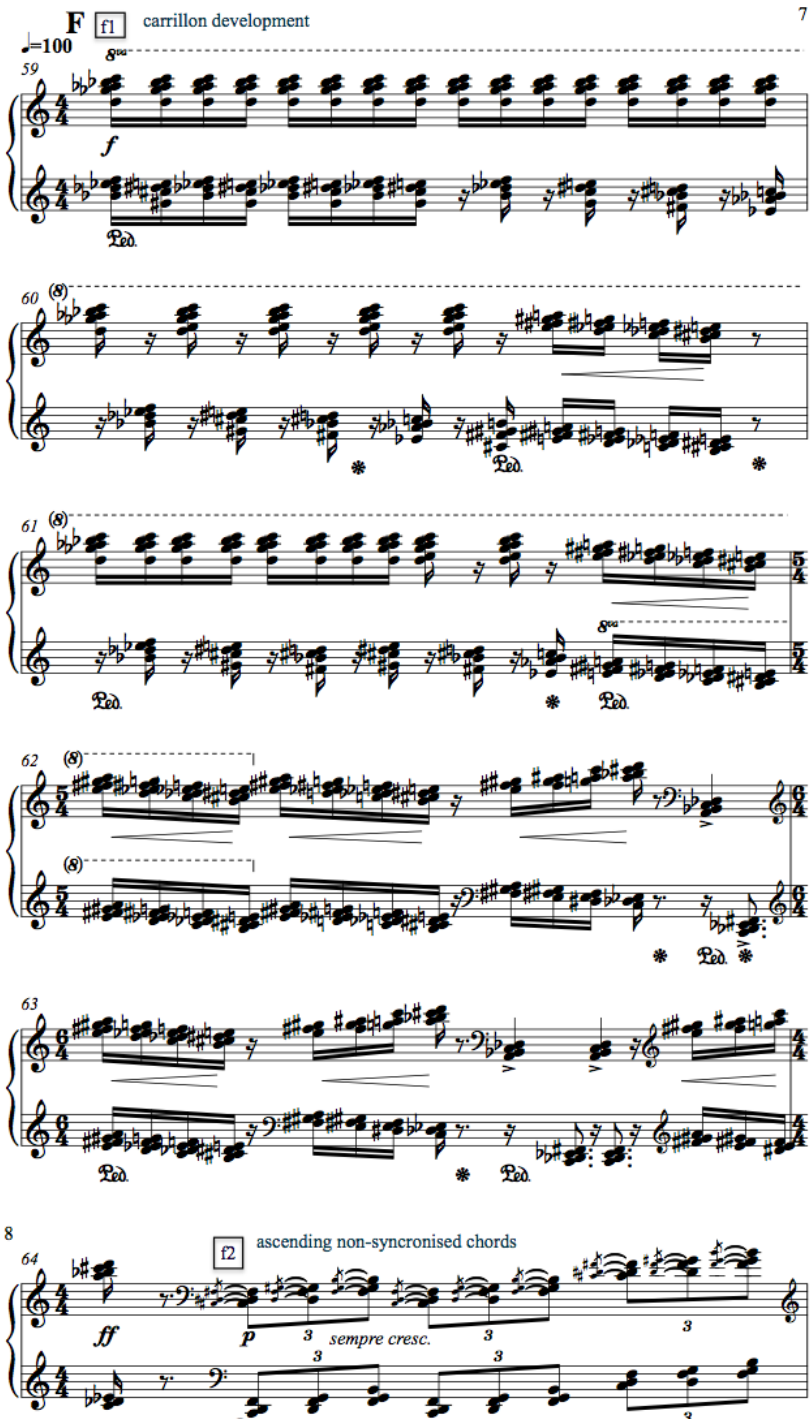


Figure 11: *Endeavour Bells*, F section, f1 subsection (bars 59–64). Carillon development in all voices, material derived from A section.

Compared to the A section, the entire F section is very energetic, representing the climax of the whole piece. Cascades of dense chords navigate rapidly up and down the piano registers in a loud, dramatic manner, from dazzling lightness to heavy darkness and conversely. It is a virtuosic section that I try to perform in an energetic and exuberant manner using a speedy finger attack, radiating from the upper arm.

The weight of the whole arm connected to the body should reach the bottom of the keys, still preserving the agility and flexibility of the fingers. My shoulders remain relaxed and down, and my wrists allow the repetition of the chords without doing extra movements. The fifth finger is as straight as possible and the thumb plays on the edge of the nail. This position creates a strong hand and enables me to reach a powerful sonority for the repeated chords and chord progressions.

Chords are presented in many ways: repeated very rapidly; alternating between the hands; organised in groups in descending or ascending movement; in parallel or contrary motion – and this particular section occupies the whole range of the piano from the upper to the lowest register. The first subsection (f1) contains chords that are mostly rhythmically synchronised. By contrast, the second subsection (f2, see Figure 12) evolves from the low register to the upper one in a non-synchronised succession of ascending chords, culminating in a very fast tremolo of chords.

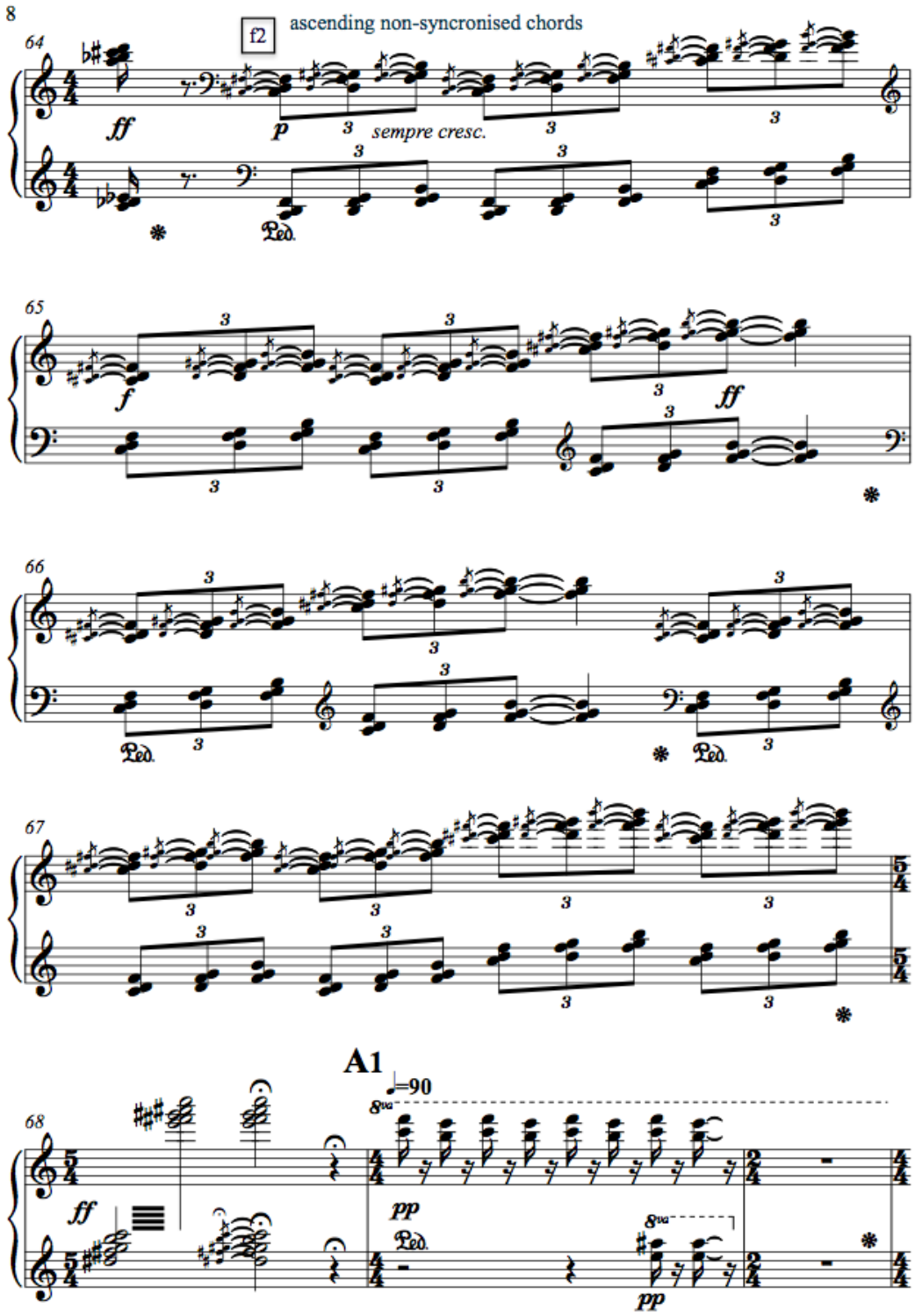


Figure 12: *Endeavour Bells*, F section, f2 subsection (bars 64–68). Ascending non-synchronised chords.

It is important to bear in mind that each combination of sounds in a chord has a particular colour – its unique timbre. On the other hand, each succession of chords generates a particular harmonic ambience. I am acutely aware of the subtle

differentiation between chords and the differentiation of the sounds within a chord, and I imagine them in very colourful ways, varying my touch and dynamics accordingly. I am able to obtain the colours I require by controlling my upper arm to the last phalanx of my finger. The cushion of my finger and strength of my arm respond to my mental imaging of the sounds by regulating the speed of the attack and arm weight on the keys.

Part II (bars 69–125) is a kaleidoscopic recapitulation of Part I, combining the material in a free manner. It starts in the upper register with a varied restatement of the beginning of A section (bar 69; see Figure 13).

A1 = Bells section 6 is a varied and condensed return of the A section, with different chord densities, interruptions, grace notes, and synchronised (played simultaneously by both hands) and non-synchronised (right and left hands alternating) chords. I believe that the register of bars 69–75 evokes a glassy resonance, which I usually achieve through a sharp, precise and speedy attack on the keys while ensuring that my arms remain very light.

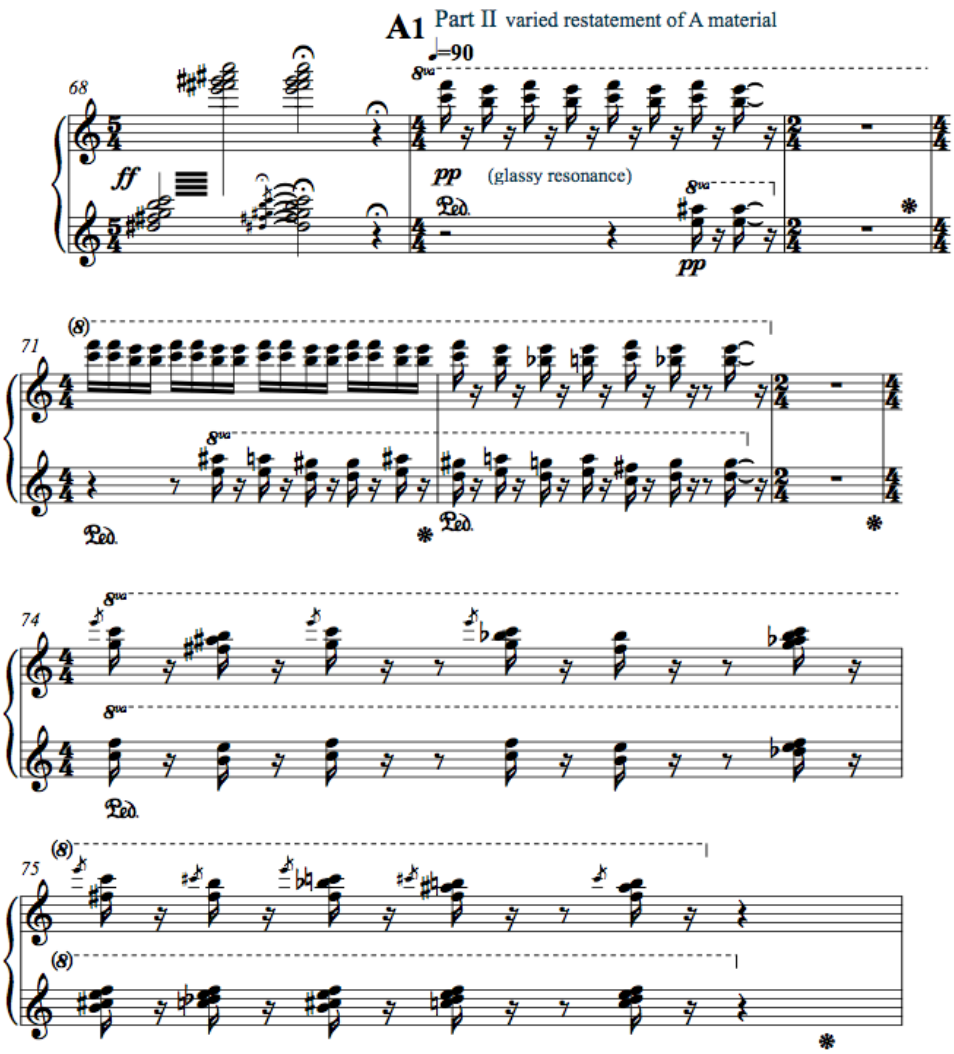


Figure 13: *Endeavour Bells*, bars 68–75. Beginning of Part II, representing the recapitulation of Part I (bar 69 – A1) with a varied restatement of the A material; evocation of glassy resonance.

At bar 76, non-synchronicity is introduced by a delayed entry of chords in the left hand creating a syncopated rhythm between two layers of sound until bar 79. Due to the speed of delivery required, this alternation of fast chords becomes a single fused and homogeneous sonority that is quasi-*tremolando*, like a trembling object (see Figure 14). Good coordination of the hands is crucial here, and general control of the arms is especially important in trying to adhere to the dynamic direction of moving from *piano* to *forte*. I am assisted in this by my imagination again, emerging from a misty and fuzzy sound to a clear and bright one.

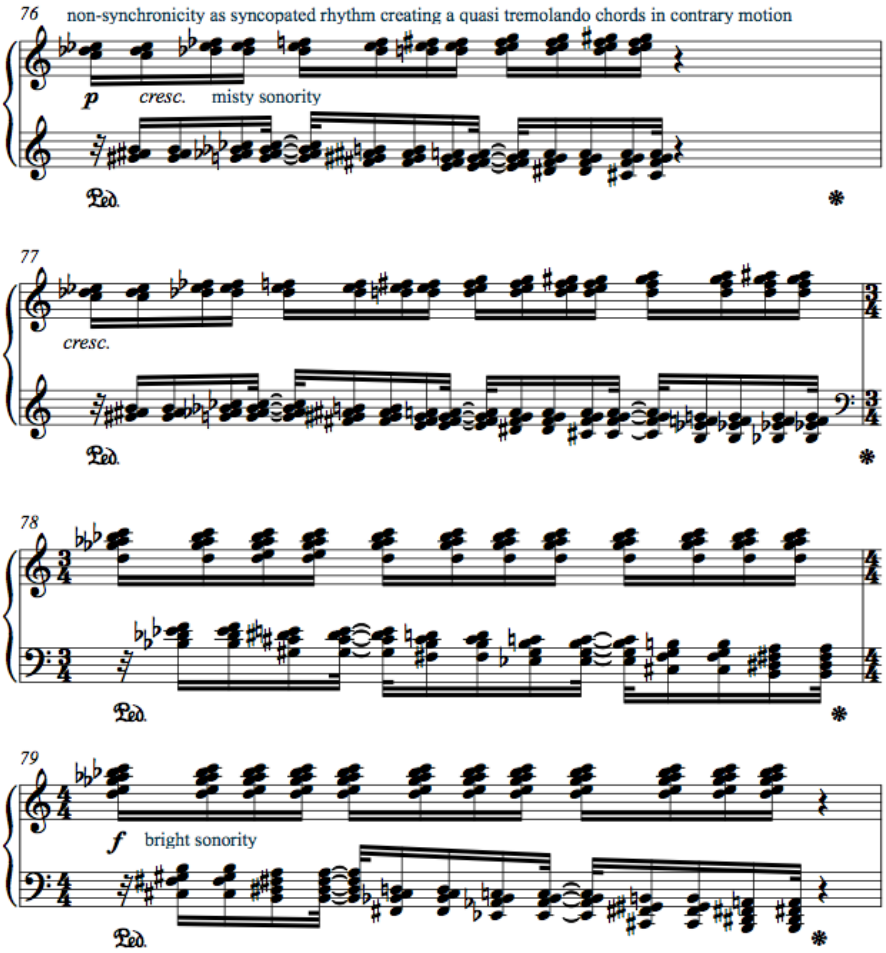


Figure 14: *Endeavour Bells*, bars 76–77. Quasi-*tremolando* syncopated rhythm; from misty to bright sonority.

B1 + F1 = Bells section 7 restates the heavy and thick sonority of the B section, conveying a varied and compressed energy (bars 80–81; see Figure 15). At bar 80, I play this restatement more forcefully, as required by the dynamic indication, and this provides a powerful contrast to the subsequent higher-register-with-tremolos bars of 82 and 86–87. I aim for the contrast in the latter bars by complementing the indicated *crescendo* that leads to the *ff* in bar 85 with strategic use of pedalling.

The novelty of this section consists in its composite character: a mosaic-like structure that alternates and combines material from two sections, B and F. At bar 83 (F1), a fragment of the carillon development of F material first subsection (f1) is recalled. A single bar (85) derives from section B. After two bars of chord tremolo (86–87), the material from F section is used again (bars 88–89) in a varied manner (see Figure 15).

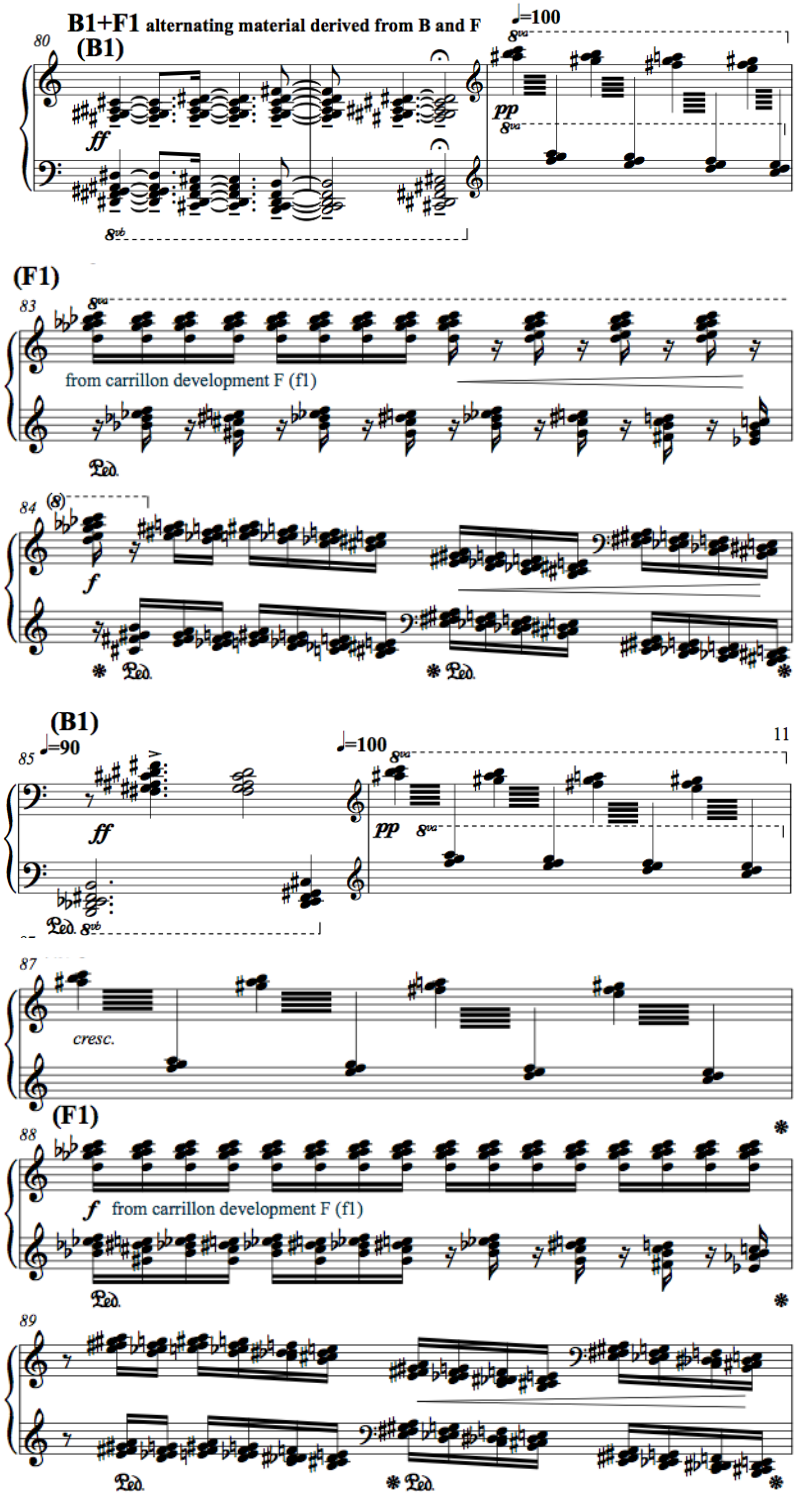


Figure 15: *Endeavour Bells*, bars 80–89. Mosaic-like structure with alternating material from B and F sections.

At bar 90 (see Figure 16), a new hypostasis of section F – subsection f2 from Part I – appears, introducing *arpeggiato* action for the ascending chord structure. Such action demands a smooth flow of sound, an unbroken continuity between the hands;

to create it, my wrists remain very flexible and my hands are closer to the keys. The difficulties here are the gradual increase of speed while ensuring an evenness of arpeggiation, and the fact that every chord is unique – that is, no chord is repeated.

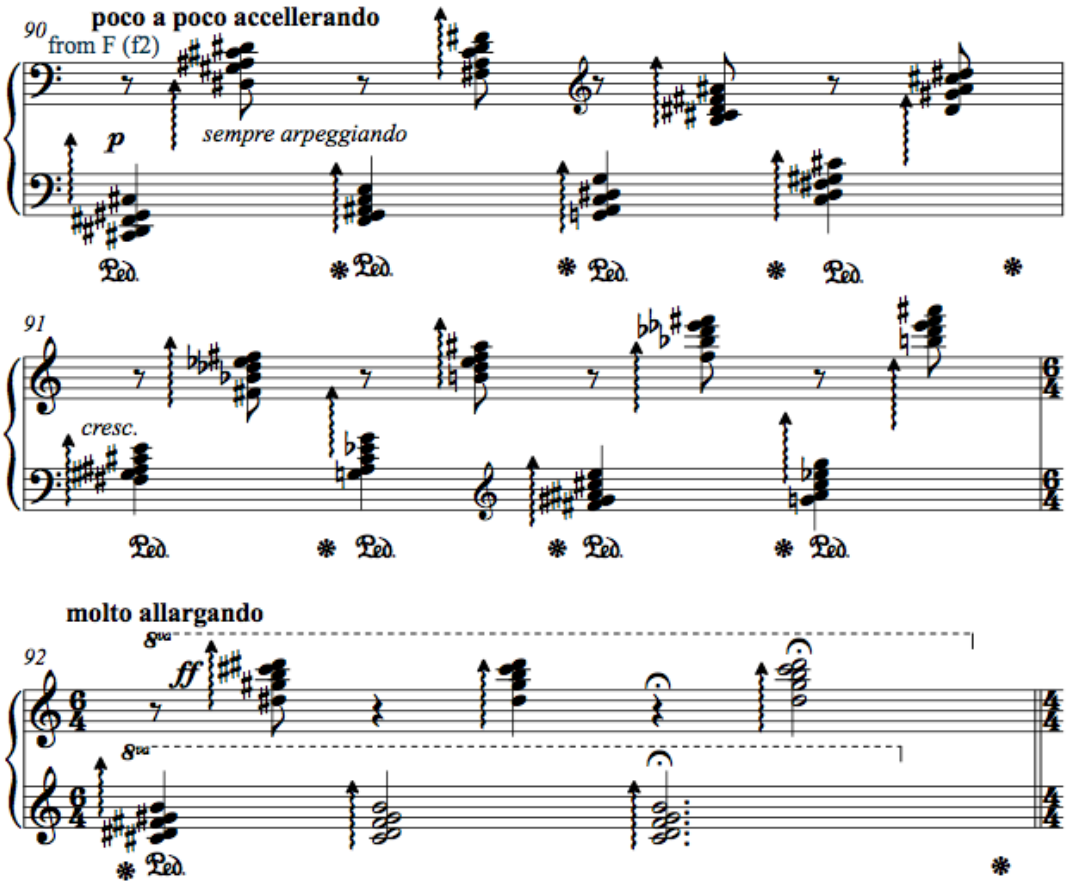


Figure 16: *Endeavour Bells*, bars 90–91. Ascending arpeggiated chords from Part I, section F (f2).

C1 = Interlude 2 (bars 93–101) reappears in a higher register (see Figure 17) than the previous presentation (Figure 7), embracing the polyphonic structure as Interlude 1 (Figures 7 and 8). It is combined (in bar 98) with content inspired by the *arpeggiato* action of bars 90–92, and requires a similar pianistic approach.

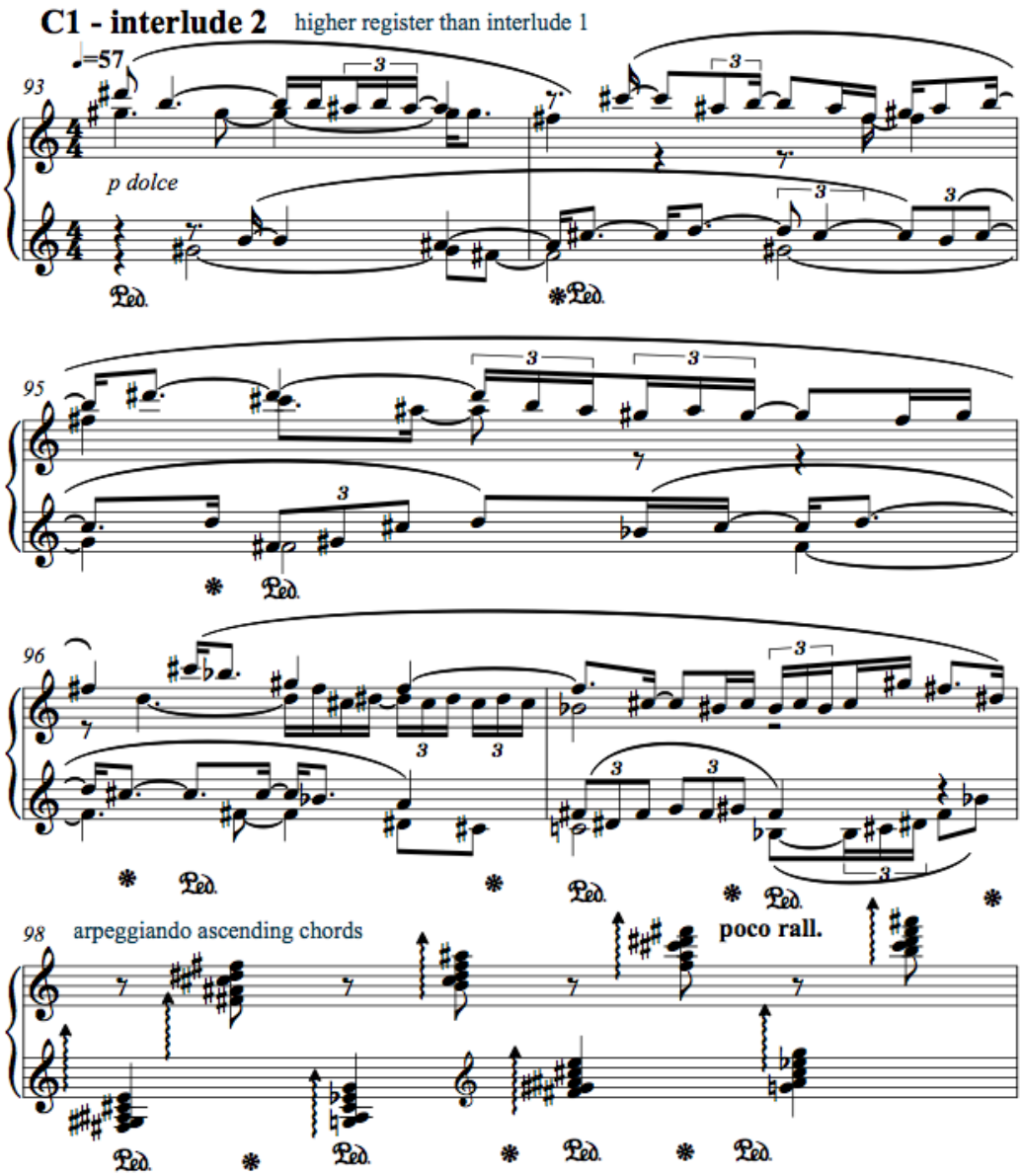


Figure 17: *Endeavour Bells*, bars 93–98. Interlude 2, polyphonic structure followed by ascending arpeggiated chords.

B1 + E1 + F1 = Bells section 8 (bars 102–114) creates unity by synthesising previous material. This section combines heavy bells with tinny and lighter ones (from sections B, E and F; see Figure 18). Repeated notes or tremolo-like chords in the upper register are evolving against thick and dense low chords, to which I add extra resonance by using extensive pedalling techniques. This is the last accumulation of harmonic and dynamic tension, using the whole range of the piano as well as three distinct layers of sounds. It is reinforced by the three clefs indicated in the score and requires a flexible body that has to lean to reach the separate registers and successfully render the individual sound shapes and bell timbres. It is a

very orchestral section due to its rich and varied sonorities. I also imagine it as having an organ-like sound because of its extensive and ample dynamics using different timbre registers.

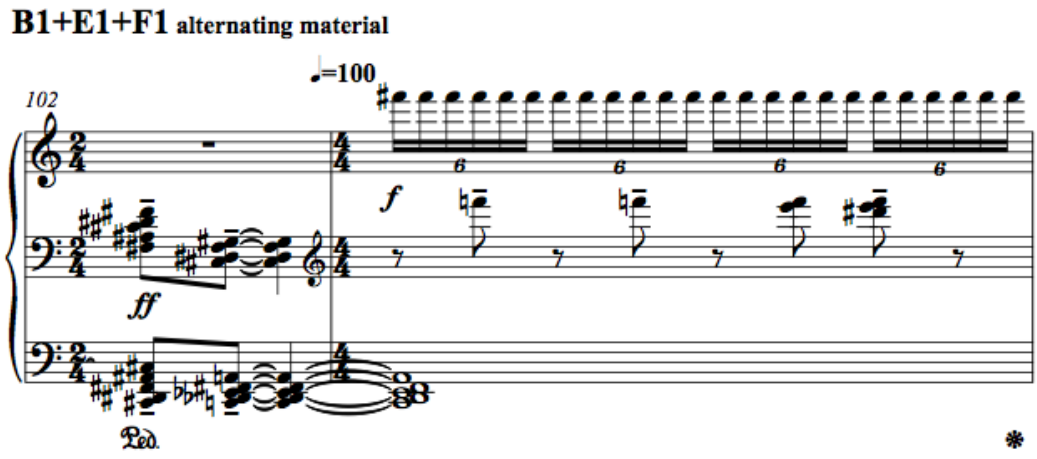


Figure 18: *Endeavour Bells*, bars 102–103. Alternating material, heavy bells with tinny and lighter ones.

D1 = Bells section 9 acts as a coda. Using D material, the composer introduces a religious character with the intention of representing a spiritual ascension to the divine light (bars 115–125, see figures 19 and 20).[50] This is achieved by the inclusion of more and more consonant chords with longer durations and reaching the extremes of the piano again, the right hand ascending to the upper register and the left hand descending to the lower register. Using the full weight of the arms but with a light touch and flexible wrists, I hold every chord till the very last minute to ensure smooth transition from one to the other. The pedal plays a crucial role in achieving the smoothness I seek. I also move from *crescendo* to *diminuendo* very gradually to maintain the calm while generating a majestic ambience (bars 115–120) that gradually fades away in ensuing bars (bars 121–127). I emphasise the contrary motion of the chords through dynamic and timbral differentiation by employing diverse fingertip attacks on different notes of the chords. I see the chords of the right hand evolving to lightness and the chords of the left hand going towards darkness. The last six bars (bars 122–127; see Figure 20) illustrate the ideas of distance, depth and abyss by having two contrasting chords placed in the extreme registers and being played in a very soft dynamic (*pp*).

[50] Pers. comm. with composer in November 2015.

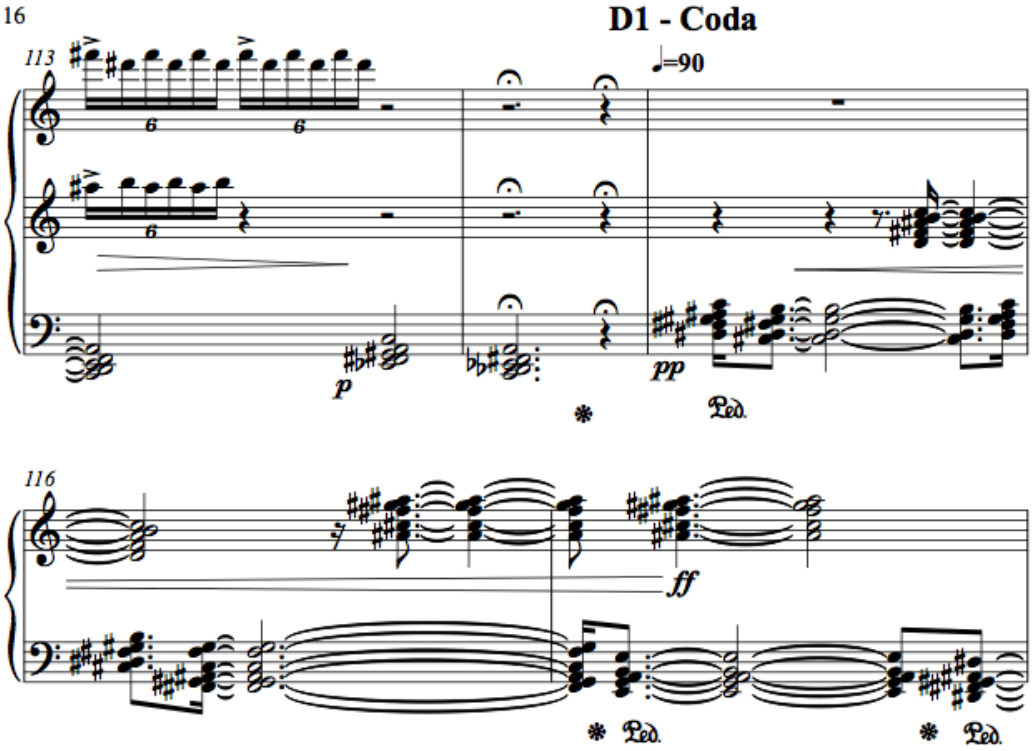


Figure 19: *Endeavour Bells*, bars 113–117. Coda (beginning at bar 115), presenting a majestic *crescendo* of rich chords in contrary motion.

As mentioned, I usually emphasise the upper notes, but I add a slight emphasis to the lowest bass note to highlight the distance between the registers.

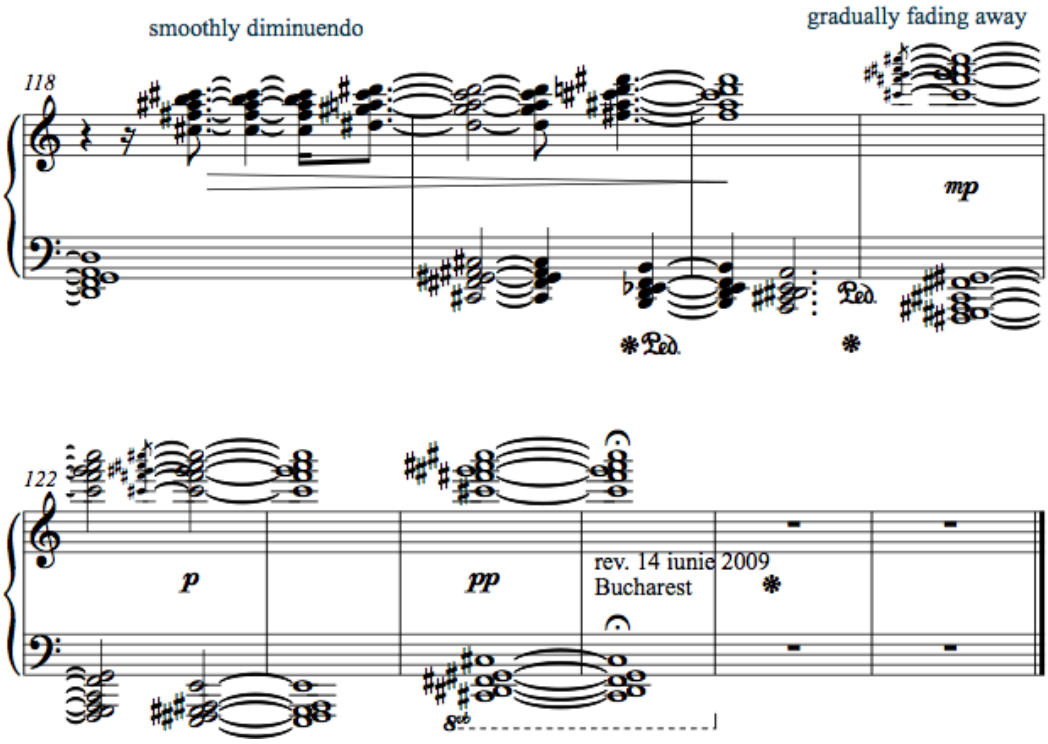


Figure 20: *Endeavour Bells*, bars 118–127. Continuation of coda, with *diminuendo* and fading-away dynamic phases of the distant chords.

Endeavour Bells, as its title suggests, is replete with timbres that both imitate and evoke sonorities and settings, such as cathedrals and ships, associated with the sounds of bells. Similarly, the timbres in *Nocturniana*, which is the next composition by Teodorescu-Ciocănea that I will be discussing, reflect the genre (and title) of the piece – that of a nocturne, with its commonly associated moods of nostalgia and contemplation.

3.2. Livia Teodorescu-Ciocănea: *Nocturniana* – fantasy for two pianos on Chopin's *Nocturne op. 27, no. 2 in D flat major*

World premiere: 15 May 2013, G. Enescu Hall, National University of Music Bucharest, Romania. Pianists: Tamara Smolyar and Livia Teodorescu-Ciocănea

3.2.1. General commentary

To Teodorescu-Ciocănea, *Nocturniana* embraces poetical images of a timeless night, an idea masterfully expressed by Chopin through the language and timbres of the piano (pers. comm., 3 November 2015). With *Nocturniana*, she has proposed a modern, more dissonant version of the general idea of *nocturne* as a nostalgic state

of mind, a depiction of a landscape at night, or a cosmic view. In an interview with the composer (23 October 2015, see Appendix 2), she revealed that her sources of inspiration for the piece include Chopin's *Nocturne op. 27, no. 2 in D flat major* (see Figure 21, bars 1–12) and Messiaen's *oiseaux* style as it appears in *Turangalîla Symphony,* Part VI, *Jardin du sommeil d'amour* (see Figure 22).

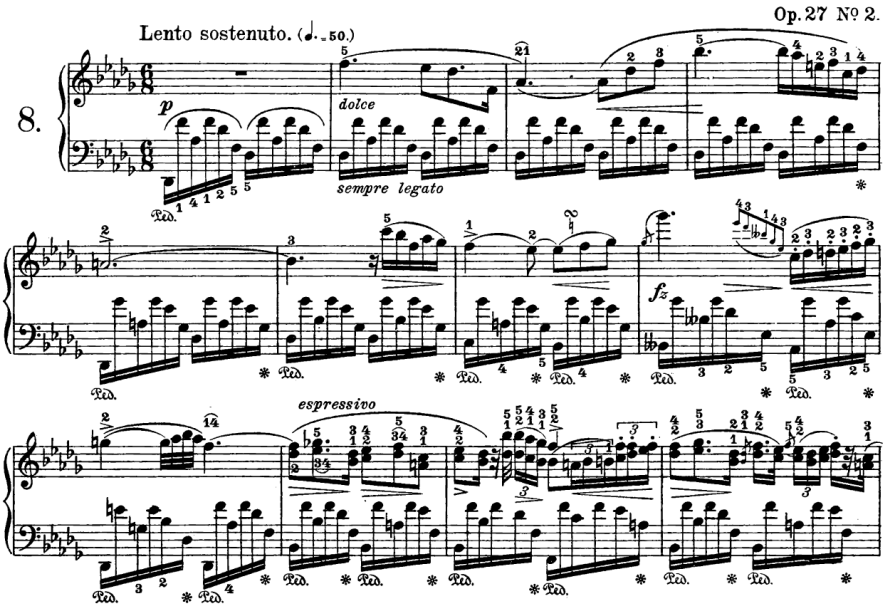


Figure 21: Chopin, *Nocturne op. 27, no. 2, D flat major*, bars 1–12, where the melodic theme and the accompaniment are the inspirational source for *Nocturniana*.

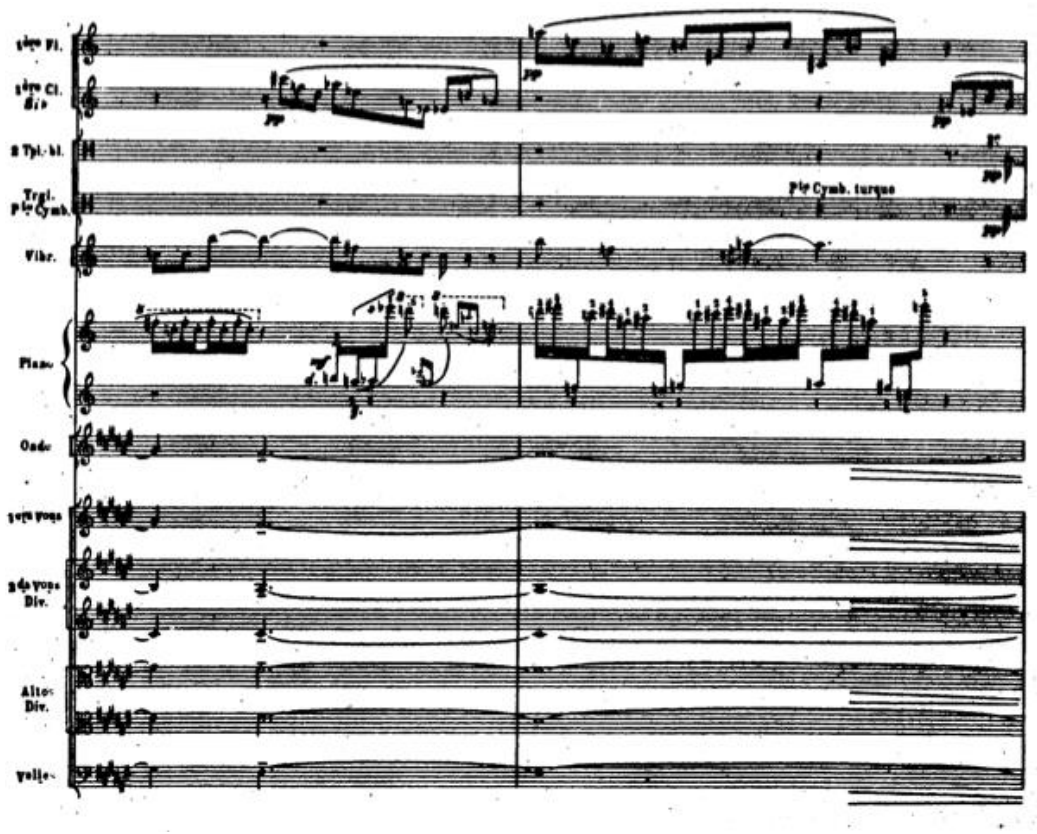


Figure 22: Excerpt from *Turangalîla Symphony,* Part VI (bars 30–31) by Messiaen, where the dissonant high-pitched piano figurations and woodwind patterns are the inspirational source for *oiseaux* style.

Teodorescu-Ciocănea originally wrote *Nocturniana* for three pianos in 2010. It was commissioned by the Polish Cultural Institute in Bucharest on the occasion of the celebration of 200 years since Chopin's birth, and premiered during the Chopin 200 International Festival as part of a special recital for three pianos that was meant to highlight composers such as Dan Dediu, Adrian Mociulschi and Andrei Tănăsescu, who are also concert pianists. On this occasion, the two pianists who performed Teodorescu-Ciocănea's piece with her were Tănăsescu and Alina Balaban. The performance was given on 27 February 2010 at the G. Enescu Hall of the National University of Music Bucharest. A new version for two pianos was arranged by the composer in June 2012 and premiered at the same venue in May 2013. This latter version is part of my research and recordings portfolio.

According to the composer, the piece aims to render the 'floating' state of the original source, namely the Chopin nocturne, and at the same time restore elements of Chopin's *bel canto* style. In order to do this, Teodorescu-Ciocănea extracts and

develops ‘the most significant features of Chopin’s original nocturne in the A sections’ and brings ‘new elements in the contrasting B section’ (pers. comm., 3 November 2015).

The composer creates multilayered structures that enhance and expand Chopin’s original musical text. In the two-piano version, the first piano plays the music that is closer to Chopin’s nocturne, while the second piano plays both the upper and the lower layers superimposed on the actual theme as ornamented and enlarged timbral variations.

3.2.2. Sociocultural background of the piece

As mentioned above, the Polish Cultural Institute in Bucharest commissioned this piece in 2010 as part of the celebrations of Chopin’s bicentenary. Teodorescu-Ciocănea spent just three days in February 2010 composing it (pers. comm., 3 November 2015). At the time she was also preparing for the Chopin piano recital, the repertoire of which did not include his D flat major nocturne. Teodorescu-Ciocănea took the opportunity of using this particular nocturne, which she loves, as a basis for her own composition, paraphrasing it and adding her own ideas. In her inner aural imagination, the D flat major tonality reflects a dark but at the same time velvety timbral quality that is well suited to the depiction of a nocturnal image.

The tender swing of the accompaniment and the sublime melodic line floating calmly above it in the original nocturne made Teodorescu-Ciocănea think of a famous Romanian poem, Mihai Eminescu’s *Somnoroase păsărele* (*Sleeping Birds*), which was written in 1883. The poem describes the falling of the night into darkness, when ‘sleeping’ birds are hiding in the trees, springs are sighing, the black forest is silent, flowers are asleep in the garden and a swan is passing on the lake, going to sleep among the reeds. The majestic and ‘proud’ moon is rising above this enchanting night: ‘All is dream and harmony – Good night!’ The entire poem is written as a ‘goodnight’ wish to the poet’s lover. Teodorescu-Ciocănea associated the atmosphere of this poem with the first and third sections of her paraphrase.

She also thought of another poem by Eminescu, linked with bells and night and written in 1883, called *Se bate miezul nopţii* (*Midnight Bell Strokes*). In it, Eminescu describes the poetic struggle between wakefulness and sleep, which he parallels

with life and death. Teodorescu-Ciocănea used this anxious image for the contrasting B section, with twelve strokes of the chords evoking a cathedral clock announcing midnight. In her scenario, the breaking of the silent night frightens imaginary birds.

On a different level, the sleeping birds from Eminescu's first poem evoked a connection, in Teodorescu-Ciocănea's imagination, with Messiaen's *oiseaux* style and also with Part VI of his *Turangalîla Symphony*, called *Jardin du sommeil d'amour*, which begins and finishes on C sharp (D flat), thereby also presenting an enharmonic connection to the Chopin nocturne. Actually, *Jardin du sommeil d'amour* oscillates between F sharp major and C sharp major (confirming the enharmonic tonal relation to the nocturne). This part of the *Turangalîla Symphony* is a nocturnal piece with night birds' songs. It consists of two superimposed layers: one a long and slow melodic line that seems 'infinite', played by *ondes Martenot* and strings, and the other the birds' songs, played by the piano. To Teodorescu-Ciocănea, the character of the melodic line gives the impression of timelessness, which she expands to the idea of a timeless night. The birds are part of this eternal night.

In one of my interviews with Teodorescu-Ciocănea (23 October 2015 via Skype; see Appendix 2), she emphasised the impact of both Eminescu and Messaien on her creativity, saying, 'Their works have resonated strongly in my life.' The information she shared with me included her passion for the poetry of Eminescu from her teenage years (during the 1970s); she knows many of his poems by heart. Her mother, a high-school teacher of Romanian and general literature, introduced Teodorescu-Ciocănea to the universe of Eminescu and passed on to her a love of poetry. Her father also loved Eminescu's works, and poetry in general.

Regarding Messiaen, Teodorescu-Ciocănea told me that she believes she was the first pianist in Romania to play two major works by him: *Visions de l'Amen* and the piano part of *Turangalîla Symphony*. Part VI of the symphony was her favourite. She made a connection between Messiaen's music and Eminescu's poetry instantly, and it seemed to her a strange yet fascinating cultural combination. Consequently, they became an inspirational source, in addition to Chopin, for her composition *Nocturniana*.

3.2.3. Structural analysis (general comments)

Sections 3.2.3., 3.2.4. and 3.2.5. should be read in conjunction with the recording and score of *Nocturniana,* provided in appendices 4 and 5. All bar numbers referred to in the following paragraphs apply to this piece unless otherwise stated.

The piece is structured in ternary form, with a thematically contrasted B structure and a varied restatement of the A part: ABA^1. Each section contains several subsections and elaborates on different elements from the original Chopin nocturne. The first and third sections are built on the original accompaniment and the first nine-bar sentence of the Chopin nocturne (original source, bars 1–9), along with new interpolated or superimposed material. The B section is composite, going further from the Chopin style to a modern approach. It develops other Chopin nocturne motives and combines them with non-tonal figurations, dissonant collisions of chords, and timbral effects resulting mostly from the use of both extreme registers of the piano and an abundance of sustained pedal. New material occurs at bar 76 of *Nocturniana*, with powerful dissonant chords suggesting chimes of an *horologe* at midnight, and small melodic motives suggestive of birdsong (in Messiaen's *oiseaux* style). The recapitulation presents a varied statement of section A material, with different organisation of the material between the two pianos. The coda briefly revisits material from the B section, namely from the b_1 subsection.

3.2.3.1. Macrostructure

A (a_1, a_2, a_3) B (b_1, b_2, b_3, b_4, c) A^1 (a_4, a_5, a_6)

A: a_1 (bars 1–11)

a_2 (bars 12–24)

a_3 (bars 25–40)

B: b_1 (bars 41–46)

b_2 (bars 47–56)

b_3 (bars 57–63)

b_4 (bars 64–75)

c (bars 76–87)

A^1: a_4 (bars 88–100)

a_5 (bars 101–114)

a_6 (bars 115–129)

Coda: b_1 varied (bars 130–137)

3.2.4. Timbral analysis (general comments)

The registers of the piano are used to their full expressive potential in the matter of timbre. Darkness, frightening shadows, light traces, wind whirling and water cascading, melancholy, sweetness, roughness, fear and calm – the composer intends to express all of these musical depictions by the use of a large variety of colours and timbral effects (pers. comm., 3 November 2015). The responsibility that the composer places on the performer of this piece is in my view enormous: the pianist must master a wide range of dynamic and timbral nuances to combine the finest touch, necessary for playing Chopin's works, with the heavy demands of modern textures.

Chopin quotes, either verbatim or modified, should be brought forward or, in different contexts, remain in the background, giving space to the augmented timbral environment. Generally, the comments of the Chopin material are realised by timbral gestures (figurations such as grace notes, trills, scales and percussive attacks) rather than counter-themes or variations.

The added layers that accompany the Chopin motives or phrases require the use of much sustained pedal, in a different way than normal for a Chopin nocturne (which follows the harmony). Teodorescu-Ciocănea escapes from the tonal language (or at least manages to expand it) through superimposed chords (mostly dissonant, even small clusters) and non-tonal gestures (figurations, textures) that are meant to give specific colours to the contrasting moments. The extensive use of the piano's resonance by keeping long sustained pedals transforms the instrument into an orchestra capable of manipulating many sounds ('sonic mass') perceived as global timbre. When crowded textures made by many rapid sounds collected in one or several pedals are played, the ear can no longer extract the fundamentals of the chords and shifts to an evaluation of the global timbre (Teodorescu-Ciocănea 2004). This psychoacoustic phenomenon, which depends on the density of the musical

events, is defined by Teodorescu-Ciocănea as *aperceptive modulation*. Such modulation occurs in the thick orchestral modern writings of Ligeti's *Atmosphères* (1961) and Penderecki's *Dies Irae* (1967). In the *Nocturniana* fantasy, the dense piano writing effect is achieved by the use of long sustained pedals in bars 42–57, where the sounds accumulate in a 'cluster' effect for both pianos. A similar example is found between bars 3 and 39, where Piano 2 plays low dense chords or cluster-like chords. In the 'c' subsection (bars 76–87), the *horologe*-like bangs are illustrated by means of dense and powerful chords (almost piano clusters) with percussive effect on both pianos (bars 76–79).

The main timbral strategy for this piece is the realisation of strong contrasts along with refined differentiation of dynamic and colour for the multilayered structures.

Timbre is very much dependent on the intensity of the sound and on the amount of 'noisy' elements during the attack portion of the vibrations (Sandell 1995; Smalley, 1986; Teodorescu-Ciocănea, 2003). In piano playing, a great number of acoustic phenomena occur and contribute to the large palette of timbral nuances from sound to sound, from piano to piano and from pianist to pianist. These phenomena, such as harmonicity,[51] inharmonicity,[52] sympathetic resonance, chorus and reverberation, are due to the piano's mechanics and construction together with the acoustic characteristics of the environment (concert hall), and should be well understood by the performer (Teodorescu-Ciocănea 2004; Sethares 2005).

In the case of a piano duo such as *Nocturniana*, the acoustic phenomena are largely extended. The position of the pianos and piano lids, the presence or absence of the piano lids, and the type of piano should all be carefully considered in order to achieve the best acoustic result. What should be aimed for is not only a stereo effect, but also a good central acoustic effect from above the instruments where the two pianos' vibrations are merging. In my experience, also, the pianists should be able to hear each other and control the balance between the instruments. They should be

[51] *Harmonicity* represents a strong harmonic spectrum with a high degree of acoustic periodicity (Sethares 2005; Teodorescu-Ciocănea 2003).
[52] *Inharmonicity* represents a strong inharmonic spectrum – namely, the partials depart from being whole-number multiples of the fundamental, so the pitch and timbre of the sound are unstable (Sethares 2005).

able to distinguish their own playing or blend their own with that of the other player, as the case may be.

3.2.5. Timbral description of the sections and guidelines for performance

3.2.5.1. Timbral description of Section A

The structural features outlined in the previous section will now be linked to the timbral aspects intended by the composer, as discerned from my interviews with her (23 and 24 October 2015 via Skype; see Appendix 2).

The form of this piece is very much explained and outlined by contrasts and refined differentiation at the level of the psychoacoustic phenomenon perceived as timbre, which in turn is linked to the harmonic sense (Boulez 1987; Saariaho 1987; Murail 1984). In fact, the timbre depends on harmonic perception (Murail 1984), so the work's harmonic flow should be performed in terms of the chords' timbral transformations. Generally, the drama in the work is created by combinations, in varying degrees, of harmonic, timbral and structural tensions.

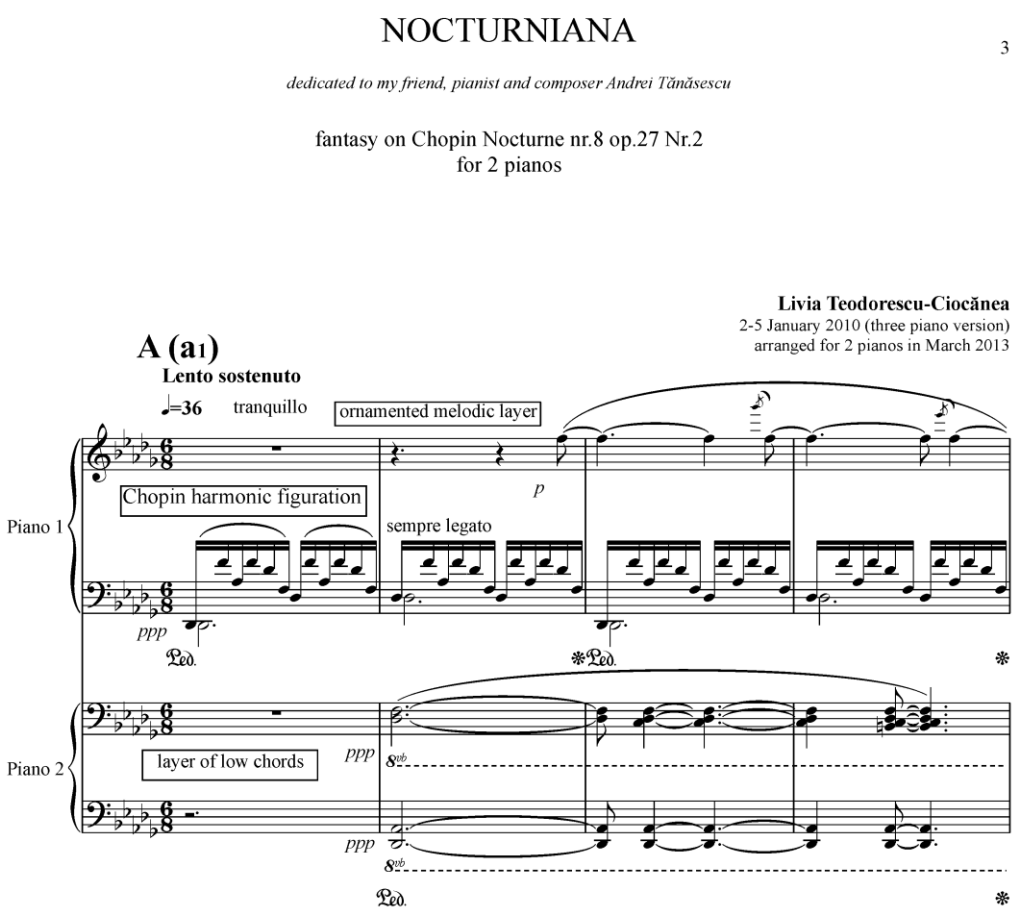


Figure 23: *Nocturniana*, bars 1–4. Beginning of a_1 with three superimposed layers – 1. ornamented melodic layer; 2. Chopin harmonic figuration; 3. Low chords.

The entire section A is interspersed with harmonic figurations close to the original Chopin nocturne (see Figure 21). It is a tonal figuration of triads built on the D flat major tonic pedal. Bass-voice held notes (descending mainly chromatically) in Piano 1 occur only in bars 7–8, 21–23, 25–26 and 30–36. The a_1 (bars 1–4; see Figure 23) and a_2 subsections begin and end with the D flat major tonic; thus, they are displaying a harmonic prolongation and harmonically closed periods. By contrast, the a_3 subsection does not return to the tonic, but the bass voice in Piano 1 continues to descend mainly chromatically while Piano 2 plays cluster chords, thereby destroying the feeling of a gravity centre. It is a harmonically open structure.

Tonal figuration is characterised by many shared harmonics between its sounds, and the pedal provides even more resonance between the fundamental and partial

vibrations. Therefore, a strong harmonicity and tonalness[53] are present. The tonal harmony of the figuration layer requires a homogenous sonority and a fused and smooth timbre (descriptors used in the timbre category list in Chapter 1). The pianist is directed to find a very soft dynamic level *ppp* (almost at the edge of audible sound) and to achieve a perfect *legato*. To my understanding, the figures should therefore appear as one harmony rather than as a succession of sounds, as in a melodic line. I also believe that harmonic unity and unity of timbre must be achieved to enable the attainment of particular emotional aspects of the Chopin nocturne: tranquillity and tenderness. The movement of the bass line should not disturb the peace of section A, yet it should create a slight harmonic tension that resolves when returning to the tonic. At the end of the section, I associate the descent of Piano 2's bass part to its lowest range with a feeling of dissolution, an immersion in an increasingly dark sonority akin to sinking to a deeper darkness of the night. This downwards movement leads to a different emotional state: from tranquillity and splendour (expressed in section A) to anxiety, fear and roughness (expressed in section B). I see the melodic line of Piano 1 (bars 2–11), with its grace notes, as remaining flickering lights or glimmers of stars, and this effect can be achieved by a slightly louder sonority but with a rounded and mellow sound for the longer notes and a sparkly colourful attack for the grace notes. The line needs more weight of the upper arm to remain controlled and sustained. The acciaccaturas should be played with a sharper attack, with very strong fingertips and no collapse of the finger joints. The fifth finger should be firm and well connected to the palm (the metacarpal bone). This technique applies to all the equivalent structures in section A.

At bars 2–11, Piano 2 plays chords that should sound like small 'gongs', enlarging the figurations of Piano 1. These chords, placed one octave lower as shadows, are deduced from the harmonic figuration of Piano 1 and parallel the harmonies. The low register brings a dark and deep sonority that seems to be very distant. It keeps a D flat pedal at one octave below the original one, enlarging the harmonic space, and descends to the lowest piano sound, A_0. As mentioned, in these circumstances – namely, an extremely low register and chromatic chords – the sonic progressions are perceived as percussive sounds, similar to tam-tam or gong strokes, rather than a

[53] *Tonalness* is a term used by Sethares (2005) that denotes the measure of the degree to which the notes in a chord relate to a harmonic series over a fundamental.

harmonic unfolding. The vague harmonic content is also enhanced by the density of the chords. I believe that the pianist should think of these chords with inharmonic spectra[54] as immaterial vibrations, associated with dark sonorities.

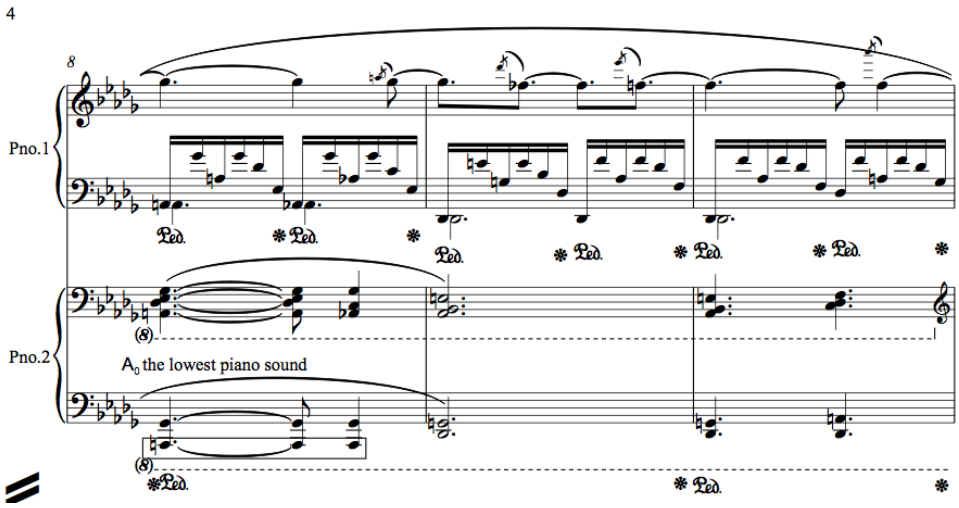


Figure 24: *Nocturniana*, bars 8–10. Piano 2 plays chords in the low register, reaching the lowest piano sound A_0 at bar 8.

The Chopin melodic theme (phrase 1, bars 12–16; see Figure 25) should be played with clarity and fluency, with a louder level of intensity (*mp, dolce*) yet providing a warm and vibrant piano sound and a peaceful feeling.

[54] *Inharmonic spectra* (Sethares 2005) are the spectral components of a sound that are mostly not whole-number multiples of the fundamental (the lowest frequency). The low register of the piano produces inharmonic spectra, as do some percussion instruments, such as cymbals or tam-tam. By contrast, *harmonic spectra* are the spectral components (overtones) of a sound that are whole-number multiples of the fundamental frequency (see Teodorescu-Ciocănea 2004, p. 25, 28).

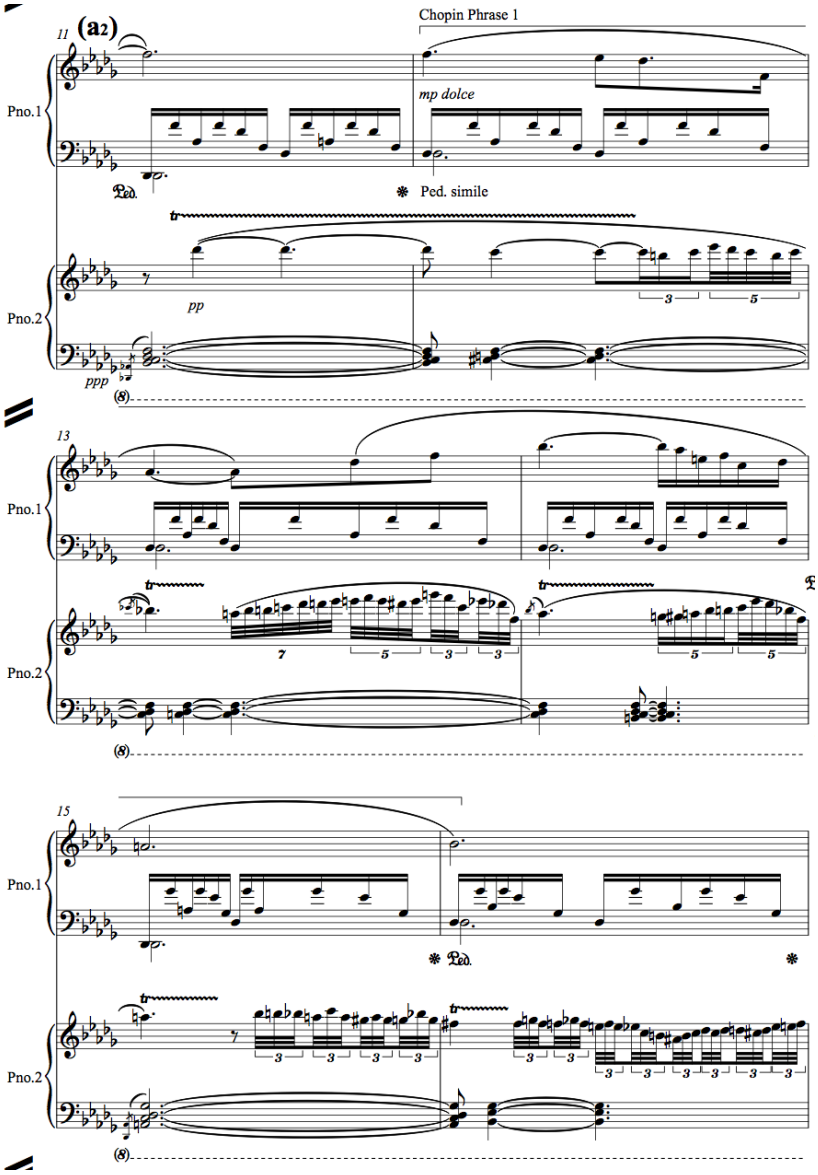


Figure 25: *Nocturniana*, bars 11–16. Presentation of first phrase of Chopin theme (Piano 1, right hand), trills and rich ornamented line (Piano 2, right hand) and low chords (Piano 2, left hand).

The second phrase (bars 25–28; see Figure 26) could allow a slight upsurge to its climax, G flat$_6$ at bar 27, together with a slight *crescendo* before its reach. This tension is enhanced by the descending movement of the bass line, which changes the fundamental sounds and therefore the harmonic colours. After this point, a smooth *diminuendo* is required for the completion of the melodic contour and the dominant-tonic harmonic cadenza. This phrase displays a typical romantic dynamic curve, but should remain in a noble and interiorised manner of piano playing. The pianist is required to feel the whole phrase length (bars 28–30) and render its fluency

as it has a single slur from the beginning to the end. A vocal timbre must be achieved with coloratura-like passages of the *bel canto* style. One should ensure a balance between the two hands, with the right hand ‘singing’ freely and not very loudly. The *staccato-legato* passage at bar 28 demands an easier arm weight and a slight inward (towards the body) sliding movement of the fingers with a soft attack.

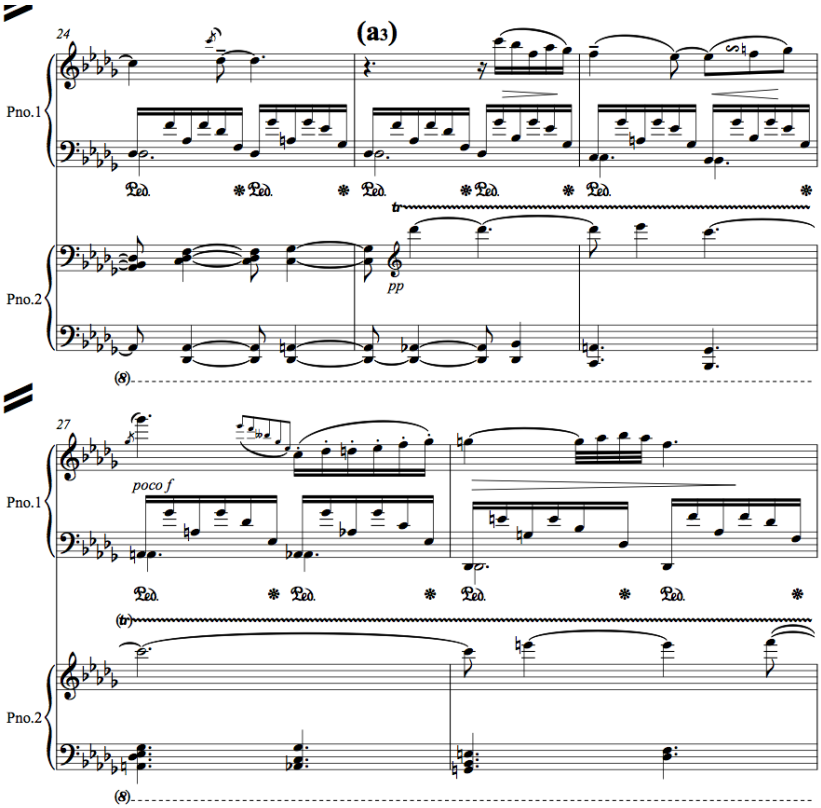


Figure 26: *Nocturniana* bars 24–28. Second phrase of Chopin theme (a3, bars 25–28) played by Piano 1, requiring a slight *crescendo* to its climax G flat$_6$ at bar 27.

The melodic layer of Piano 2 reflects the creative intervention of the composer, who has provided a fabric of trills and ornamental figurations (bars 11–19 and 25–34) similar to those encountered not only in Chopin’s nocturnes (see Nocturnes no. 1, 2, 3, etc.) but also in many of his other works, including *Andante spianato and Grande polonaise brillante, Grande valse brillante op. 34, no.1*, *Waltz ‘L’Adieu’ op. 69, no. 1*, *Berceuse*, *Ballades* no. 1, 3, 4, etc.). According to the composer (interview on 3 November 2015 via Skype; see Appendix 2), the closer source of inspiration for this passage is the second movement of Chopin’s *Piano Concerto no. 2 in F minor*.

All the small notes that accompany the melodic lines in the above examples of Chopin music are similar to the coloratura style of singing and express a freedom

that parallels that of improvisation. In Chopin works, they are to be performed freely but within the general metric framework. They expand the time span of the phrase or are incorporated in a *rubato* manner, without disturbing the metric pulse.

Teodorescu-Ciocănea creates a whole layer of improvisatory lacework (Piano 2 right-hand part, bars 11–19 and 25–34), expanding the idea of spontaneous ornamentation and the coloratura style. The innovation consists in the fact that this ornamental layer acts as a counterpoint to the original Chopin phrases, which comprise the grace-note figures played by the right hand of Piano 1. In order to be clearly noticeable, it occupies a higher register and interacts as a distinct voice. The sonic image should be one of shimmering starlight under a splendid canopy of night. The dynamic of this ornamented layer remains *pp*, yet it should not be pale but have a kind of brilliance that can be achieved by keeping the arm supple with movements made smoothly and horizontally from the shoulder. The fingertips should caress the keys with an almost imperceptible motion.

The player of Piano 2 should control the dynamic contrast between the two hands and create the feeling of an abyss (given the large space between registers). This empty space is filled by Piano 1's melody and harmony placed in the middle register.

Originally, in the three-piano version, the ornamented layer was assigned to Piano 1 – probably to bring it forward as a principal voice, with the Chopin theme being left behind as a memory. Teodorescu-Ciocănea argues that the most effective balance would be to alternate the focus on the melodic layers of each piano, as in the *chiaroscuro*[55] painting technique. She also recommends that the 'gongs' in the low registers should be played almost without attack, as shadows or pure vibrations that enhance the mystery and ethereal sonority of the whole section.

The dissolution process (bars 34–36; see Figure 27) should be played with *rallentando* and *diminuendo*, as in the process of falling asleep or diving into a heavy darkness and peace. The transitional passage (bars 37–40) should be played at the

[55] *Chiaroscuro* is the art of manipulating light and dark in a painting; it is a technique associated with Rembrandt and Caravaggio. In music it is the equivalent of using clear, limpid sonorities versus blurred and dark sonorities. See https://www.britannica.com/art/chiaroscuro (accessed 7 December 2017).

limit of audibility, misty and fuzzy with a feeling of depth of sounds, as faraway echoes.

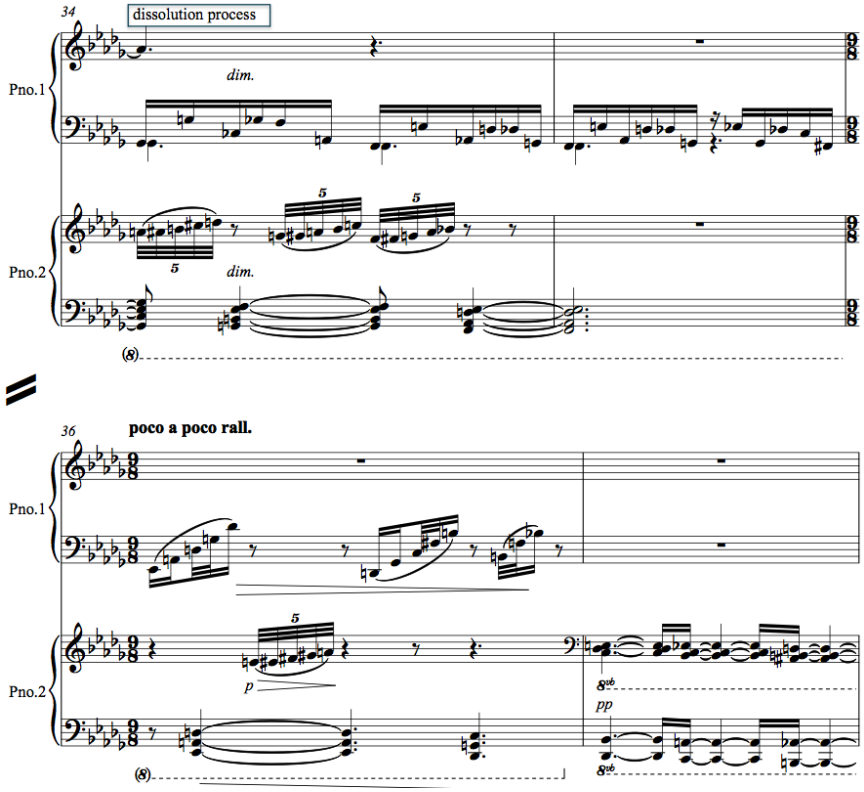


Figure 27: *Nocturniana*, bars 34–37. Dissolution process (bars 34–36) and beginning of transitional passage in low register (bar 37).

3.2.5.2. Timbral description of Section B

The B section brings other timbral categories to the fore. The m_x motive (see Figure 28; bar 41), presented in a slow waltz style, is located in the upper register and is reminiscent of the tick-tock of a clock or music box. Its timbre should be crystalline or metallic rather than faded, although its dynamic indication is *ppp.* The sonority should remain delicate and distant.

Bar 42 introduces the sonority of a powerful wave, with the sustain pedal being held for two bars by Piano 2. An ascending figure continuing through both pianos creates a resonant surface similar to a moving cluster; its vibrations extend to bar 43 and remain as an echo (as a result of Piano 2's sustain pedal) over which a varied version of the m_x fragment (bar 43) is played by Piano 1 with a full and rounded sonority, *legato* and mellow.

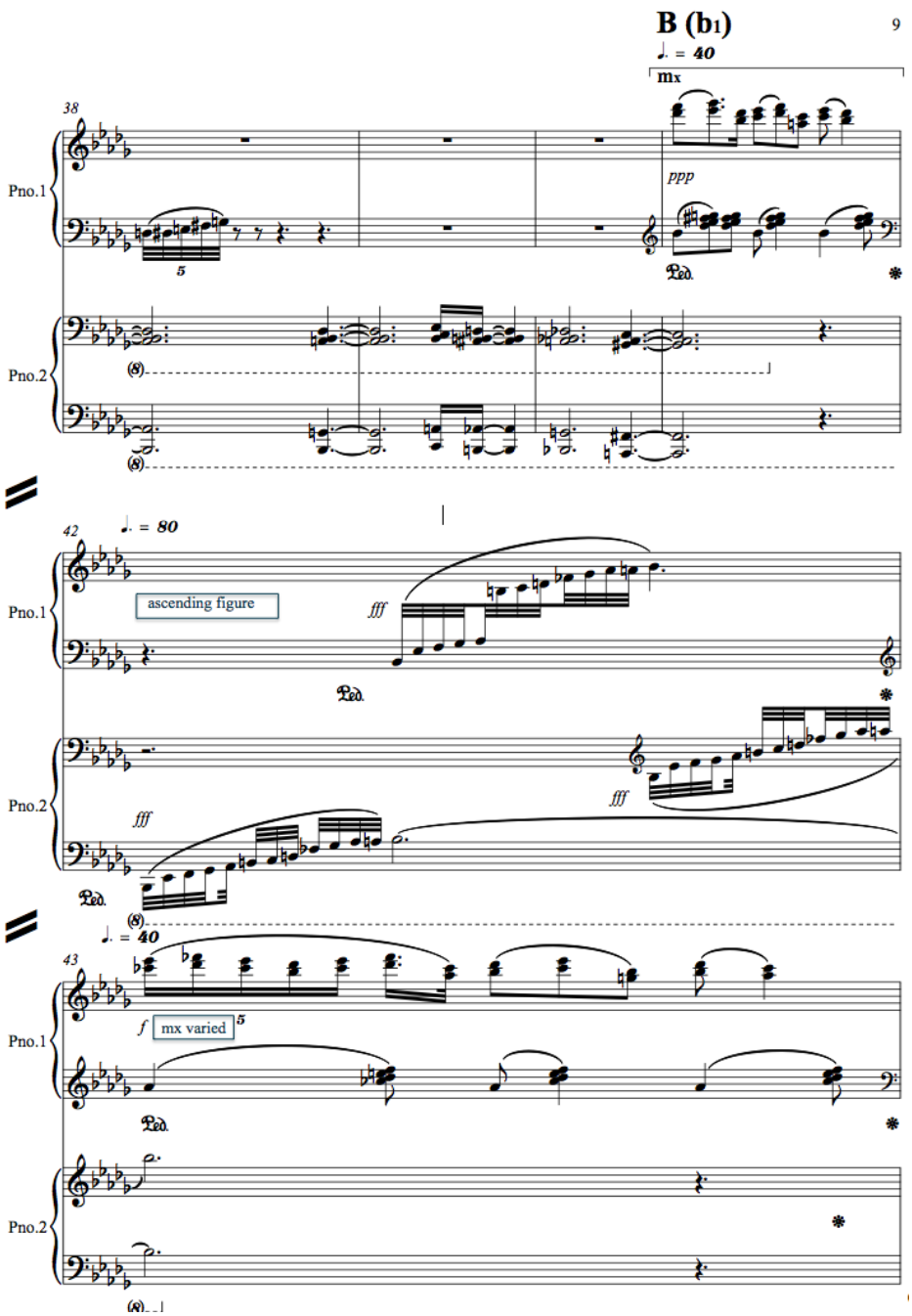


Figure 28: *Nocturniana*, bars 38–43. Chopin m_x motive (bar 41), ascending figure (bar 42), varied version of m_x (bar 43).

After a repetition of the ascending wave in bar 44, which acts as an anacrusis, a crowded and dissonant polyphonic structure appears (see Figure 29; bars 45–46) based on motive m_y and demanding a full sonority (*fff*), roughness, and a metallic and articulated timbre, all encased in long pedals. There are dramatic collisions on the vertical axis as powerful dissonances. The required sonority is noisy, percussive and inharmonic.

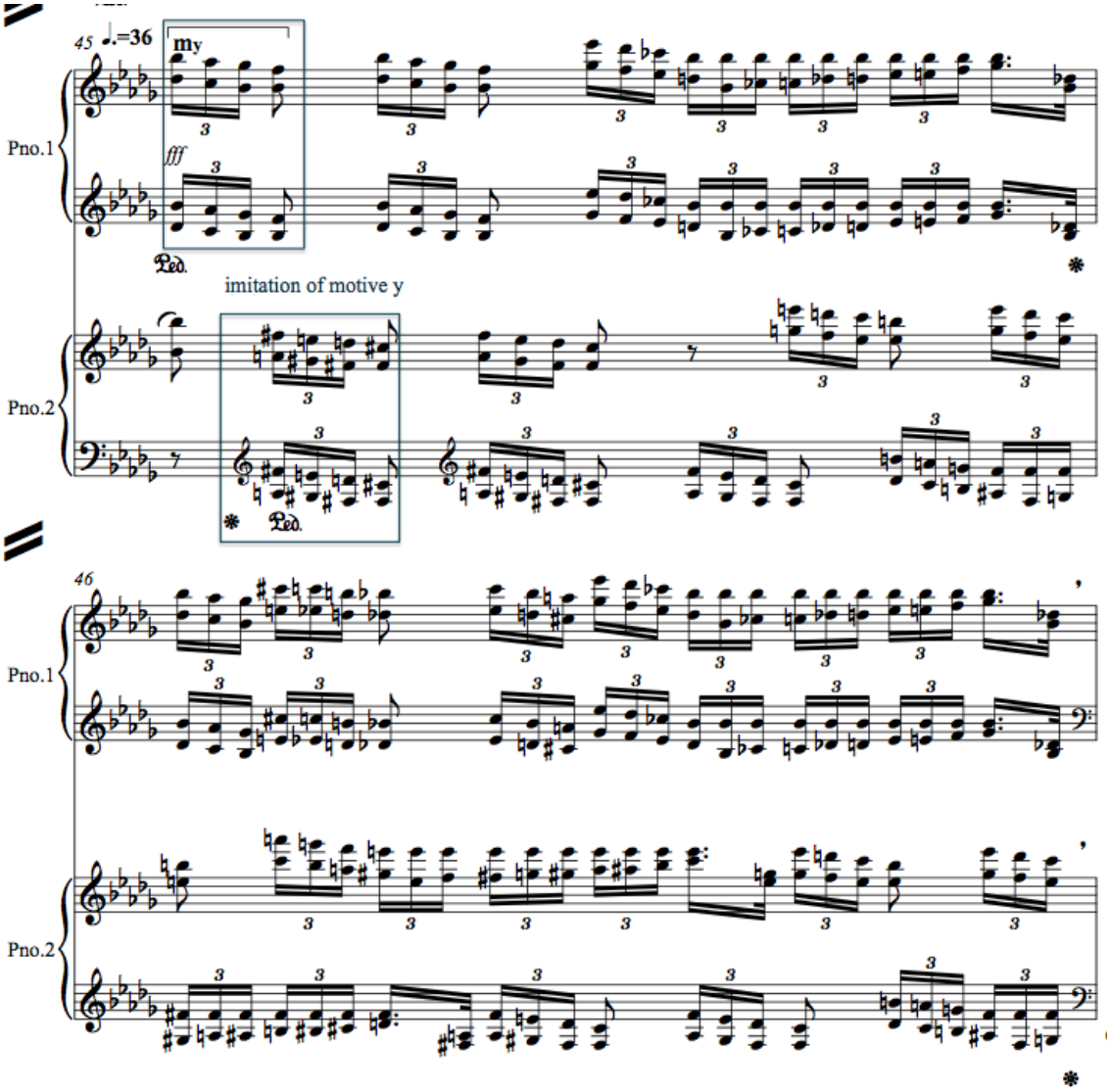


Figure 29: *Nocturniana*, bars 45–46. Chopin m_y motive, polyphonic structure of chords (imitation between Piano 1 and Piano 2) with dissonant sonorities.

After a sudden break, a low wavy repeated figure appears as a background for the next Chopin motives: m_z (presented in polyphonic style) and m_q (see Figure 30). This wavy element in the extreme low register of the piano represents a pure timbral effect. It is perceived as an overall sonority because of the speed of the notes, the register and the sustained pedal. It could also be described as a roar of wind or rumbling water. It has a menacing character and should be played unarticulated, as a tam-tam tremolo.

The melody in octaves must be above the sonority of the rumbling waves and played clearly and expressively. I strongly recommend that the melodic line in octaves be played with the upper notes a little louder than the lower ones, thereby enhancing

the second harmonic. This technique will give a brighter and more ringing sonority of the octaves and will allow a better leading of the phrase. *Legato* will be better attained if the fifth finger's distal phalange joint is firmly bent and well connected to the palm.

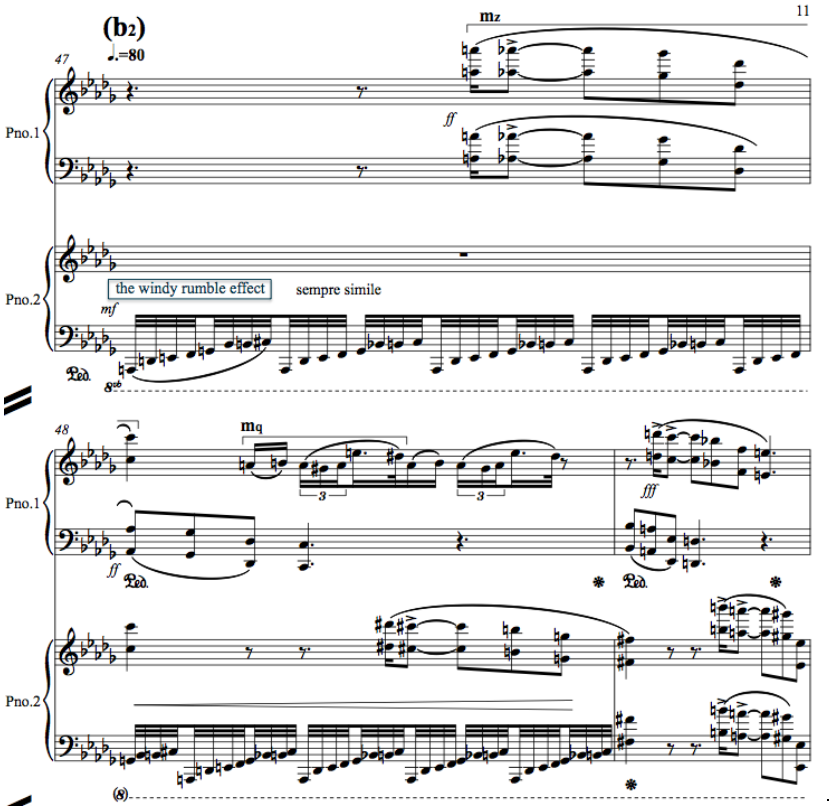


Figure 30: *Nocturniana*, bars 47–49. The windy rumble effect (Piano 2, bars 47–48) and Chopin motives m_z and m_q (Piano 1, bars 47, 48).

At bar 50, the ascending wave prepares the next texture, which comprises trills from section A. Bars 51–52 (see Figure 31) add a fast, trembling texture, repetitive and in parallel motion, in the high register. This passage, which is extremely challenging to synchronise, accumulates sonic energy for the climax at bar 53. Although the indication is *fff*, some light and shade should still be aimed for – I suggest starting at *fff* but dropping slightly to *ff* to allow for a big *crescendo* to the climax, all the while maintaining a bright sonority. Continued use of the pedal will prevent a semidetached sound from this passage and help the musical tension to accumulate. My intention is to create an impression of a quasi-cluster tremolo of all parts (not just Piano 1's left hand), without metric or rhythmic accents. It should be played with a

driving feeling and a slight *accelerando*. My expressive goal is to induce a feeling of fear, of imminent danger.

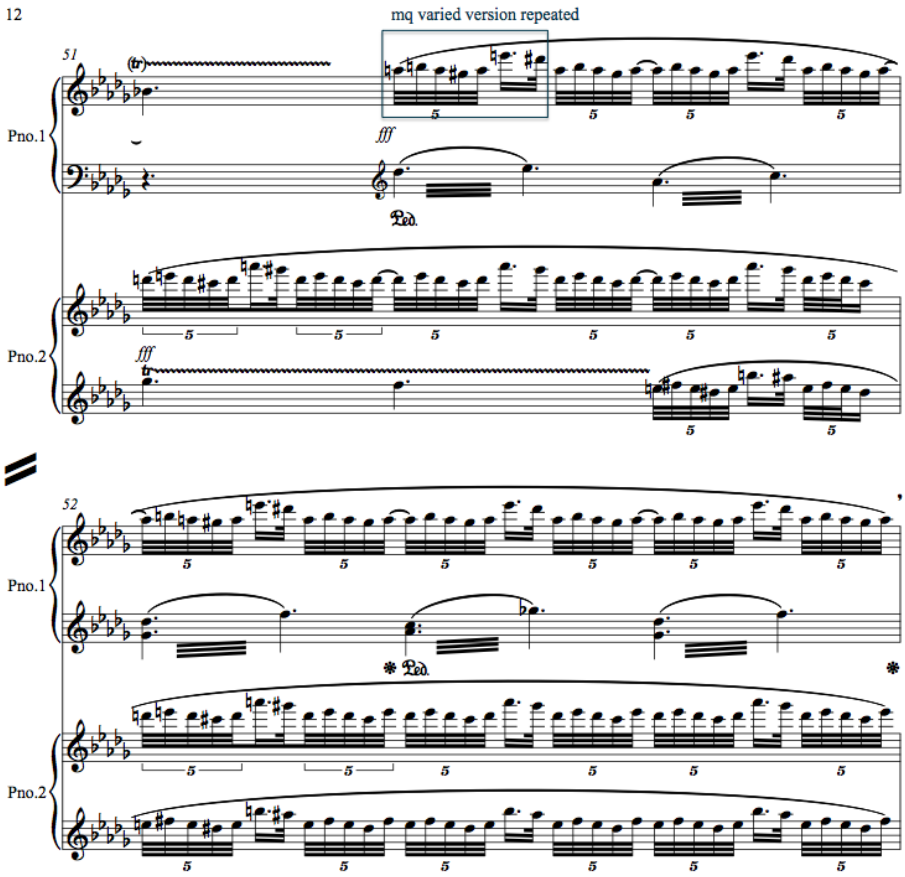


Figure 31: *Nocturniana*, bars 51–52. Chopin motive m_q rhythmically varied and presented in a repetitive manner, accompanied by trills and tremolos (both pianos).

The climactic moment at bar 53 (see Figure 32), where the tessitura suddenly leaps upwards, is suggestive of an explosion after two bars of relatively static but extremely forceful movement. The ensuing fast descending octaves should reach full resonance with the brightest possible piano timbre. To do so, the shoulders, arms and fingers must be well supported by the strength and weight of the pianist's body.

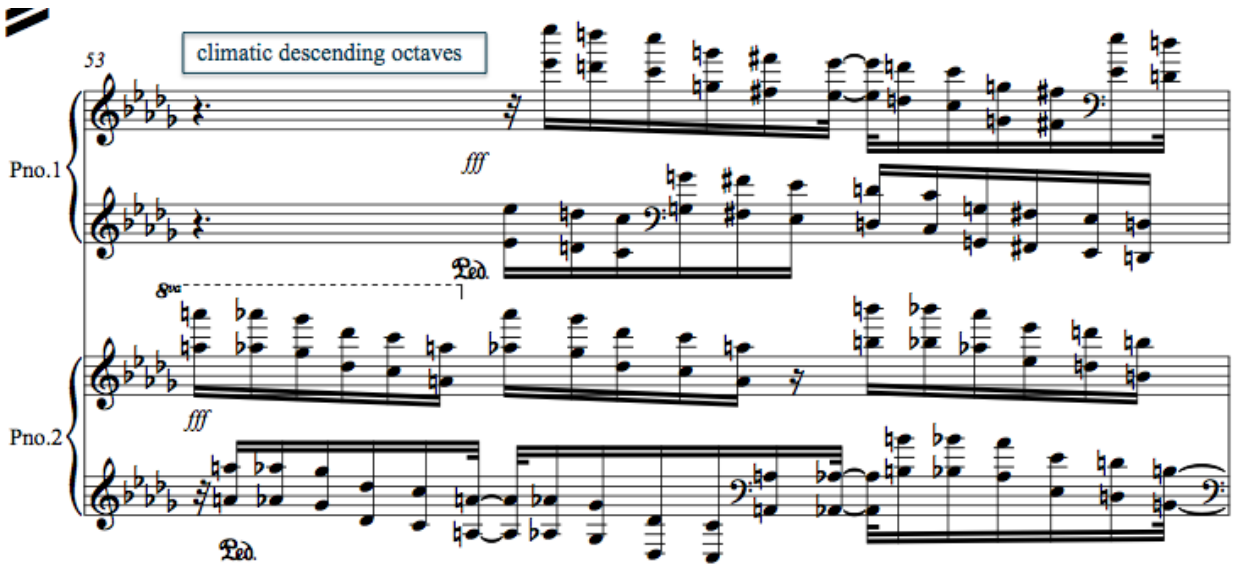


Figure 32: *Nocturniana*, bar 53. Climactic moment, virtuosic descending octaves.

When the energy of the passage disappears, the windy rumble (see Figure 30, Piano 2, bars 47–48) returns to support the restatement of the Chopin phrase (motive m_z extended and varied), this time with the original accompaniment (see Figure 33, Piano 1, bars 58–59). The low repeated figuration in Piano 2 (Figure 33) is now like a murmur that disappears and leaves space for the completion of the Chopin nocturne phrase. After various attempts to achieve a good balance of sound, Teodorescu-Ciocănea (Piano 2) and I (Piano 1) concluded that she should play the harmonic figuration and the rumbling figure in a very soft dynamic, while my left-hand sonority should be a little louder and clearer than the sonority of her left hand. Piano 1 presents a harmonic figure, a fragment of which is adopted by Piano 2 in a different but related harmonic sphere, thereby maintaining tonal sense, while the rapid ascending scales of Piano 2 (sustained by a single long pedal) create an inharmonic sound much like a tam-tam or gong tremolo. The resultant effect is harmonicity against a high level of inharmonicity (the fundamental is prevented from being detected by the aural system).

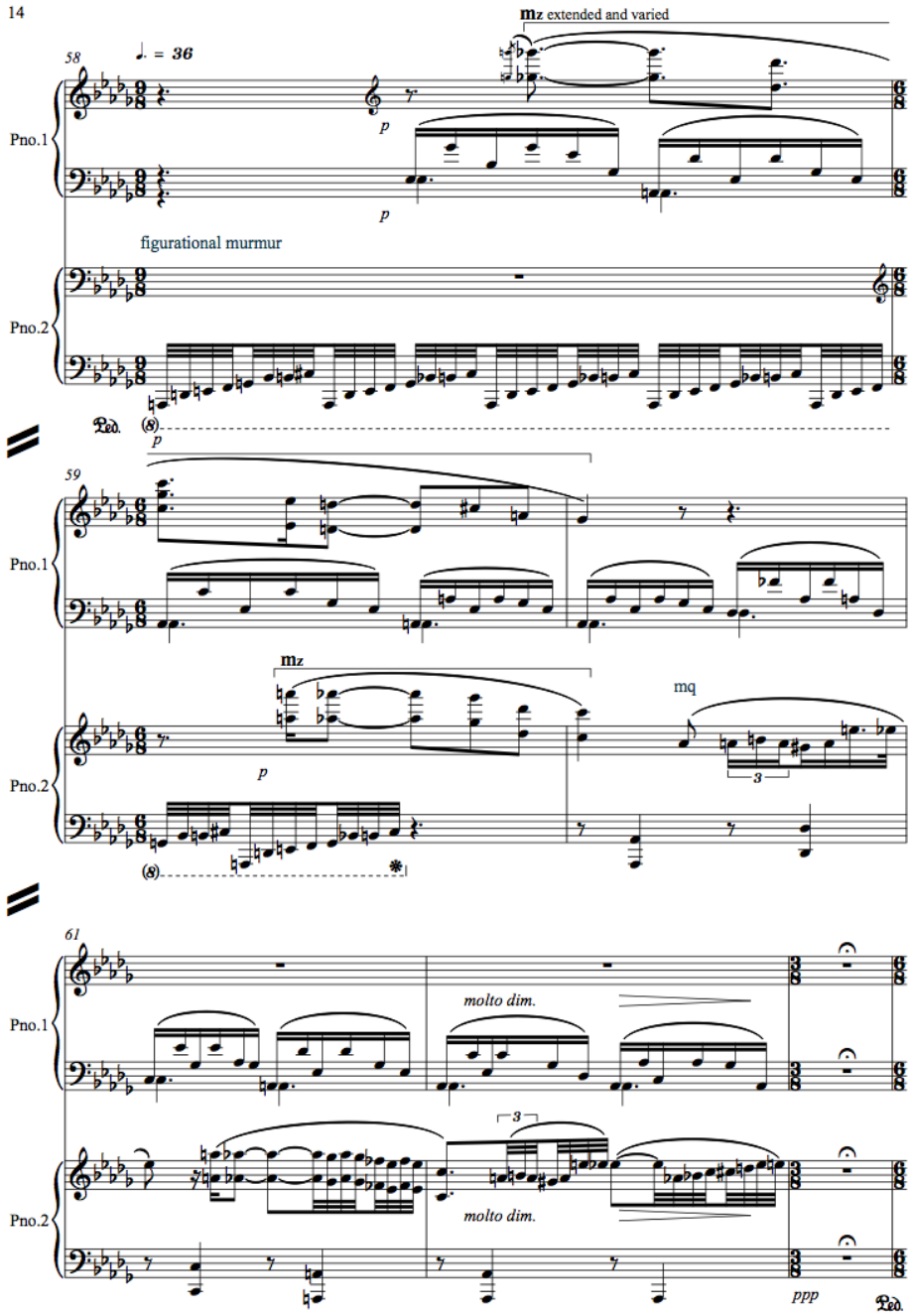


Figure 33: *Nocturniana*, bars 58–63. Figurational murmur (Piano 2) and restatement of the Chopin phrase (Piano 1 m_z bars 58–59 followed by m_q at Piano 2, bar 59).

In the b_4 subsection (Figure 34, bars 64–65), the ascending scales acting as anacrusis for the next passage have the dynamic indication of *pp* so should be played as softly as possible, without articulation, as a single gesture, imagining a sea breeze. These connected ascending scales introduce the trill network under which the original Chopin melody appears, simple and pure. The diatonic chord resulting from the consecutive entrances of the trills at descending fourth intervals (in Piano 2)

should, I believe, sound like a trembling or shivering surface, foretelling something mysterious. The chosen pitches of the trills are governed by the melody, which is the focal point of this section and should be played *legatissimo*, *tranquillo*, the timbre reminiscent of a solo violin, vibrant and expressive. The trills *crescendo* has a relatively short time frame and needs an energetic approach to establish the *ff* (after so many bars of *ppp*) in order to achieve a strong impact on the final chord (bar 75). Due to the fluid nature of trills, it is very challenging to achieve a simultaneous utterance (between two pianos) of that chord, and pianists should be warned that much rehearsal is required to attain the desired synchronicity. Furthermore, the chord is meant to be frightening, so it must not only be accurate but also have a brutal and rough sonority. For the entire trills passage, Teodorescu-Ciocănea again uses Rembrandt's *chiaroscuro* technique (see note 52) – namely, a combination of shadow and light where the trills surface results in a misty sonority while the melody brings clarity and limpidity.

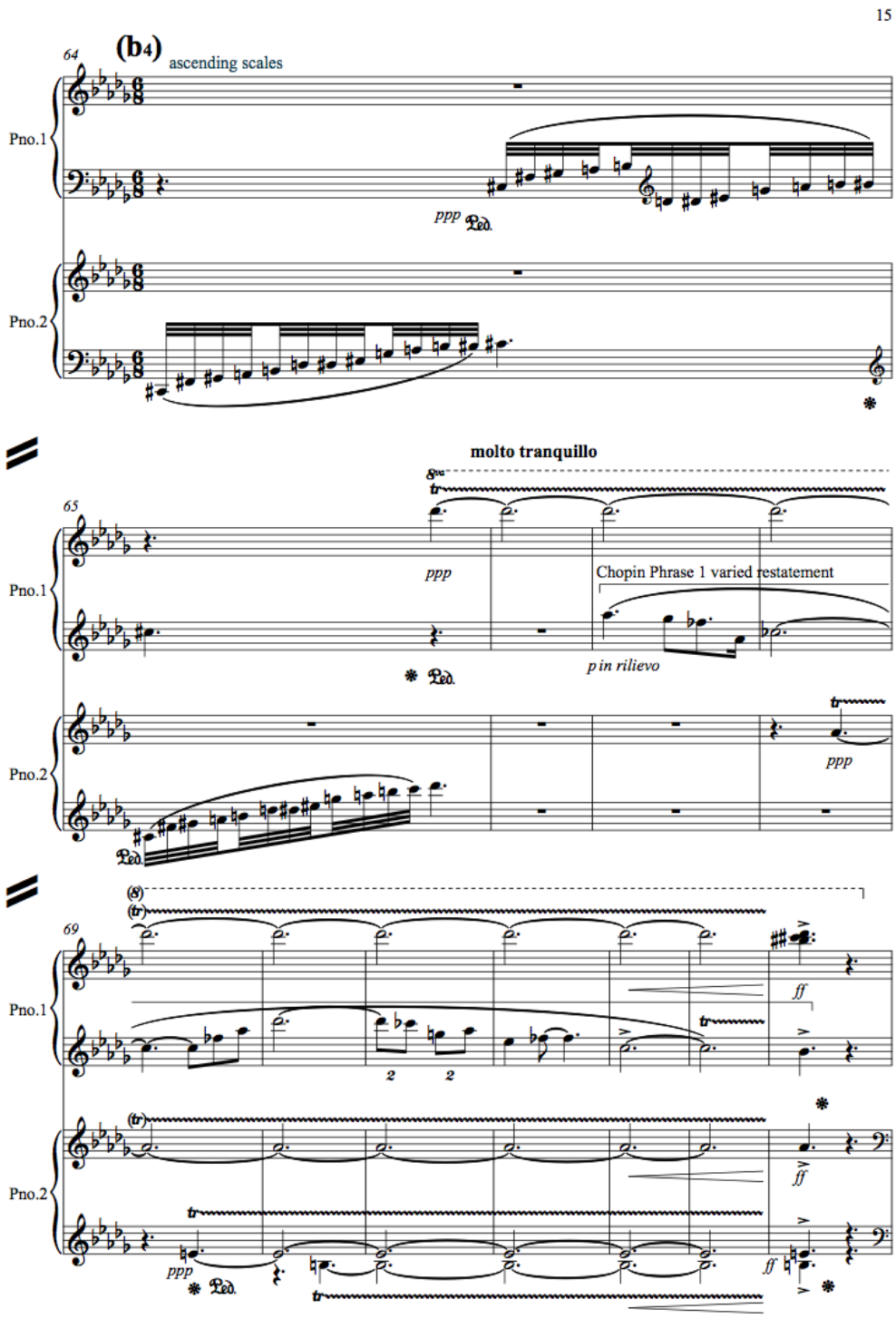


Figure 34: *Nocturniana*, bars 64–75. Ascending scales (bars 64–65) and varied restatement of Chopin phrase 1 (bars 67–75) accompanied by trills.

The chords in subsection c (see Figure 35) are intended to sound metallic, strident, implacable, rough, but with much reverberation and echo. Midnight is announced by an ancient cathedral *horologe*, frightening the nocturnal birds. This is the poetic image that Teodorescu-Ciocănea depicted for this moment of the piece (pers.

comm., 3 November 2015). The *horologe*'s strokes are progressively less dense and more soft, falling away altogether. The pianists share the clock and bird gestures and should have in mind the long *diminuendo* that leads to the overlapped beginning of the recapitulation (see Figure 36). The two sections melt one into the other. The c subsection moves from fear and anxiety to peace, calm and splendour. Birdsong, reminiscent of Messiaen's *oiseaux* style, is part of the long *diminuendo* line and I highlight it by using a very precise attack of the fingertips to add the appropriate colour.

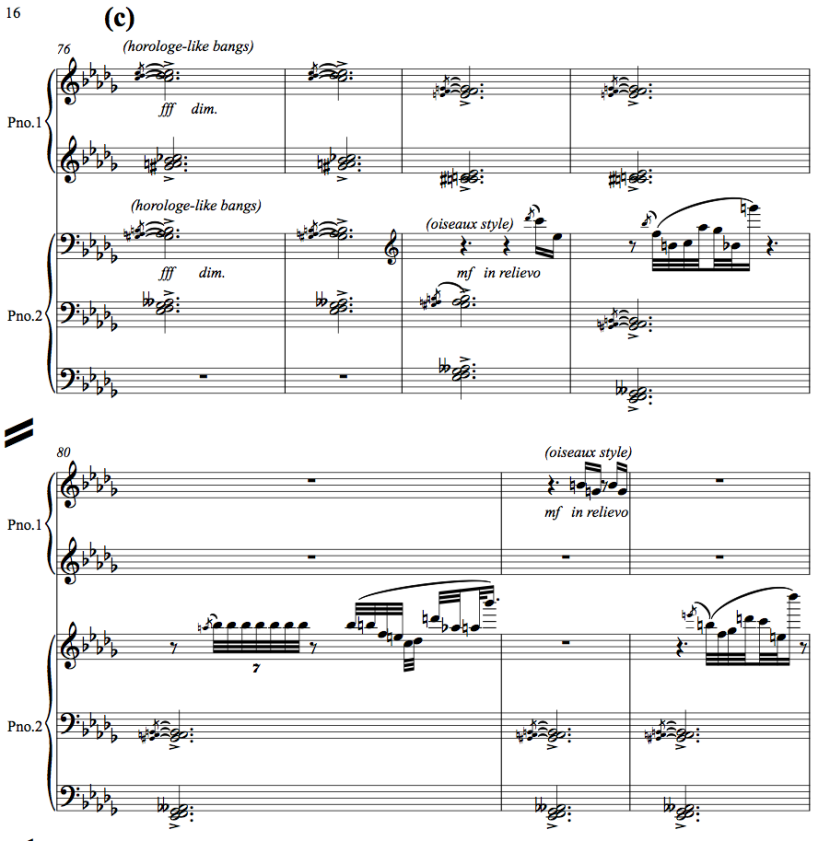


Figure 35: *Nocturniana*, bars 76–82. Subsection c with chords suggesting midnight *horologe*-like bangs and birds (Messiaen *oiseaux* style).

3.2.5.3. Timbral description of Section A^{v} (varied recapitulation)

The moods and colours of the recapitulation are generally the same as the A section, except for a few moments. One of these is a slightly altered 'orchestration' when the same music is differently assigned to the pianos, with variation of the registers. The low chords, compared with the 'gongs' that crossed the entire A section, are

removed in the recapitulation up to bar 122. This creates a lighter sonority in the whole section along with a more harmonious and quiet atmosphere (see Figure 36).

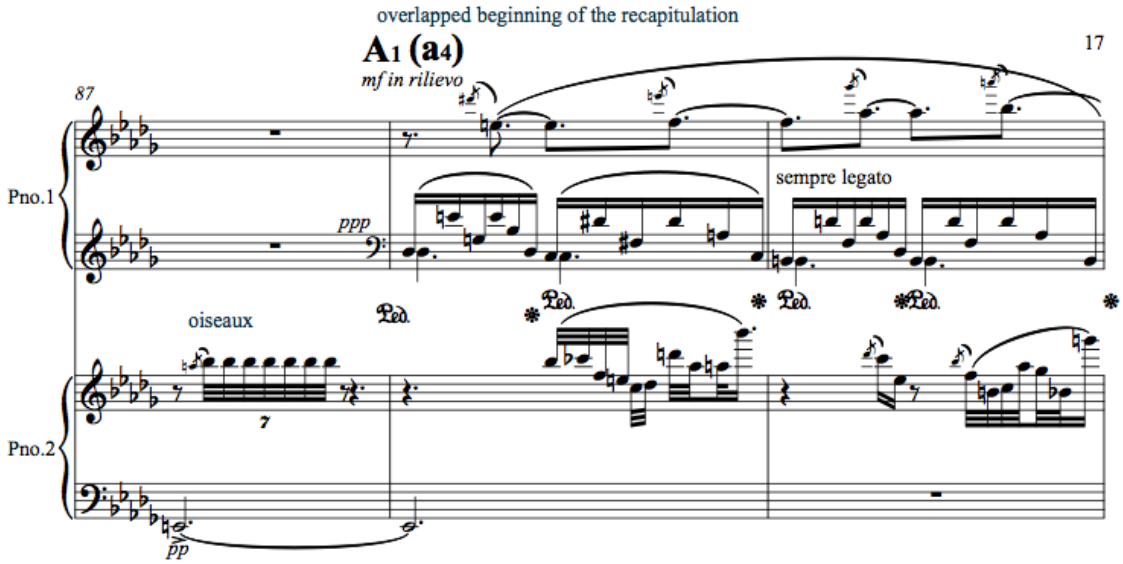


Figure 36: *Nocturniana*, bars 87–89. Continuation of *oiseaux* style (Piano 2) overlapped with beginning of recapitulation (Piano 1).

Beginning with bar 92, the harmonic figuration is shared between the left hands of the two pianists, producing a stereo effect and a deeper sonority for the long notes each time the lower octave is played. At bar 102 (see Figure 37), the Chopin theme (see also the original Chopin version in Figure 21, bars 2–6) is presented in arpeggiated octaves in the extreme high register of Piano 1, creating a sharp and ‘electric’ sound over the smooth, ornamented line of Piano 2. To achieve this effect, the performer on Piano 1 needs to maintain a flexible but controlled wrist slightly rotating between the thumb and the fifth finger of the right hand. The fifth finger must also attack each key sharply and precisely but still deliver an *mp* dynamic. The second voice presented by the left hand of Piano 1 (Figure 38, bar 108) should be featured and played with a rounded timbre by adding a little weight to the wrist and fingertips then releasing the fingers from the keys in a drop-roll effect.

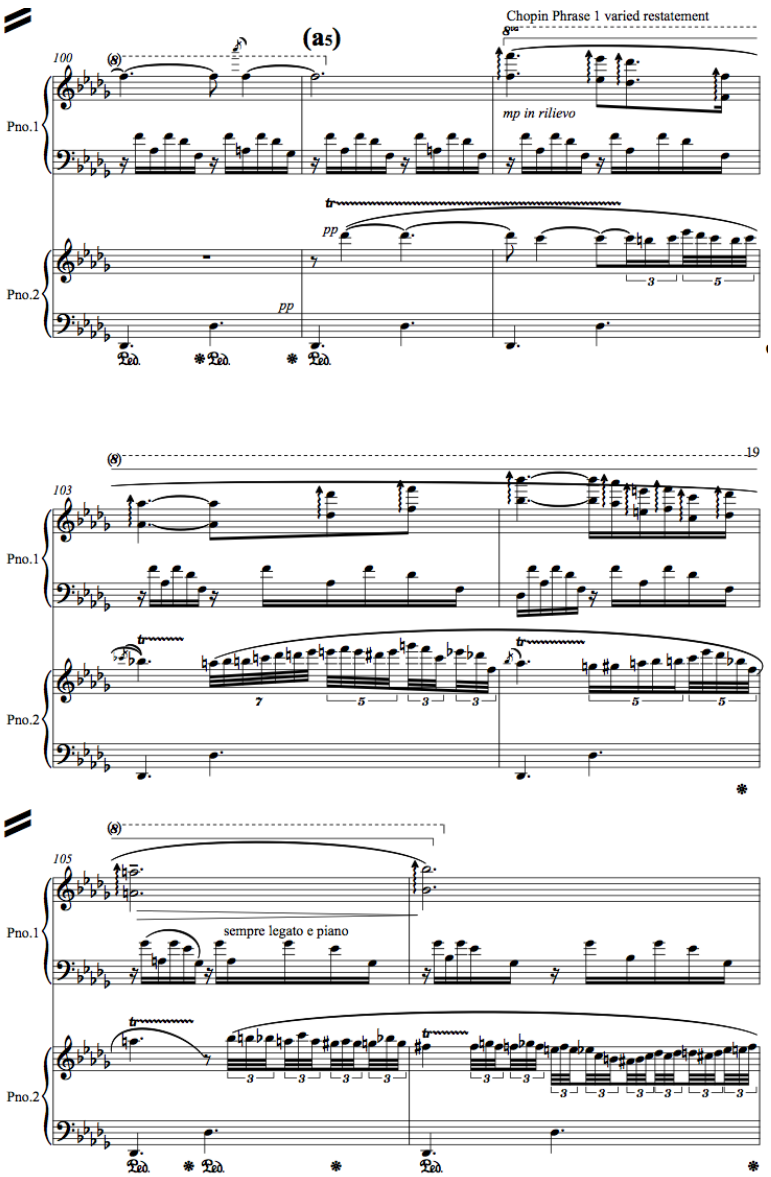


Figure 37: *Nocturniana*, bars 100–106. Restatement of Chopin theme (bar 102, Piano 1) and of ornamented layer (bar 101, Piano 2).

At bar 108 (see Figure 38), Piano 2 takes over the entire figuration as accompaniment for its trill melody and for the upper layers of Piano 1.

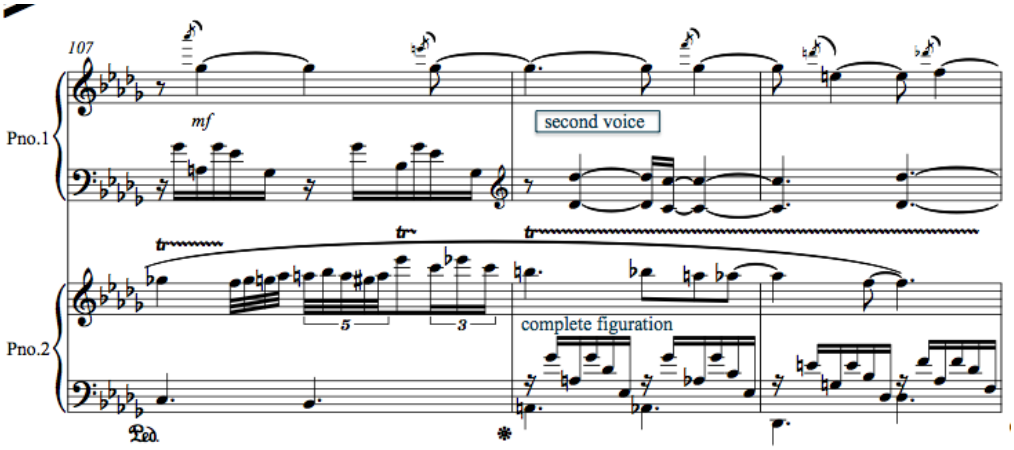


Figure 38: *Nocturniana*, bars 107–109. Second-voice melody (Piano 1, left hand), trill melody accompanied by complete figuration at the left hand (Piano 2).

At bar 110 (see Figure 39), the nocturnal birdsong reappears over the descending bass, the grace-note melody assigned this time to Piano 2. Again the grace notes, representing birdsong, should be played with a precise attack of the fingertips.

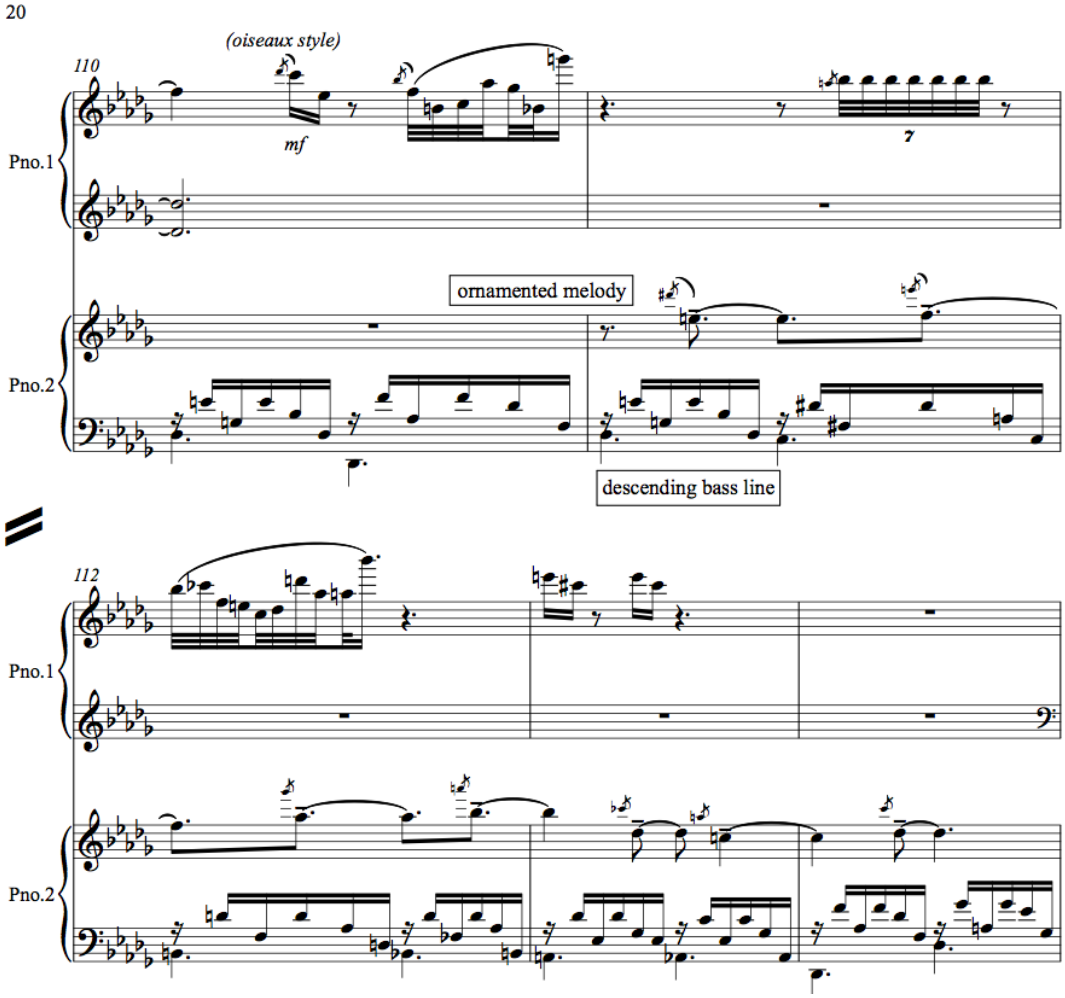


Figure 39: *Nocturniana*, bars 110–114. *Oiseaux* style (Piano 1) and ornamented melody with descending bass line (Piano 2).

I play the new figure in the bass line (see Figure 40) at bar 115 (Piano 1) with a slight emphasis on the second note to create the feeling of an ostinato for the entire passage. The second phrase of the original Chopin theme (see Figure 40 and Figure 21), written in octaves, demands special attention for the *legato* effect and subtle use of the pedal.

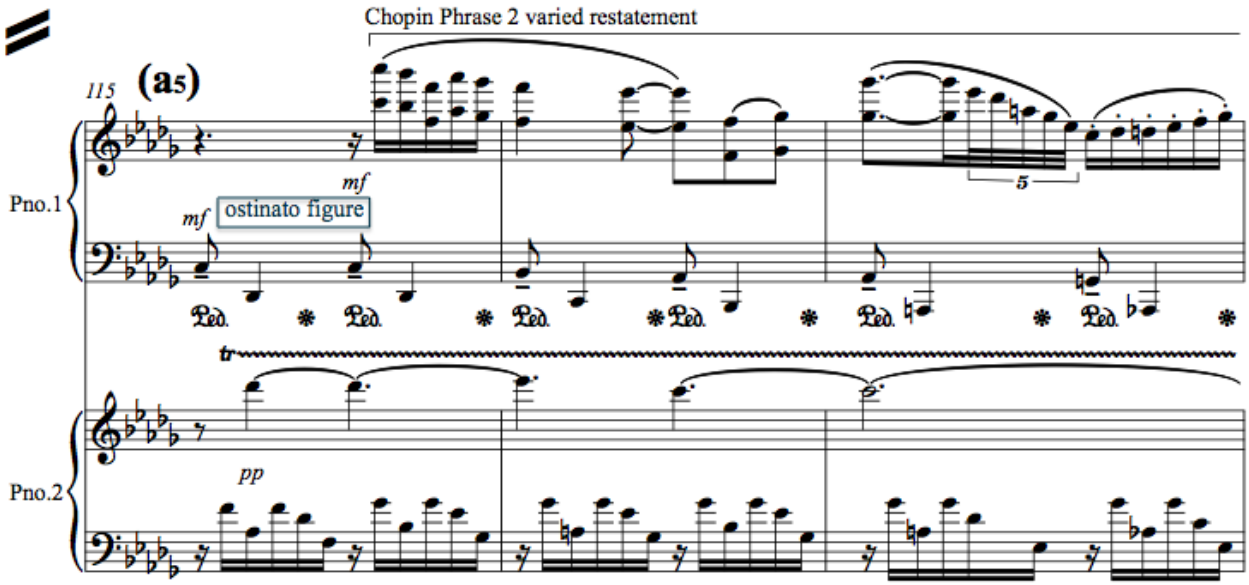


Figure 40: *Nocturniana*, bars 115–117. Second phrase of Chopin theme accompanied by a rhythmic ostinato figure.

After the harmonic digression and the fragmentation process, similar to the end of the A section, the coda in Piano 1 contrasts fleeting crystalline references to the Chopin motive (m_x) stated at the beginning of the B section (b_1) against the shadowy chords of Piano 2 (see Figure 41, bars 130–135). The piece ends with wavy ascending scales in *ppp* gradually disappearing in the upper register. The fingertips should be very well controlled to maintain an evenness and smooth fluidity of sound between the pianos. At the same time, the weight of the fingers should refrain from fully depressing the keys in order to attain the final ‘disappearing’ effect.

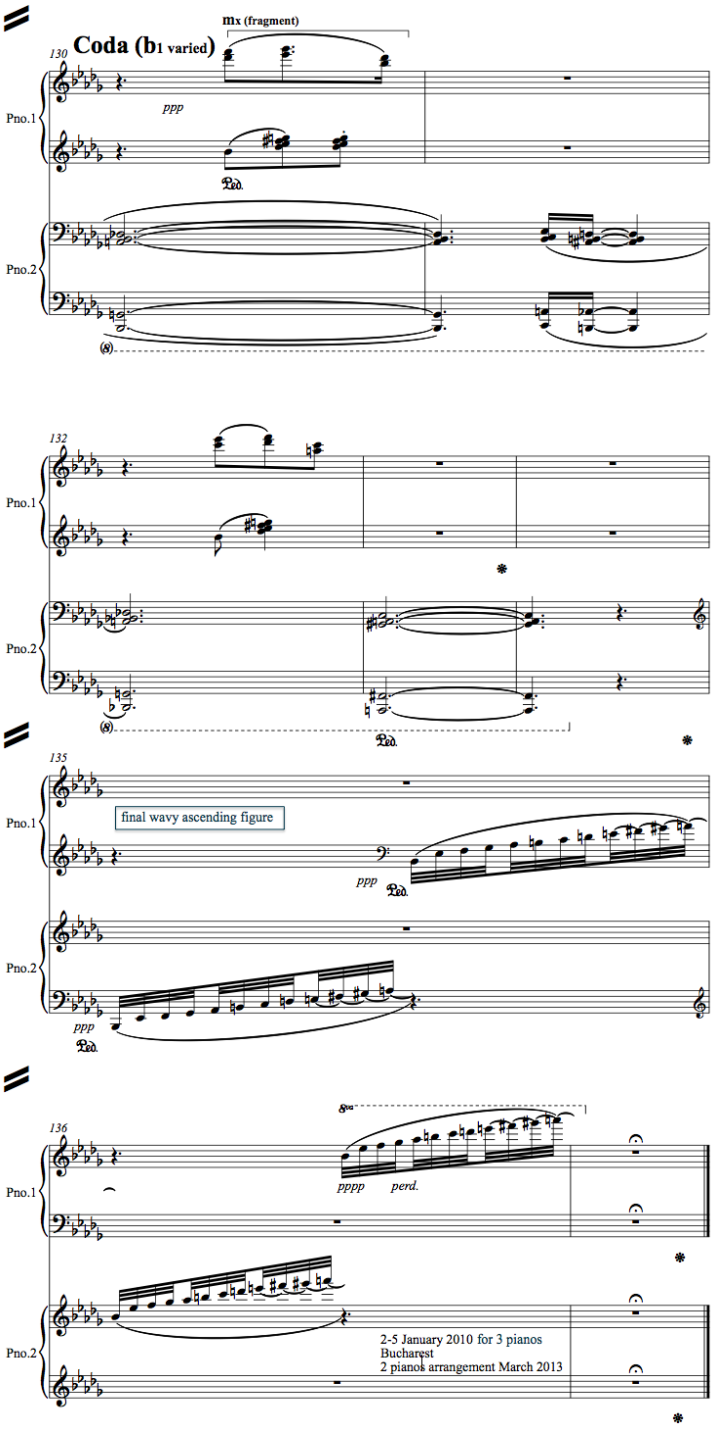


Figure 41: *Nocturniana*, bars 130–137. Coda with m_x Chopin motive and final ascending wavy scales until disappearance.

3.3. Livia Teodorescu-Ciocănea: *Calypso* – fantasy for piano solo

World premiere: 2 May 2013, Melbourne Recital Centre, Australia. Pianist: Tamara Smolyar

3.3.1. General commentary

While *Nocturniana* finds its inspiration in poetry and the nocturne genre as developed by Chopin, *Calypso* encompasses the worlds of mythology, magic and beauty and is appropriately named a fantasy for piano solo. As such, it opens further possibilities for timbral nuances.

Violinist Ivana Tomaskova and I established a successful musical partnership in 1999 and since 2007 have been performing as Duo Chamber Melange. On 2 May 2013, we presented 'Sparkling Melodies' at the Melbourne Recital Centre, where we performed pieces from contemporary and classical repertoire for violin and piano duet, and for piano solo. Knowing this, Teodorescu-Ciocănea composed *Calypso* for me to play at that recital (see appendices 3 and 4 for details of the program and score).

> Calypso is a mythological nymph who embodies a very strong idea: beauty beyond reason. The absolute power of beauty and the miraculous effect that it has on our spirit is the central point of this piece, with references to Homer's story of Ulysses and Calypso. Waves, an island, sirens, the enchanting singing of Calypso, and Ulysses' struggle to escape from the magic power of her beauty are the key images depicted in this short piano piece, which was written in March 2013.

Livia Teodorescu-Ciocănea, program notes, 2013

3.3.2. Sociocultural background of the piece

I asked Teodorescu-Ciocănea several questions (pers. comm., 3 November 2015) about the extra-musical factors that were the inspiration behind her musical ideas for this piece. Why, for example, did she pursue a mythological theme for her latest piano solo composition? To Teodorescu-Ciocănea, myth always encapsulates valuable ideas that speak for humankind in a very poetical manner. Consequently, the power of myth can give a composer precise reference to a philosophical idea (in

the case of the Calypso legend, it is about the power of a beauty that is beyond reason) and at the same time allows a tremendous freedom of imagination. The story of the nymph Calypso and Ulysses deals with attraction and beauty and takes place on an island, which allowed Teodorescu-Ciocănea to illustrate natural elements such as water, wind and rocks in her music. She believes that the piano has the timbral resources for such an undertaking and wrote the piece in a matter of weeks in March 2013.

Teodorescu-Ciocănea mentioned to me that Debussy was another very general source of inspiration, inasmuch as he manages to free piano music from note-to-note expression to groups of notes as musical surfaces. In this respect, she could imagine musical gestures as refined sonorities. As a performer who has the role of interpreting the composer's intentions, I asked Teodorescu-Ciocănea the extent to which *Calypso* is to be considered a programmatic piece. Initially, she intended to manifest the narrative aspect using an enlarged realm of piano timbre, but during the composition process she realised that the result is neither fully programmatic music nor purely music (with no extra-musical references), but somewhere in between.

In *Calypso*, Teodorescu-Ciocănea drives her timbral imagination towards fluidity of sounds – they can be imagined as a continuous flow, without borders, as they melt one into the other. However, according to her views (pers. comm., 3 November 2015), sounds in various sections can also be thought of as discrete objects (individual sounds, chords or 'clouds of sounds'), articulated and percussive. The piano and the mastery of the pianist should be able to achieve both kinds of timbral effect.

In the *Endeavour Bells* fantasy for piano solo (see Chapter 3.1), Teodorescu-Ciocănea manages to manipulate discrete chords and obtain a variety of colours according to the chords' density, registers, dynamics and articulation. The pianist is asked to use for the bells structures a very precise touch and a percussive sound. In *Nocturniana*, the range of timbre is larger: with its superimposed layers of different material, it requires simultaneously contrasting approaches to sound – discrete and continuous.

Compared to the previously analysed pieces, *Calypso* goes further with the fluency of the sounds to create waves, aquatic murmur and rage. Using several types of

figuration, with and without superimposed melodic lines, the composer manages to dematerialise the piano sound and induce sonic effects similar to natural elements such as wind and water. The timbral categories that mostly apply to this exotic and impressionistic work are aquatic, watery, grainy and effervescent (for the natural elements descriptions), and limpid, pure, tender and distant (for the emotional level).

Apart from harmonic linear progressions, which ensure the fluency and fluidity of the music, Teodorescu-Ciocănea uses complex and powerful layers of chords that bring the idea of stones as opposed to water. A strong and dramatic chordal section (bars 71–94) acts as an effective contrast to the other sections. The chords are set on two equivalent and quasi-imitative layers and are meant to bring articulated and discrete sonorities, yet they require a deep and vibrant resonance. In my performance, I create a sound that is ringing and vibrant, rather than percussive, hard and dry, by using an abundance of pedal and striking deep into the keys with cushioned fingertips that are supported by the weight of my upper body and arms. While I aim for much echo and reverberation when playing this dramatic section, I am careful to maintain a smooth *legato* in the linear passages between the bars of chords in order to outline the expressive potential of the phrases. The composer suggests that this section (see Appendix 4, bars 71–94) depicts a struggle – that of Ulysses trying to escape from the magic power of Calypso's beauty. Further on, the cries and sighs of Calypso (Appendix 4, bars 126–161) and the departure of Ulysses (Appendix 4, bars 162–183) on the sea are depicted by means of large musical surfaces, returning to windy and watery sonorities.

According to the composer (pers. comm., 15 February 2016), the piece also has narrative implications and combines melodic and motivic transformation with musical objects (groups of sounds that act as one entity) and gestures.

3.3.3. Structural analysis

Sections 3.3.3., 3.3.4. and 3.3.5. should be read in conjunction with the recording and score of *Calypso* provided in appendices 4 and 5. All bar numbers referred to in the following paragraphs apply to this piece unless otherwise stated.

The piece displays a quasi-palindromic (non-retrogradable) macrostructure ($ABCB^1A^1$), with asymmetrical and free combination of the subsections. It proves to

be more modular and to have a mosaic-like structure rather than being developmental.

The macrostructure of the piece articulates contrasting sections as follows.

3.3.3.1. Macrostructure

A (a_1, a_2, a_3) B (b_1, b_2) C (c_1, c_2, c_3) B^1 (b_1, b_2) A^1 (a_1, a_2, a_3)

Section A (1–44)

Subsections: a_1 (1–10), a_2 (11–18), a_3 (19–44)

Section B (45–70)

Subsections: b_1 (45–50), b_2 (51–70)

Section C (71–94)

Subsections: c_1 (71–79), c_2 (80–94)

Section B^1 (95–119)

Subsections: b_1 (95–105), b_2 (106–119)

Section A^1 (120–183)

Subsections: a_1 (120–140), a_2 (141–161), a_3 (162–183)

At the microstructure level, free transformations of several motivic elements often occur, and to a lesser extent exact repetition of such elements occur.

Being a fantasy with a mythological character, each structural element falls into a meaningful category as well as a timbral category.

3.3.3.2. Microstructure

x – melodic lines (see Figure 42)
y – complex chords (Figure 42)
z – melodico-harmonic figurations (Figure 42)
β – repeated notes and chords (Figure 43)
Ω – tremolo (Figure 44)

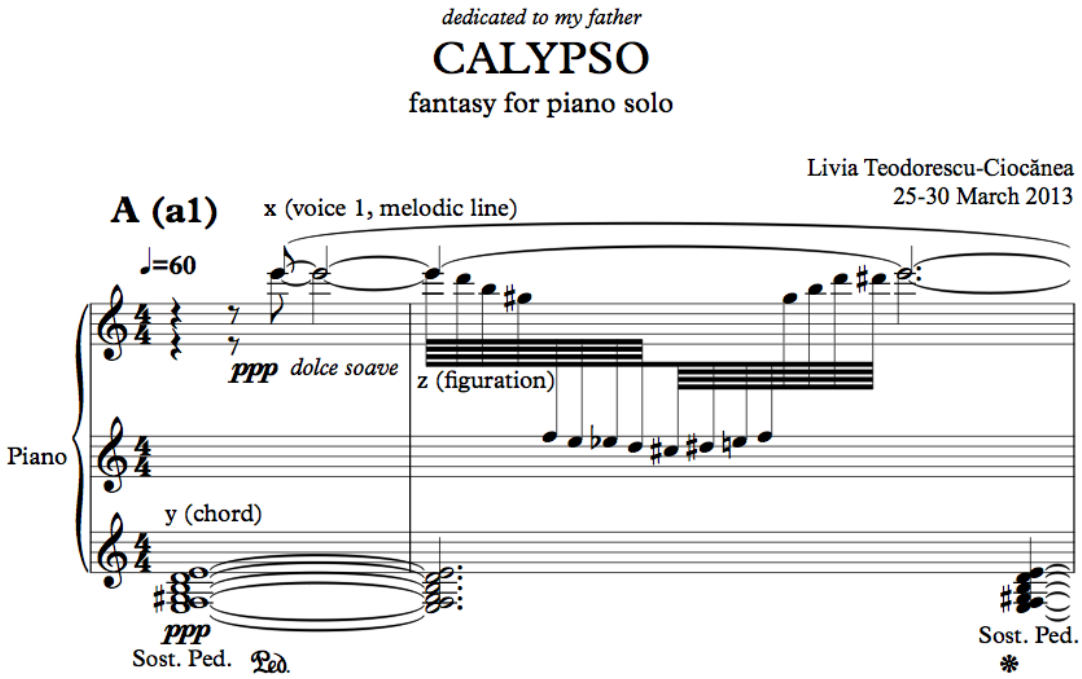


Figure 42: *Calypso* bars 1–2. Structural elements x, y and z.

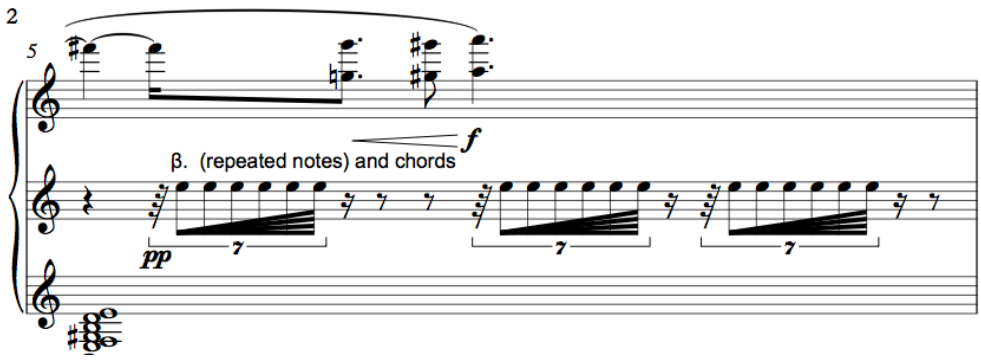


Figure 43: *Calypso* bar 5. Structural element β.

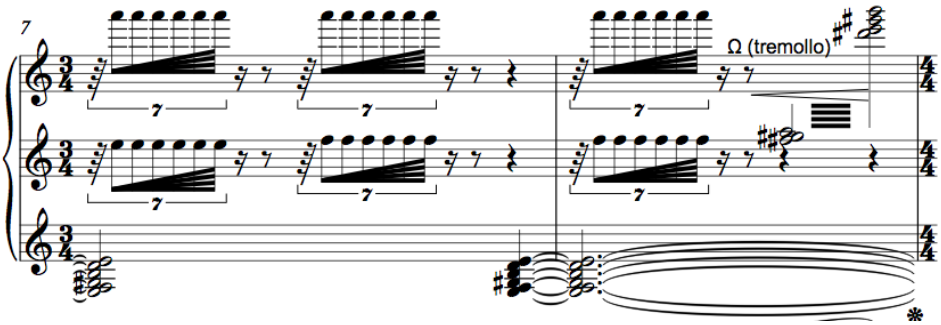


Figure 44: *Calypso* bars 7–8. Structural element Ω.

From my personal correspondence with Teodorescu-Ciocănea, I learnt that a great deal of imagery is involved in her use of compositional devices. The structural

elements (building materials) correspond to several musical and extra-musical images, which fall in two main categories: human emotions and natural elements. Melodic lines suggest the emotional level of the piece – tenderness, wonder, beauty, longing, sorrow – and also carry the narration of the piece. Melodic lines in combination (polyphonic layers) enhance the complexity of the structure and its character.

The complex chords, either in *ppp* or *fff*, suggest rocks and stones in the sea or on the island; this, as previously mentioned, is the programmatic idea behind the music. Teodorescu-Ciocănea associates rocks and stones with the fate, the struggle, the drama of the characters. They act as powerful sound elements with their own timbral identity according to the context.

The melodic-harmonic figurations correspond to the water element, which can be peaceful and silent or stormy and raging. It occupies a great deal of the piece as a matrix for the whole story. These figurations act either as background for the melodic layers (bars 51–64) or as building a self-contained, independent structure (see Appendix 4, bars 19–42). When it is the only factor of the musical unfolding, as in section A, a_3 (bars 19–44), the composer intends it to be perceived as a global timbral effect. Mindful of this intention, I experimented with a number of touches, recorded the results and selected the most effective pianistic method. It combines pedalling, smooth connective continuity between the hands, and clear blending of the notes in long-lasting passages suggesting waves of sound.

The rapid repeated notes (for example, in Figure 43) and rapid repeated chords (for example, in Figure 45, bar 11) suggest sighs, trembling, thrills or water shimmering. The beams used for these figurations do not follow the standard horizontal patterns but are written instead as chevrons, which allude to the ‘greater than’ symbol in mathematics. According to the composer, the allusion is deliberate – she wants the performer to increase the speed and intensity of touch in each figure (pers. comm., 3 November 2015). In my interpretation, I achieve this effect by attacking the key or keys closely in a semi-*staccato* manner, with greater speed and/or force in the last few notes and chords.

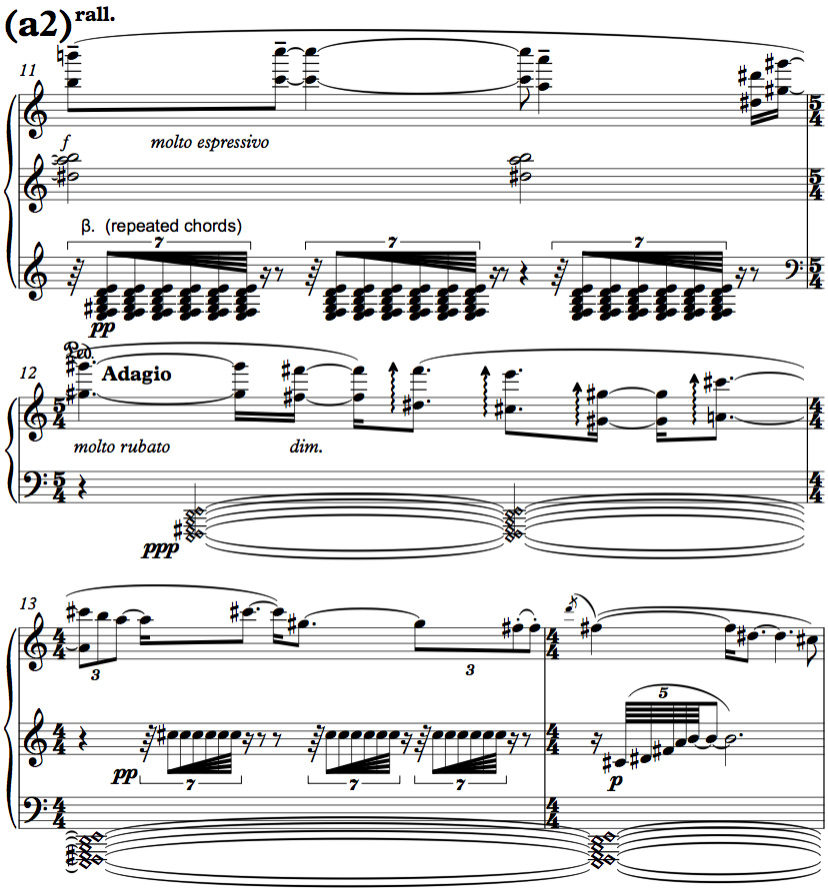


Figure 45: *Calypso*, bars 11–14. Fragment of a2 subsection, repeated chords and notes increasing in speed (β figure) over a melodic line in octaves.

3.3.4. Timbral analysis (general comments)

The musical material of this piece is of a colouristic nature, embedding several types of pianistic gestures, from melody and chords to figurational and nonthematic surfaces. In my opinion, the realisation of these musical gestures depends on a high level of mastery on the part of the performer, who needs to be familiar with the demands of piano works by Debussy, Ravel and Messiaen in their use of mixed harmonies, voice highlighting, layered sounds, pedalling, colouristic effects, and more. Moreover, I believe that the performer should be familiar with the clarity and precision required in piano works by Mozart. In *Calypso*, the range of the piano is intensively used, from the extreme low to the extreme high register, requiring a subtle manipulation of dynamics and a refined use of all three pedals. For much of the time, the music is the result of the superimposition of two or three layers that should be properly distinguished as different categories of timbre.

3.3.5. Timbral description of the sections and guidelines for performance

3.3.5.1. Timbral description of the A section

The piece starts with a soft chord in the middle register that continues as a long repeated drone till bar 11, where it transforms into a shimmering, rapid-fire repetitive gesture. This layer acts as a resonating body for the upper layers. For the first ten bars, I achieve the desired continuous sound of the drone layer by playing it almost without perceptible attack and as compactly as possible. The compactness remains for the shimmering repeated chords of bar 11, but these require a slightly more active attack and looser use of the wrist. The ‘magic’ of the first chord (bar 1), however, sets the atmosphere for the whole piece.

The upper layer consists of a high-register melody that is ornamented by an undulating then ascending melodic-harmonic figuration until bar 5, when the new and contrasting repeated-notes figure with chevron beams takes over. According to the expressive markings, I play the melodic line very softly (*dolce soave*) but with a certain clarity of sound, limpid. This is in contrast with the melodic-harmonic figuration, which I try to make misty and blurry in accordance with the wishes of the composer, who also wants this polyphonic texture to be thought of as a ‘polyphony of timbres’ (pers. comm., 3 November 2015). In order to obtain both blurry and limpid sonorities, I use all three pedals: soft pedal, *sostenuto* pedal and sustain pedal.

The fifth finger of the right hand is of great importance here, because it leads the melodic line and supports the weight of the arm, leaving the other fingers light and agile for the figuration. The position of the fifth finger with the palm should never collapse, so that the metacarpal bone remains prominent. The same is true for the third phalange of the finger, which should be stable and firm. While maintaining these actions, I ensure that I use the cushion of my finger in my contact with the keybed, in order to create a mellow sound.

At bar 5, the chevron-beamed repeated-notes figure evolves from a single voice to two voices (bar 7), then is transformed in a chordal tremolo (bar 8) and increases its density as repeated chords at bar 11. I outline the gradual density of this figure by trying to attain different timbres according to the registers. In the upper register, I aim

for a clearer sound, like a ringing bell, and in the middle register I prefer a darker and heavier sonority.

At bar 12, the melodic line is accompanied by a low chord that is asked to be muted so the harmonics will resonate with the upper layer. To achieve this effect, I silently press the keys down in the left hand after sounding the right-hand octave from bar 11, and the harmonics of the subsequent notes ring through. Alternatively, according to the instrument and concert-hall conditions, I have also had to attack the chord but in a very soft, almost imperceptible manner to obtain the same result.

The wavy figurational surface at subsection a_3 (bars 19–44; see Figure 46 for a fragment of this subsection) is meant to achieve a spectacular timbral effect. It is asked to be played entirely on one sustain pedal so that a powerful windy sonority is produced. However, I still try to realise effective contrasts between the registers by playing the upper one in a slightly brighter manner and the low one a bit darker. This nonthematic figurational surface is an example of colouristic effect *per se*, in which the information is of a timbral nature. Of course, the colours of harmonies and registers contribute to the global result.

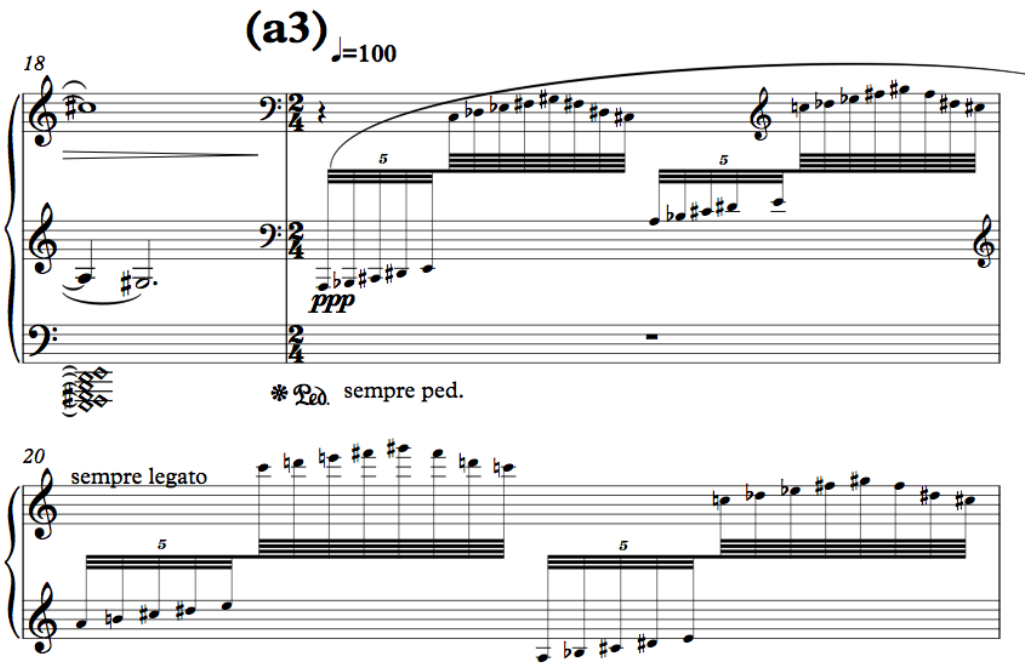


Figure 46: *Calypso,* bars 18–20. Fragment of a_3 subsection, wavy figuration element.

3.3.5.2. Timbral description of the B section

The composer ensures the most contrasting moment after the rumbling sonority at the end of the a3 subsection. At bar 45, the melodic line, which she has named the ‘beauty theme’, appears to have a Mozart-like quality with its simplicity and purity. I aim for a limpid yet warm sound for the melody of the right hand. Although the dynamic is *pp*, because of the high register I try to make the timbre brighter with a precise touch, as I believe that a blurry sound with little attack will not be effective enough. This moment (Figure 47, bars 45–50) is not impressionistic but, rather, neoclassical, reminiscent of Mozart in his operatic arias. The ostinato arpeggio in the left hand (Figure 48, bar 51) should be quiet and not interact with the melody line; I see it as a pedal that enhances the harmonics of the upper melody. Together with the ostinato chords of the previous section, this accompaniment falls in the category of static elements. Although it has an inner movement, I feel it should not disturb the tranquillity of the melody, so I ensure that dynamically I play it as softly as possible.

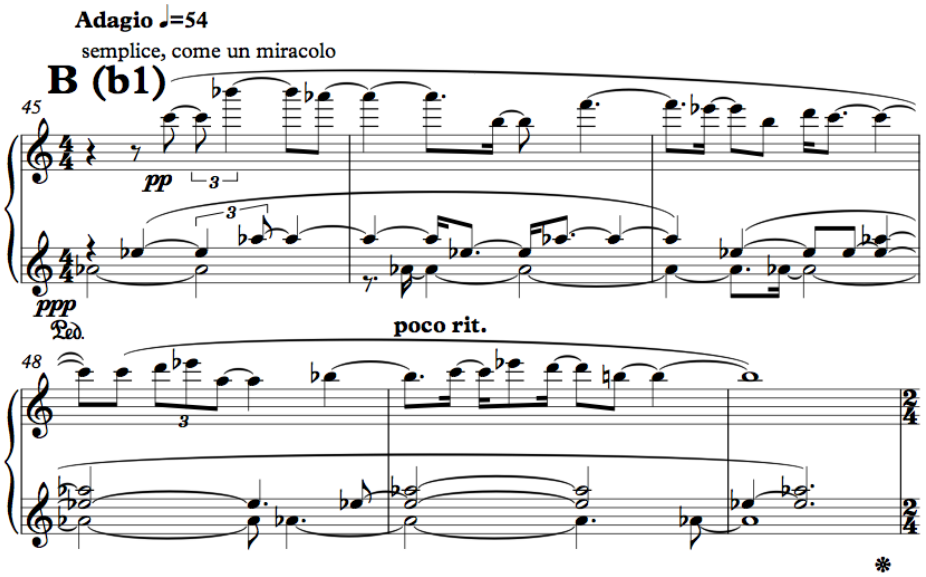


Figure 47: *Calypso*, bars 45–50. The beauty theme, melodic lyrical line in the upper register accompanied by an ostinato figure (section B, subsection b_1).

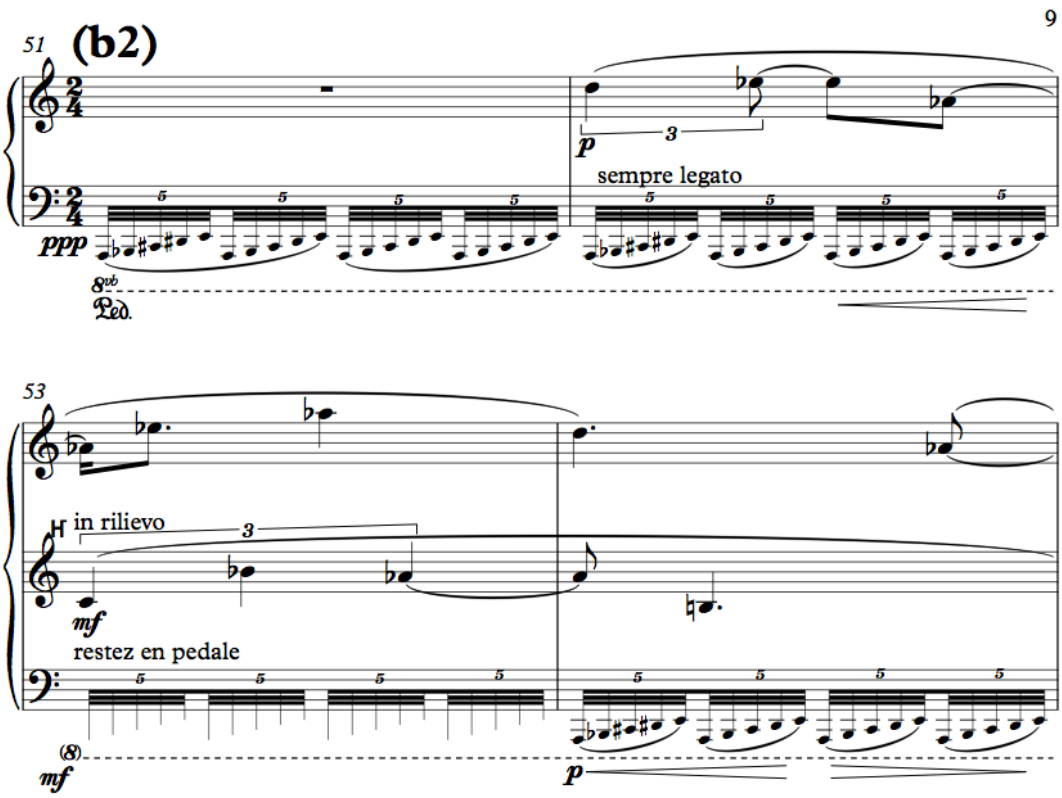


Figure 48: *Calypso,* bars 51–53, b2 subsection. Low-register figuration as a murmur over the beauty theme in a reversed voicing (ostinato at the first voice and the melodic line at the second voice).

The b2 subsection brings together the murmur of the low figuration in the left hand with the limpidity and vocal character of the melody. The beauty theme is varied by means of rhythmic augmentation. The voices are reversed, so the melody now has the vocal quality of a mezzo-soprano in the central register; I therefore give it more prominence in my performance by using a more active touch in the required fingers.

In order to enrich the mood, I give the ostinato figure of the left hand a suppressed, menacing character, making it dark and a little noisy (like a tam-tam tremolo) up to bar 65, when it is transformed into a sparkly wave that reaches the extreme high register and *ff* dynamic.

As a general suggestion, I believe that figurations in the low register should be played with almost non-active finger articulation, while in the upper register they should change sonority by a clearer articulation.

3.3.5.3. Timbral description of the C section

The chords that were the static elements in the A and B sections (used mostly as pedals) are now transformed into dynamic and powerful elements. They bring a new theme that the composer names the ‘cliffs theme’. It is set in two layers (Figure 49, bars 71–72) that evolve in canon, reminiscent of the rhythmic canons and complex superposed layers in Messiaen’s *Amen de la Création*, part 1 of *Visions de l’Amen*. This moment brings a richness that evokes an orchestral quality. To realise that potential, I attack the chords very incisively while ensuring a contrast between imitative layers. The registers should have different dynamics and preserve their autonomy, not interact or melt into each other. After experimenting with the desired soundscape, I decided to play the chords in the upper register more loudly and brightly in order to compensate for the fewer harmonics that fall within that register’s audible domain.

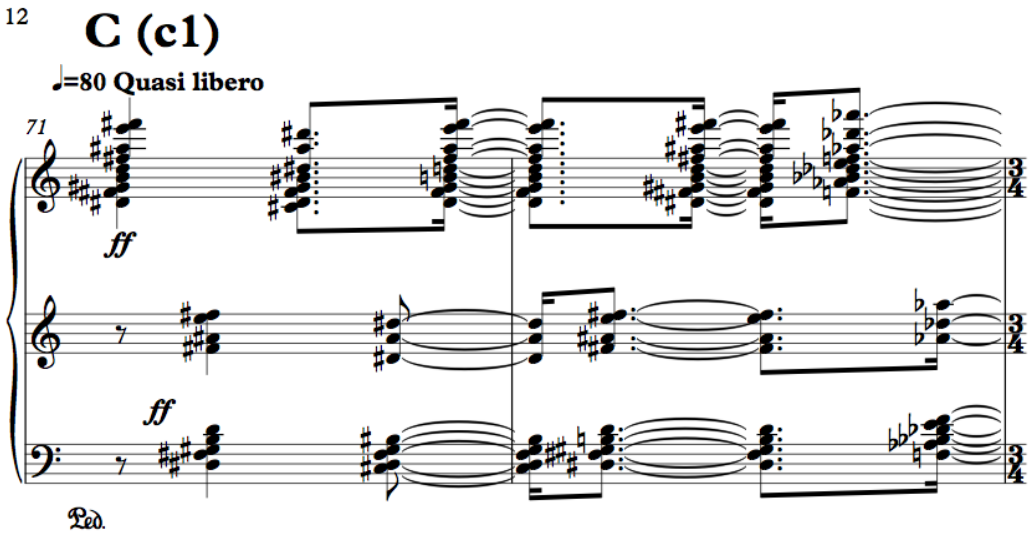


Figure 49: *Calypso*, bars 71–72, C section and c_1 subsection (fragment). Complex chords set in two different layers in *stretto* (at one-octave distance).

The intervention of the figurational element (for example, in bars 73, 79, 84–85, 88, 93–94) should be as bright as possible, contrasting with the massiveness of the chords.

I would recommend to any performer of this piece to keep in mind its macrostructure and be aware of the importance of this particular section – it is the epicentre of the whole work, the axis of symmetry of the entire construction. The C section should

therefore contain incredible energy and produce massive sonorities. To achieve this goal, I strive for good coordination of the fingers reinforced by the weight of the arms and the body. The sound of the piano will be richer if the body participates freely in the production of the sound and is not in the way, by being stiff or not properly placed in front of the piano (optimal height and distance from the keyboard).

Alan Fraser (2003) refers to Arthur Rubinstein's statement about the relationship of the pianist with the instrument, saying that, in order to play well, 'he [sic] must be able to feel the vibration of the instrument travelling physically through his fingers and up into his body'.[56] For this moment of *Calypso*, the performer should resonate physically with the instrument. This means that harsh and brutal sonorities are to be avoided by maintaining an appropriate position in front of the piano and preventing body stiffness, as mentioned above, and also by attacking the keys with well-cushioned fingertips.

3.3.5.4. Timbral description of the B^1 section

The restatement of the B section (B^1) adds a resonating chord as a third layer for the beauty theme (bars 95–105) and reverses again the voices of the theme in the b_2 subsection (bars 106–119). The melody is again in its high register, so I play it very smoothly as a siren song and enhance the murmur of the repeated figure in the bass by rapidly changing the pedal, almost like a foot flutter. By controlling different sensitivities of touch in both hands, I keep the timbre dark and fluid in the bass in contrast to the mellow and tender sonority of the treble's melody.

3.3.5.5. Timbral description of the A^1 section

The final restatement of the A section (A^1) enriches the elements presented at its first appearance. It starts with reference to the chordal theme of the C section, combined with the rapid figurational element that appears throughout the piece. Here, I contrast the stony sonority of the chords with the watery and misty ornamental figure, again by heavier and lighter touch respectively. At bar 126, I believe the chevron-beamed repeated notes should appear as glimmers that frequently recur up to bar 140. I also note that between bars 133 and 140 the chevron-beamed figure is the only element that is presented in various densities,

[56] Alan Fraser, *The Craft of Piano Playing*, Lanham, Maryland and Oxford: Scarecrow Press, 2003, p. 204.

ranging from a single repeated note to increasingly thicker note clusters, and therefore it demands various timbral nuances, which I apply by accentuating different fingers during performance. I also make sure that the figures accelerate and intensify to some extent within each delivery, and sound more precise against the relatively fused repeated-chords figure in the bass (see Figure 50). I aim for a sonority that is generally soft but also rich, and use firm fingertips directed by a flexible wrist and arm.

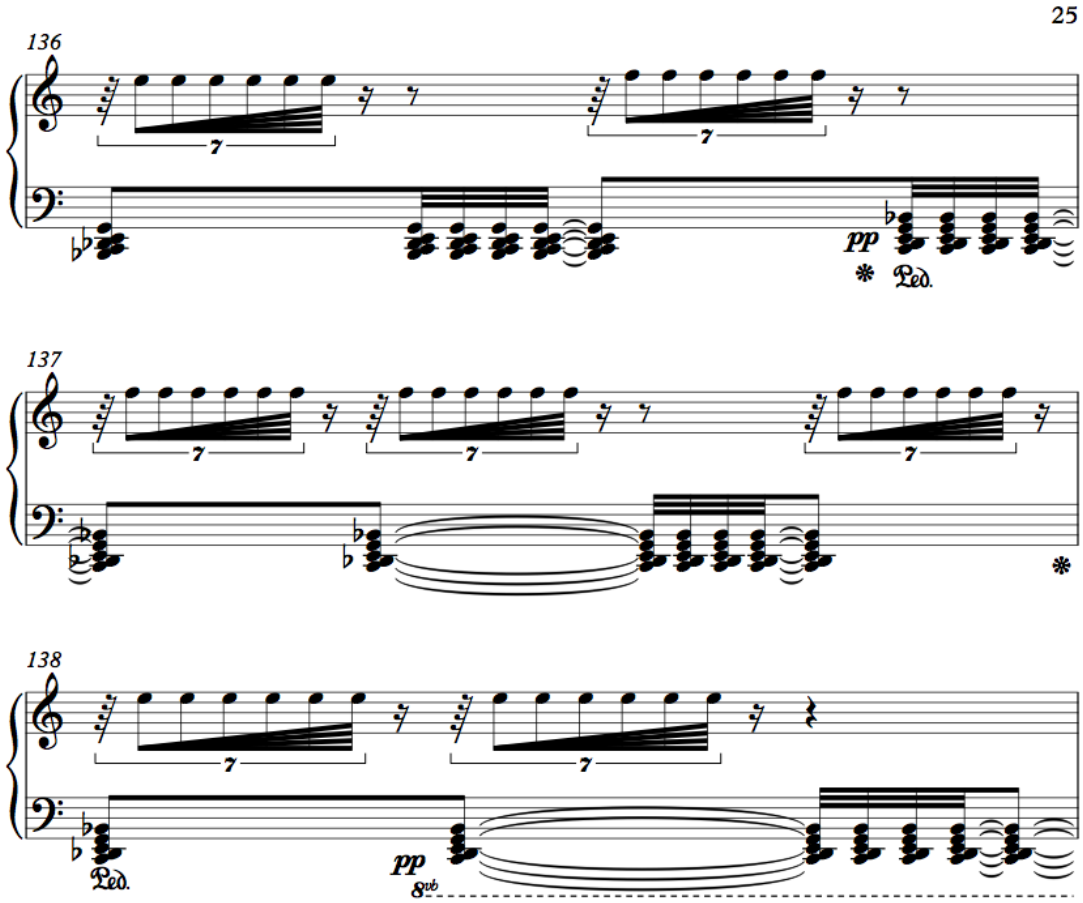


Figure 50: *Calypso*, bars 136–138. Repeated chevron-beamed notes and repeated-chords figures.

At bar 141, I aim for a sound resembling the harp for the melody, and imagine the fragment as a distant and painful memory, manipulating the time aspect to enhance the expressiveness, as indicated by the *molto rubato* directive. I keep the accompaniment soft, like a constant low vibrational sound, to further enhance the mood.

From bar 151, the chevron-beamed figure assumes a different character in that it discards repeated notes in favour of alternating between two notes, thereby creating a tremolo effect. The final reverting to standard horizontal beams in bars 153–154 suggests to me that the figure should then be played with an evenness of speed and touch, so I play those final tremolos very compactly, with minimal articulation.

The last a_3 subsection, bars 162–183, restates the watery element, during which I imagine the departure of Ulysses on the sea. The entire subsection feels as though it emerges from the previous a_2 subsection due to a bass chord, sounded at the end of bar 158, continuing to the very end of the piece. I use the *sostenuto* pedal to ensure that this chord maintains its sound until the upper voices have completed their parts, and then it gradually disappears as well.

I have played this piece several times, and each time I have tried to extract the most colourful sonorities from the piano, as its character demands. I think it is a piece that enlarges the pianistic imagination and develops the inner hearing of the performer beyond the general repertoire. It requires a subtle manipulation of sonorities that can be obtained only with a very good understanding of piano technique and of the timbral potential of the instrument. An even greater understanding of piano technique and an essential awareness of timbral possibilities are required for one of Teodorescu-Ciocănea's major works, *Lebenskraft – Piano Concerto no. 2*.

3.4. Livia Teodorescu-Ciocănea: *Lebenskraft – Piano Concerto no. 2* for piano and orchestra – arrangement for 2 pianos

a) World premiere of original 'piano and orchestra' version: 28 May 2008, Bucharest, M. Jora Hall, Romanian Broadcasting Society, International New Music Week Festival. Soloist: Tamara Smolyar. Conductor: Jean-Claude Dodin. Chamber Radio Orchestra Bucharest (Radio România Cultural live broadcasting and Radio Archive Cardex)

b) World premiere of 'arrangement for 2 pianos' version: 15 May 2013, Bucharest, G. Enescu Hall, National University of Music. Piano 1: Tamara Smolyar. Piano 2: Livia Teodorescu-Ciocănea

3.4.1. General commentary

The world premiere of the second piano concerto, entitled *Lebenskraft*, took place in Bucharest in the M. Jora Hall during Romania's International New Music Festival. This festival was founded in 1990 after the 1989 revolution by Romanian composer Ștefan Niculescu as a testimony of aesthetical liberation from the Communist regime.

I had the honour of being invited to perform Teodorescu-Ciocănea's new piano concerto, which was dedicated to me (as affirmed in the program notes excerpt below), in collaboration with the Radio Chamber Orchestra. The event was broadcast live worldwide.

> This work, which was written between November 2007 and March 2008, is dedicated to the Russian-born pianist Tamara Smolyar (Melbourne, Australia), an interpreter of great refinement and musical intuition with whom I have collaborated in the last five years. The word *Lebenskraft* translates as 'life strength' and can be understood as the vital energy, the explosion of the regenerating power of nature or the 'wave' that crosses through the Universe yet in expansion. In music, Hugo Riemann speaks about energies found in the contour of phrases, in dynamic gradation, tempo fluctuation, micro-agogics – all these represent the expression of the vital force (*Lebenskraft*) … Of special importance is the *auftakt* (anacrusis), which is the equivalent of inhaling in the respiration process, the moment of the vital energy infusing (*Lebenskraft*) …
>
> Livia Teodorescu-Ciocănea – program notes (see Appendix 3)

The concerto has three movements, which Teodorescu-Ciocănea calls parts. The first has an energetic character with two contrasting themes, the second is lyrical yet dramatic with orchestral climaxes, and the third is a joyful rondo based on a recurrent ragtime-like refrain.

3.4.2. Sociocultural background of the piece

After Teodorescu-Ciocănea heard my recording of *Tentazione*, the trio for violin, clarinet and piano, in the submitted CD *Bridges 1* (the CD also includes my recordings of other Romanian and Australian compositions),[57] she decided to write a piano concerto specifically for me as the performer. In 2008, I was given the opportunity to perform it when Liviu Danceanu, another Romanian composer and manager-director of the festival, agreed to include it in the program.

In 2011, Teodorescu-Ciocănea revised the orchestration and shortened the piano concerto. She played the revised version in a concert with the G. Enescu Philharmonic Orchestra conducted by Paul Nadler at the Romanian Athenaeum in Bucharest. Then, in 2013, she made an arrangement for two pianos that she premiered with me, and we subsequently recorded it in the same hall (without an audience) for a potential commercial CD.

The composer asserts that the type of energetic and even frenetic music that *Lebenskraft* contains is meant to recover the (according to her) lost use of the power of *auftakt* or *anacrusis* gestures in contemporary music. She contends that the *auftakt* paradigm propels the music's energy and directs its tensions, and further maintains that in nonthematic modern textures this fundamental rhythmic element has almost disappeared or is not considered. In the piano concerto, she intended to recover it in an original manner (pers. comm., 3 November 2015).

Teodorescu-Ciocănea has also mentioned, both in interviews and program notes, that she drew her inspiration for the title of the concerto from the German musicologist Hugo Riemann, who discusses phrasing in music by means of artistically manipulating the off-beats and on-beats:

> From this Riemann proceeded to develop a full theory based on the indivisible unit of the *Motiv.* Underlying the theory is the idea of a single unit of energy *(Lebenskraft)* passing through phases of growth, peak and decay. Musical form is constructed of many such units overlapping and interacting to produce

[57] *Bridges 1: Music by Australian, Korean and Romanian Composers*, published by Move, catalogue number: MD 3281, produced by Monash University, Faculty of Arts. See Appendix 7.

> extended and compressed spans of energy, these interactions occurring against a 'background' of absolutely regular hierarchically built-up patterns.[58]

Apart from the idea of *auftakt*, compared with the energy inhaling in music, the concerto is also generally based on the idea of historically reflecting the piano's *universe*, or more specifically the broad reach of the keyboard family. The piano's timbral potential is extended with the appearance, in several key moments, of a dialogue with the other keyboard instruments of the orchestra: the harpsichord and the organ. These timbral extensions of the piano (namely, the use of harpsichord and organ) bring into the scene musical characteristics associated with these instruments, such as baroque ornamental style for the harpsichord, and grandeur and majestic sonorities for the organ. The piano itself occupies multiple expression zones: 'from overflowing frenzy gestures, virtuosity and greatness, to glacial, mechanical, lyrical, passionate or tragic expressions, the piano makes a journey through its own history' (program notes 2008, see Appendix 3).

3.4.3. Structural analysis of the two-piano arrangement (general comments)

Sections 3.4.3. to 3.4.12. should be read in conjunction with the recording and score of *Piano Concerto no. 2* provided in appendices 4 and 5. All bar numbers referred to in the following paragraphs apply to this piece unless otherwise stated.

The entire concerto follows the traditional structure of three distinct movements (parts), each movement (part) having its own musical form:

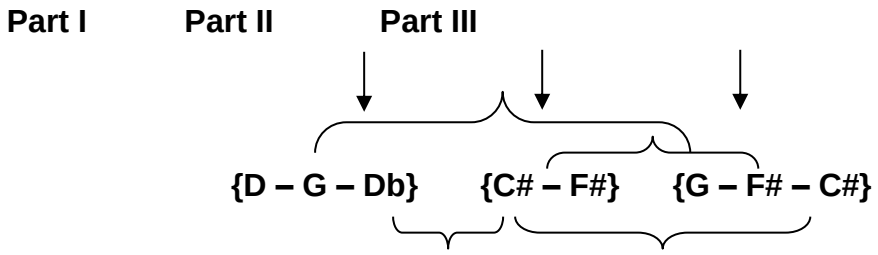
Part I – Concerto sonata form

Part II – ABA three-part composed form

Part III – Concerto rondo form

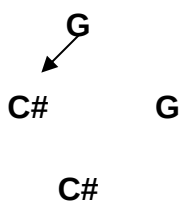
Tracing the overall bass line (the tonal centres of the three parts), the following harmonic motions can be observed:

[58] Ian Bent, 'Analysis', in *The New Grove Dictionary of Music and Musicians.* ed. Stanley Sadie, 1980, London, Macmillan, p. 351.



Part I starts with a diatonic cluster by the orchestra (D – G, A, B, C, D) that is centred on D. The first chord of the piano after the *auftakt* (second bar) indicates G as the centre, and the entire exposition finishes on G (bar 90). The recapitulation (bar 137) starts on G and finishes on D (bar 175). The coda starts on G and deviates dramatically towards D flat (enharmonically C sharp).The second part starts on C sharp (harmonic prolongation) and finishes on F sharp (simulating a V-I relationship). The recurrence of C sharp centre is interspersed with new centres in climactic moments such as E (bar 84) and D (bar 109).The third part restates the G but after the introduction deviates to F sharp, ending by means of a climactic rhytmic pedal (138–148) on C sharp.

As a conclusion, the relationship between the tonal centres of the concerto (at tritone interval) is reminiscent of Bartok's pole/counterpole axis (Lendvai's 'axis system'[59]):



G – the beginning centre of the recapitulation of Part I

C# – the finishing centre of the coda (Part I) and the beginning of Part II

G – the beginning of Part III

C# – the finishing centre of Part III

[59] Erno Lendvai, *Bela Bartok: An Analysis of His* Music, London, 1971, Kahn & Averill. Lendvai argues that tonal relations in Bartok's works are at a tritone interval, according to the pole/counterpole axis that divides a circle of fifths (see p. 5, Figure 4).

3.4.4. Structural analysis of Part (Movement) I

Each part will be further discussed and analysed from the point of view of structure in relation to texture and timbre. All the results will be connected with guidelines for performance.

3.4.4.1. Macrostructure of Part I

Concerto sonata form

- Exposition: bars 1–90
- Principal Theme group: bars 1–19
  - Subsections: a_1 (1–5), a_2 (6–19 elaboration)
- Bridge: bars 20–51
  - Subsections: s_1 (20–24), s_2 (25–34), s_3 (35–51)
- Secondary Theme group: bars 52–90
  - Subsections: b_1 (52–65), transition (66–68), b_2 (69–85) varied repetition and elaboration); b_3 (85 third beat–90) Conclusion)
- Development: bars 91–136
  - Structure D1: bars 91–98 (Principal Theme material)
  - Structure D2: bars 99–113 (Principal Theme material)
  - Structure D3: bars 110–115 (Bridge material)
  - Structure D4: bars 116–127, 127–136 (solo cadenza)
- Recapitulation: bars 137–206
  - Principal Theme: bars 137–145
  - Bridge: bars 146–151
  - Secondary Theme group: b_1 (152–166), b_2 (167–175)
  - Coda: bars 176–181

Subsections: c_1 (176–183), c_2 (184–196 – new material), c_3 (197–206)

3.4.5. Timbral analysis of Part I (general comments)

Although the nature of a concerto is not primarily governed by timbre, Teodorescu-Ciocănea delivers for this work a powerful drama of timbres in tandem with strong thematic material. She manages to define the themes by their specific timbral content and build the musical tensions by means of their timbral potential. The composer conceives the work in terms of sonorities, and simultaneously in terms of firmly defining the themes by melodic contour and prominent rhythms (pers. comm., 3 November 2015). The sonority content of the exposition can be described as a drama between the principal theme, which is thick in texture and has many consecutive notes speedily uttered, and the secondary theme, which is thin in texture and has notes that are spread out and played in a flexible tempo. The timbral attributes of the principal theme group can be further nuanced as massive, rough, noisy, percussive. The secondary theme (b_1) can be characterised as crystalline, mechanical, sharp, light, plucked. All these sonorities are obtained by manipulating the textures' densities and registers. The principal theme group, as well as all the material derived from it (in Piano 1), operates with small clusters or chords consisting of two to five sounds for each hand. For example, the first chord on the first beat of the second bar (in Piano 1) has a total of ten sounds played simultaneously. By contrast, the secondary theme (in Piano 1) is suddenly presented by two voices in a limpid and simple manner. It is worth mentioning the role of the bridge, which transforms the thickness of the principal theme material into a very thin and delicate tessitura (bars 49–51) up to an almost-unison (C, C#) as preparation for the secondary theme. This ascent starts from a very low C (bar 39) and goes up to a very high C/C# (bar 51). It is as if all the thickness and roughness of the principal theme has been absorbed and directed to the luminous register of the secondary theme.

At bar 76, Piano 2 has figurational accompaniment in a mixolydian-like mode on A (A – C#, D, E, F, G), which embraces and dresses up the theme. This new element suggests a quasi-impressionistic gesture with its watery, aquatic sonority, further used between bars 85 and 88 and within the solo cadenza (bars 116–136). Its source is the bitonal figure encountered at bar 3 (in Piano 1) and in bars 29–33.

The recapitulation recombines the categories of sonorities associated with the corresponding thematic material seen in the exposition. A large element of surprise arises within the coda when Piano 2 emulates the original organ part in the orchestral version and in a dramatic way changes the character, sonority and tonal centre of the whole part. The organ-like timbre, achieved by a heavier touch enhanced by sustained pedal use, combines with Piano 1's timbre and together they achieve the grandeur intended by the composer for the end of the first part.

3.4.6. Timbral description of the sections and guidelines for performance (Part I)

When I performed the *Lebenskraft* concerto, I kept in mind the fact that Piano 1 evolves in a complex and broad sound environment provided by Piano 2 (emulating the original orchestral part), in the tradition of Brahms, Stravinsky and Prokofiev. In other words, Piano 2 (acting as the orchestra) is not simply an accompaniment but surrounds the 'soloist' (that is, Piano 1) in a dynamic way, sometimes with heavy sonorities. The general sound of the 'soloist' should be powerful enough to penetrate the 'orchestra', especially with the principal theme material. Piano 1's small diatonic clusters together with the tight chords of the principal theme (the element notated as x in Figure 51) should not be played as chordal blocks but, rather, with a differentiation of the melodic contour for each hand. Thus, the upper notes of both hands should be brighter and more distinctive to lead the melody incorporated in the chordal texture. The accentuated octaves (element y in Figure 51) at bar 3 should be played in a percussive manner with a sharper sonority in the upper line (the fifth finger needs to be firm and not collapsed at the articulation of the action). In the same bar, the bitonal figuration suggests a wave-like sonority, homogeneous yet slightly articulated, using a single sustain pedal. The remains of the x element (bars 4–6 in Figure 51), originated in the *auftakt* figure, reveal a fragmentation process and a deepening towards the low register. The sustain pedal will help to underline the changing of the colour towards a darker sonority by fusing together the chords. By contrast, the end of the a_2 section (bars 18–19 in Figure 52) – which represents an elaboration of the principal theme – is targeting the upper register, seeking the lightness. I strongly recommend that the performer be aware of the dramatic swing between extreme registers at certain points of the work and find the appropriate contrasting sonorities.

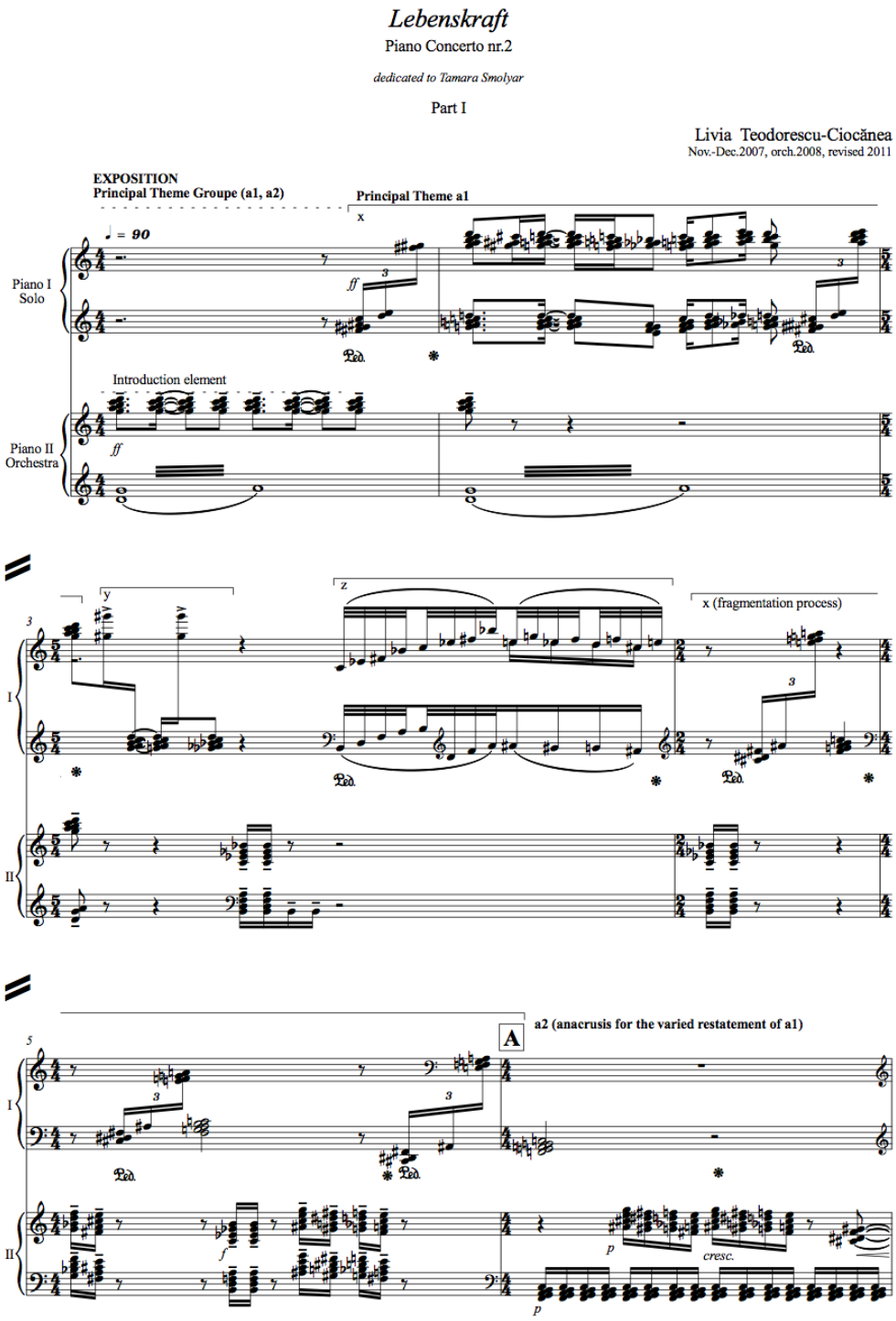


Figure 51: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I comprising principal theme *element x* (thick melody resulting from quasi-small clusters), *element y* (percussive timbre), *element z* (wavy sonority); fragmentation process targets the low register.

At bar 20, the beginning of the bridge introduces a shimmering figure (element q in Figure 52) that starts in the upper register and descends to the central register through larger and larger intervals (bars 20–24). The chords between bars 25 and 27

are meant to be played as heavy percussive chordal blocks, and to achieve this I use more body weight to give my arms greater power. I continue in this fashion to create the powerful sound needed at bar 33, and also for the unison motive at bar 35. At bar 42, I adopt a lighter and more *legato* touch in order to produce a melodic, more peaceful evocative motive. I maintain the lighter touch for the *staccato* chords (bars 43–44), which should sound plucked and delicate and are structurally a call-and-response moment with Piano 2.

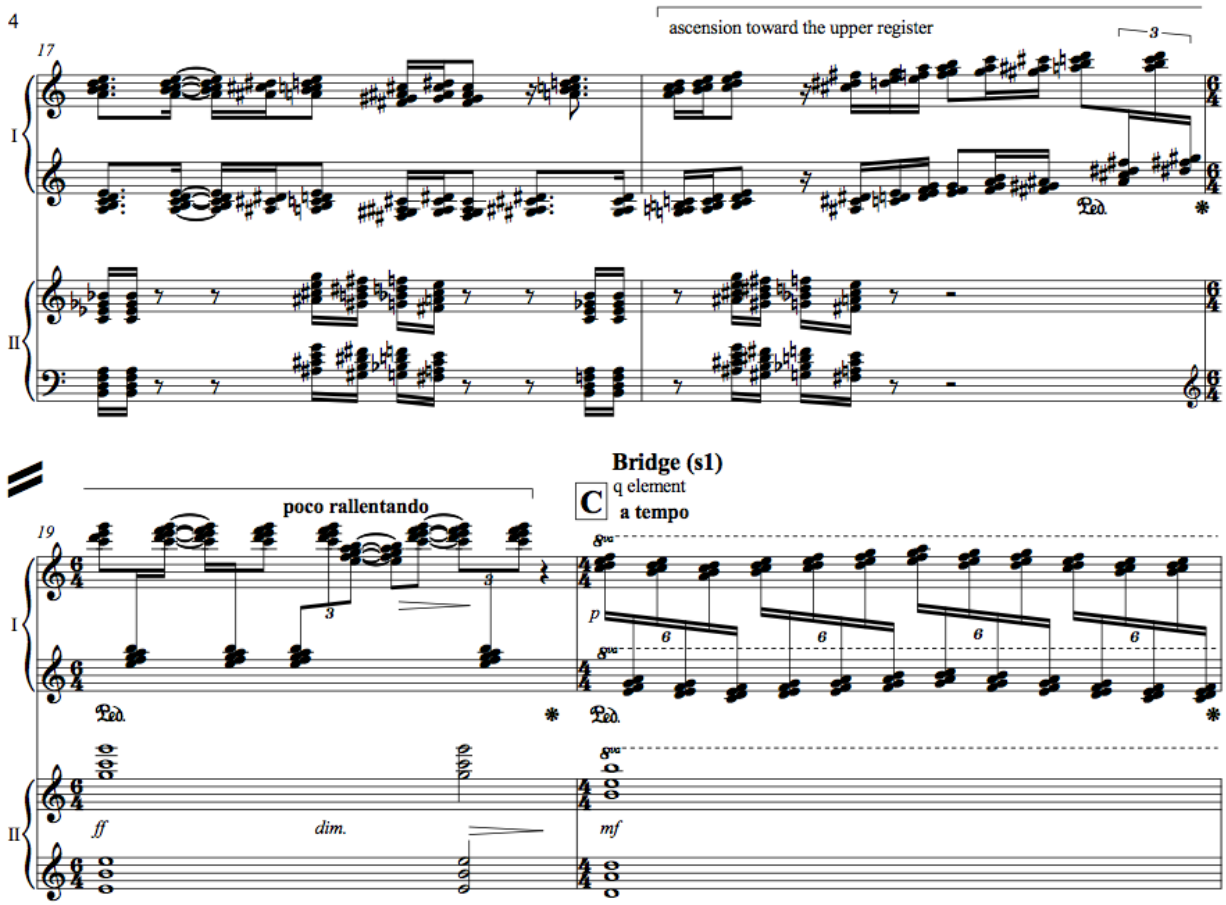


Figure 52: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I (fragment). Preparation of bridge by gradually reaching the upper register and slowing down the tempo with *element q* as new material for bridge.

The second theme opens a new, contrasting timbral world, suggesting something like ‘toy music’: transparent and delicate. It requires close connection of the fingers to the keys, but with very light arms. The mind of the performer should visualise the multitude of colours for this theme. In fact, aural imagination should lead physical movement in order to obtain the subtle differentiations between sounds within the

phrases and between the three layers. In spite of the mechanical character of the theme, especially because of the repeated-notes element (see Figure 53, bar 52 – motive w) in *stretto* imitation, one should not lose sight of the larger line of the phrases and should play *legato* where it is noted. The wavy figuration of the conclusion accumulates great tension, together with Piano 2 reaching the climax at bar 89.

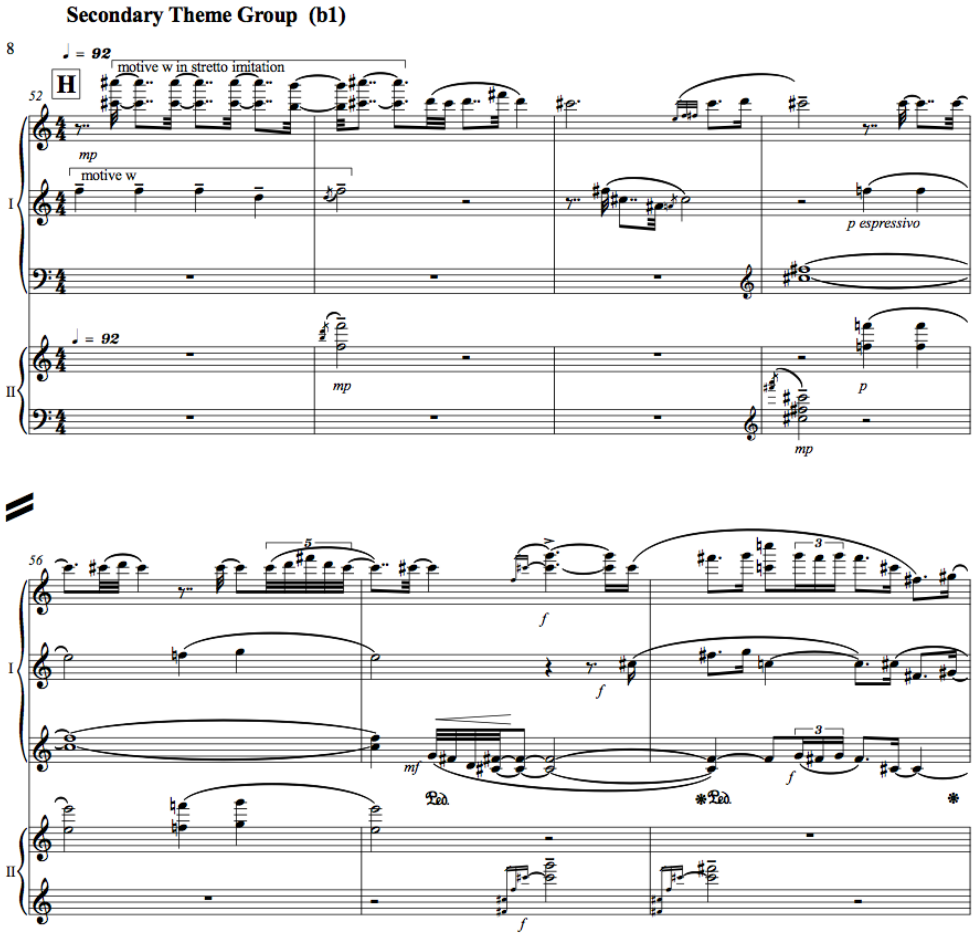


Figure 53: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Secondary theme (b_1) fragment displaying the repeated-notes *motive w* in *stretto* imitation.

The development (Figure 54) resumes the timbral issues of the principal theme.

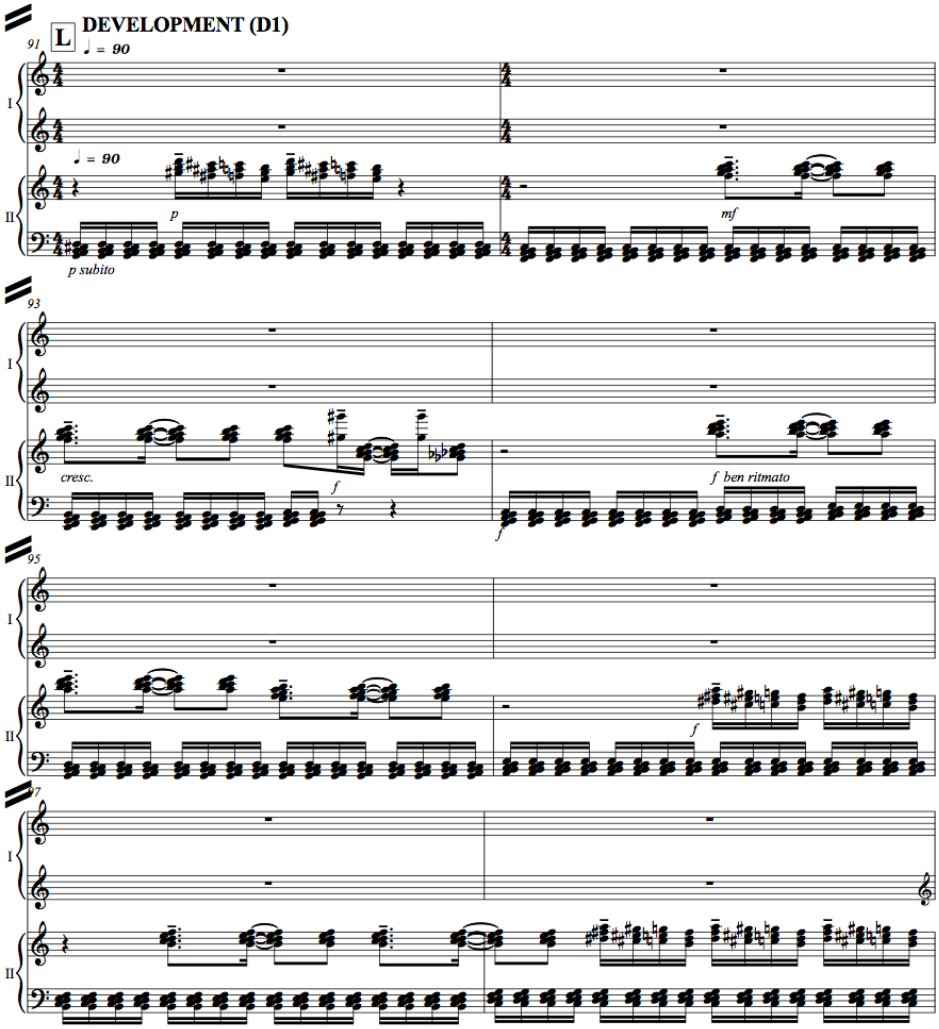


Figure 54: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Development (D1), elements of principal theme varied.

The solo cadenza in Piano 1 is divided into two subsections. The first (bars 116–127) combines the figurational element (y) with the chordal motive (x). At bar 126, the piano reaches the lowest and darkest register and is accompanied by three tubular-bell strokes as a surprising timbral event. The second half of the solo cadenza (see Figure 55), based on a quasi-polyphonic texture, represents a free and expressive ascent from darkness to an explosion of light, as preparation for the recapitulation (Figure 56, bar 137). The entire cadenza is varied and allows *rubato,* rhythmic freedom and tempo fluctuations. It also demands a variety of nuances and articulations, such as *legato*, *staccato*, *tenuto*, accents and trills.

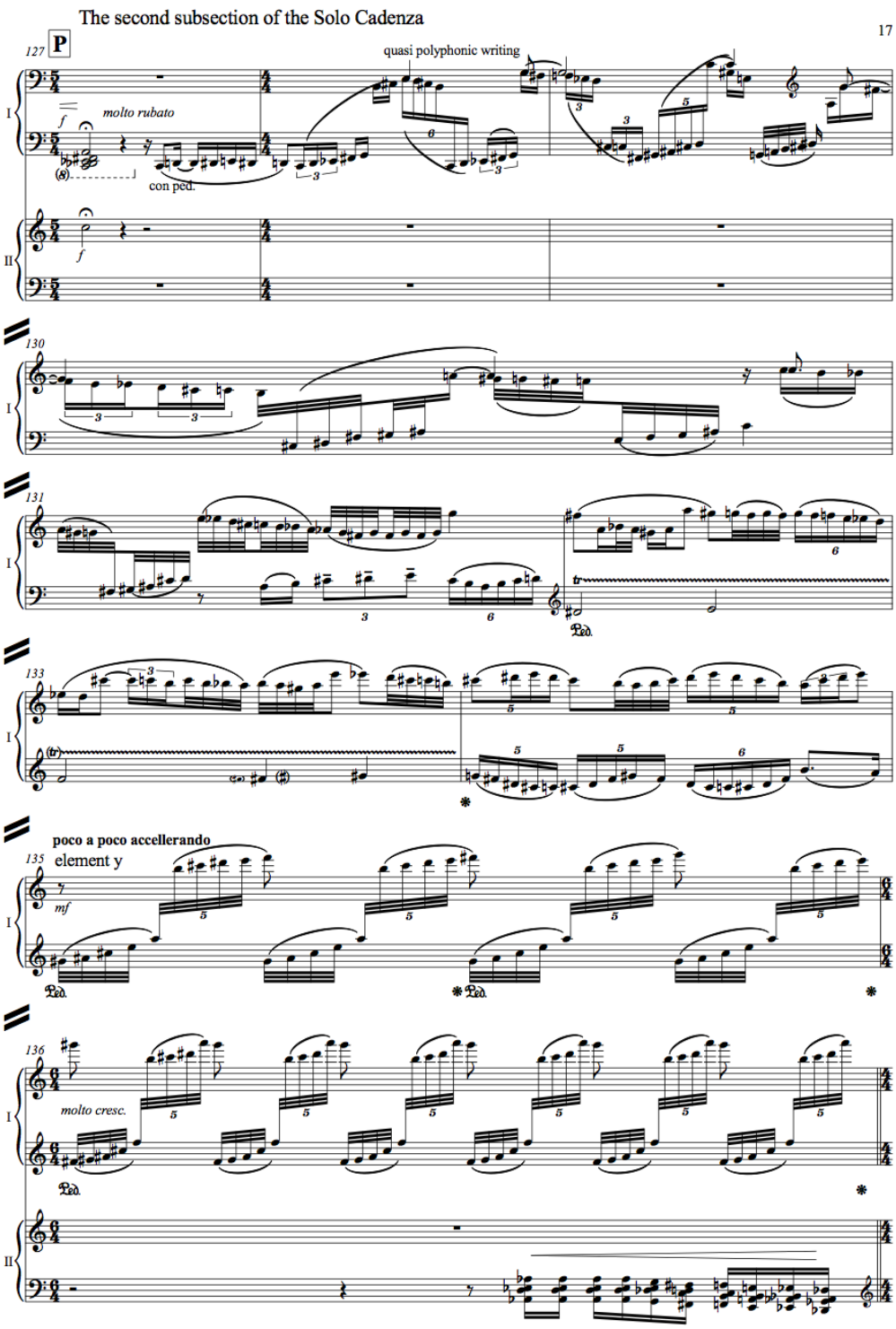


Figure 55: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Second half of solo cadenza, ascent from low register towards upper register as a preparation for the recapitulation.

The recapitulation (see Figure 56) starts with Piano 2 emulating an orchestral *tutti*, because it is thicker than that in the exposition. Piano 1 restates the principal theme material more energetically, and continues with a short version of the bridge.

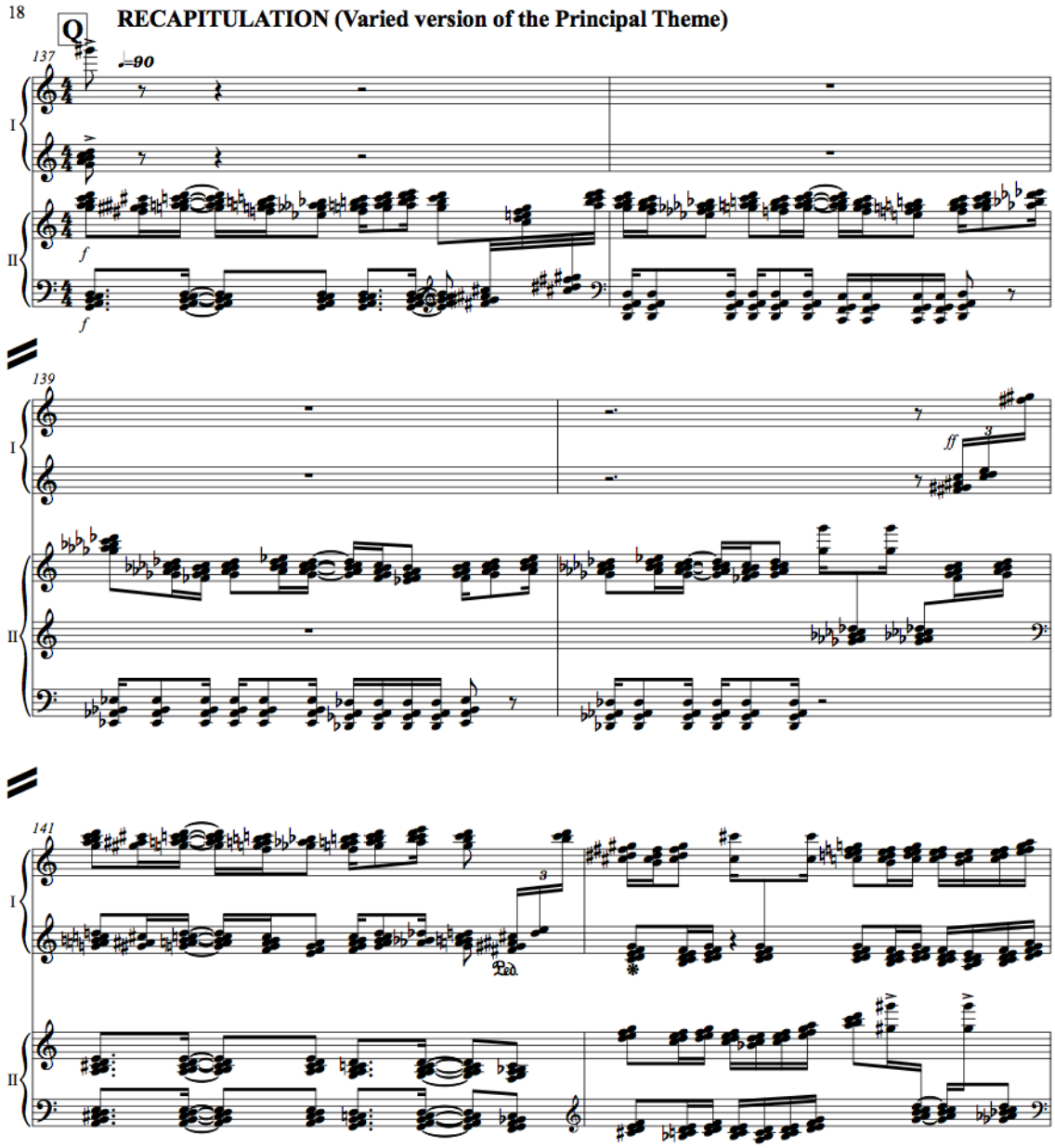


Figure 56: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Recapitulation, starting with Piano 2's 'orchestral *tutti*' and followed by Piano 1's varied version of the principal theme.

The secondary theme (Figure 57) is set in simple triple time at the beginning, and Piano 1 has an accompaniment role. The composer wants a jazz-like sound (pers.

comm., 21 March 2016) so I play it slightly swung, keeping the sonority fluent yet highlighting the irregular accents and rhythm.

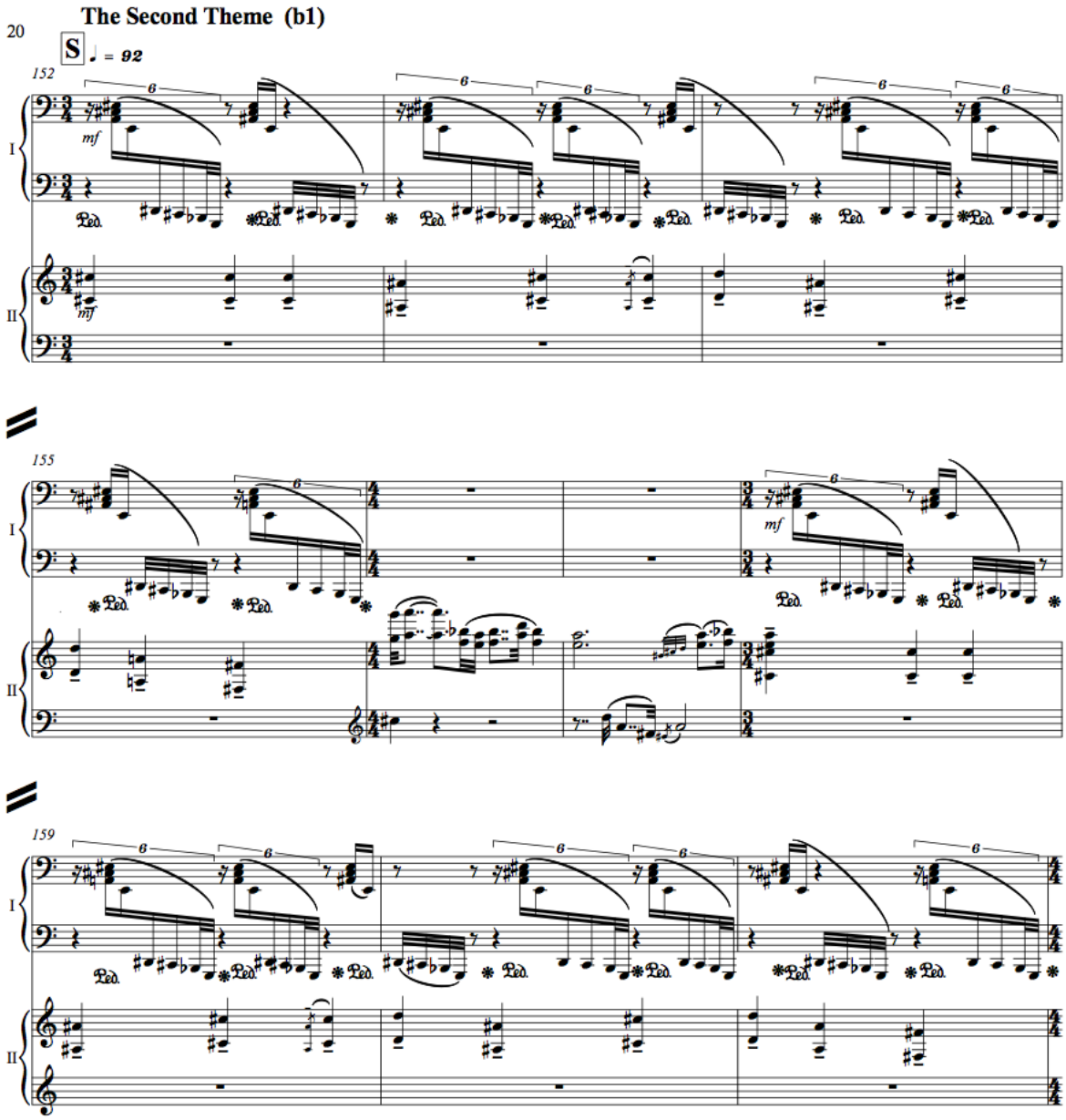


Figure 57: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Secondary theme set in 3/4 time, with Piano 1 as accompanist adopting a jazz-like swing feel and highlighting irregular rhythm and accents.

The coda (c_1, Figure 58) starts in a faster tempo, using the small-clusters material (element x) from the principal theme and the shimmering quasi-tremolo (q element, starting bar 182) from the bridge. I apply similar expressive techniques to those I used in the original utterance of these elements, but this time with more energetic force.

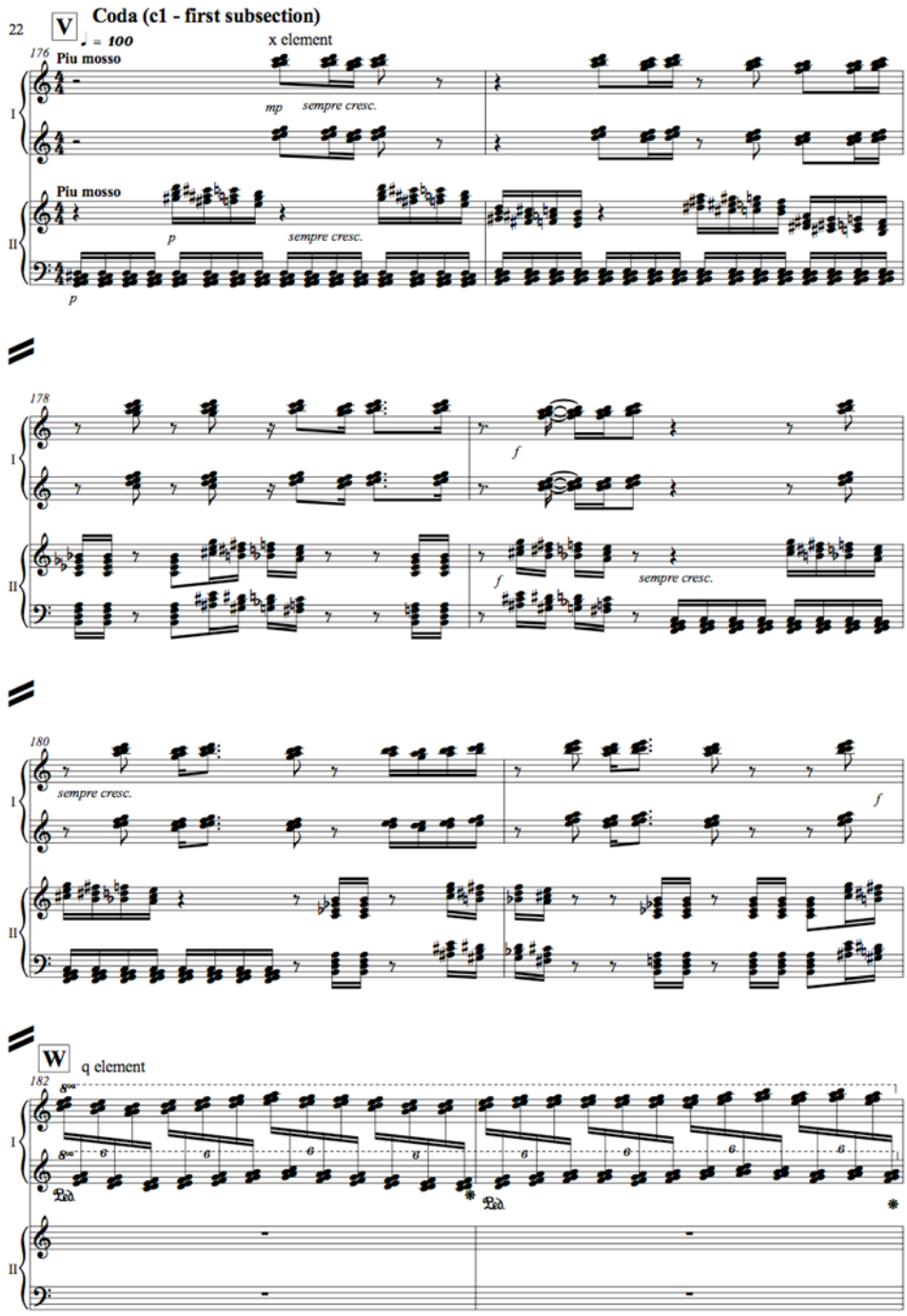


Figure 58: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. First subsection of coda (c_1) in a faster tempo, with *element x* from principal theme and *element q* from bridge.

At bar 184 (see Figure 59), a slowing-down process is initiated together with an unexpected timbral event, namely the appearance of the organ-like sound as expressed by Piano 2. This massive *allargando* towards the apotheotic finale reaches a luminous overall sonority at bar 191, when a new theme is revealed. I ensure that my involvement in that sonority enhances the organ effect by attacking the keys with grand gestures and maximum weight to avoid percussive or harsh results, and keeping the sustain pedal depressed, minimally raising it when indicated so that an accumulative soundscape of chords is maintained.

The second part of the Coda (c2)

23

poco a poco allargando

(Organ)

poco a poco allargando

allargando

poco a poco cresc.

allargando

poco a poco cresc.

♩ = 64

New Theme

allargando

allargando

Figure 59: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. Second part of coda (c_2) displaying the appearance of the organ and the slowing-down process; at bar 191, the new theme reveals the apotheotic character of the finale.

The last subsection of the coda, c_3, brings rapid scales for Piano 1, which I play with virtuosic precision and clarity in order to penetrate the massive sustained chords of Piano 2.

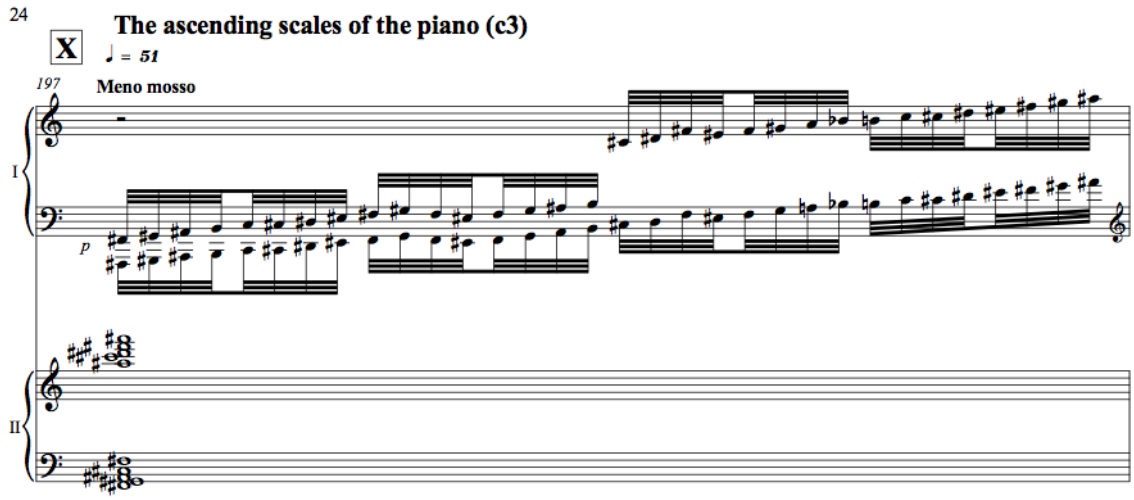


Figure 60: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I.
Virtuosic scales of Piano 1 in last subsection of coda (c_3).

The last chords embrace both high and low registers and set D flat as the new final centre. The chords should be extremely powerful yet warm and bright, so I revert to the technique used in Figure 59.

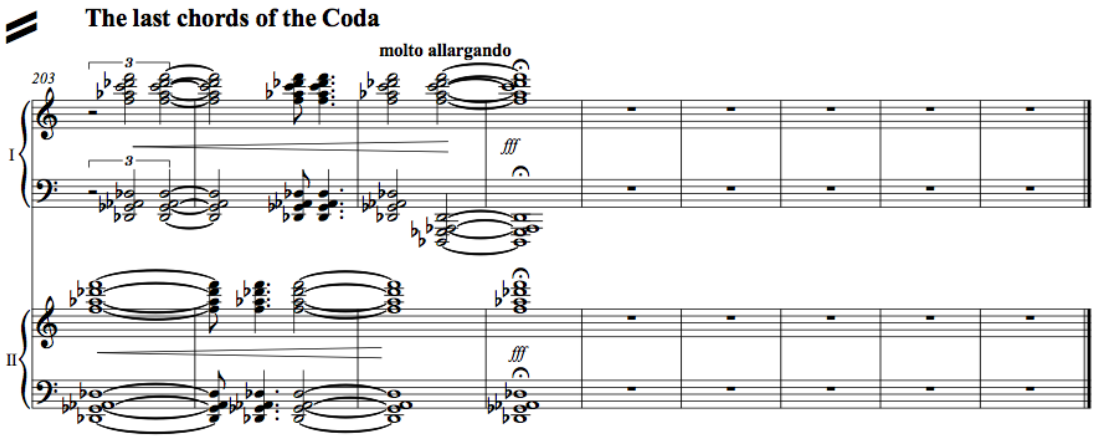


Figure 61: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) I. The last powerful chords of the finale, centred on D flat.

3.4.7. Structural analysis of Part (Movement) II

The following scheme (see also Appendix 4) displays the unfolding of the sections (with several subsections) for the overall form.

3.4.7.1. Macrostructure of Part II

A B C D C^1 A

A (a_1, a_2) B (b, c, a_3) C (d, e) D (a_4, e, a_4, a_3) C^1 (d, e) A (a_1)

A (a_1, a_2) = bars 1–14, 15–28

B (b, c, a_3) = bars 28–31, 32–38, 39–50

C (d, e) = bars 51–61, 62–72

D (a_4, e, a_4, a_3) = bars 73–80, 81–88, 89–95, 96 with auftakt – 101

C’ (d, e) = bars 102–104, 105–116

A (a_1) = bars 117–125

3.4.8. Timbral analysis of Part II (general comments)

Although this part of the concerto is based extensively on melodic lines and harmonic tensions, the timbre parameter is not neglected. Teodorescu-Ciocănea deliberately manipulates the appropriate piano registers to serve the intended sonority and expression. Thus, for the evocative character of the A and B sections, she uses mostly the central and low registers. She seeks a mellow sound in the central register of the piano, and for the sensation of depths she descends towards the very low register and also maintains low pedals for a deeper and more effective resonance. The high register is reached later, in the climaxes of the C section (these intentions were made clear during pers. comm., 10 December 2016).

3.4.9. Timbral descriptions of the sections and guidelines for performance (Part II)

In order to perform this part of the *Lebenskraft* concerto, I strongly recommend that a pianist be experienced in playing Romantic concertos by composers such as Chopin, Schumann and Liszt – the *rubato*, rich textures and expressive content of the *Lebenskraft* concerto are in many ways similar to those found in these works. As

well, the transparency of the first section of Part II is one of the goals that a pianist should work towards.

The introduction theme by Piano 2 sets the nostalgic atmosphere for the entrance of Piano 1 in a quasi-complete C sharp minor tonality (the B is missing). The first interval of the introduction theme, a minor sixth (see Figure 62, bar 2), represents a characteristic feature of the melodic content of the whole part or movement. It is encountered both as a minor sixth and a major sixth throughout the piece. Note that the second theme, section C (bars 51 and 55), begins too with a sixth interval, this time a major sixth (see Figure 63 for more minor and major intervals, boxed in bars 12 and 13). In addition, Figure 62 (bar 3) contains the q element, which is now transformed from a tremolo to a quasi-trill-like motive and will generate many further developments.

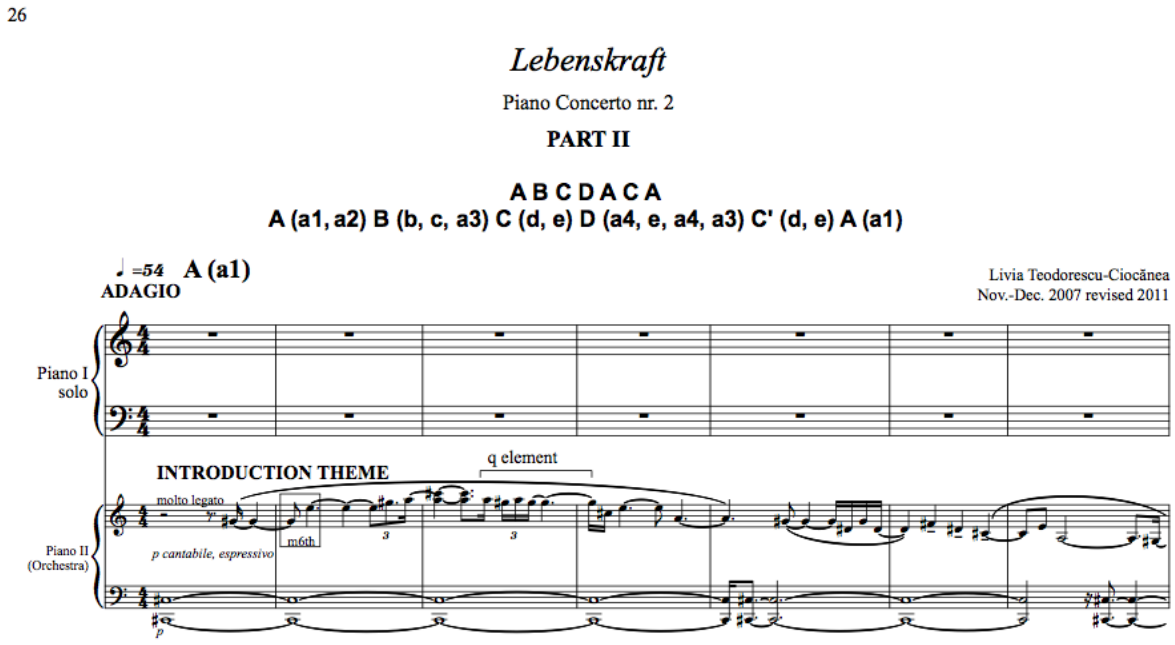


Figure 62: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Introduction theme, generative sixth intervals (boxed) and q melodic element.

According to Teodorescu-Ciocănea, the G sharp octaves of Piano 1 in the high register (see Figure 63, bars 9–14) should be velvety, soft and faraway, yet I feel that the *tenuto* sign indicates that the sound should also have a certain weight, a core, not without substance. I imagine these octaves as featuring distant and obsessive

bells. I am also aware that G sharp is the third harmonic of the C sharp orchestral pedal, resulting in an enhanced harmonicity.[60]

It is very important to observe the extra colour that the left hand brings with its first melodic element (x) when the following indications are realised: *mf, espressivo, pesante*, in addition to *tenuto*. The D natural is a chromatic note and dissonant sound in C sharp minor, and therefore possesses a kind of dramatic effect. The repeated y element (Figure 63, bars 12–14) should be played as fused as possible, not at all articulated, like a chain of waves.

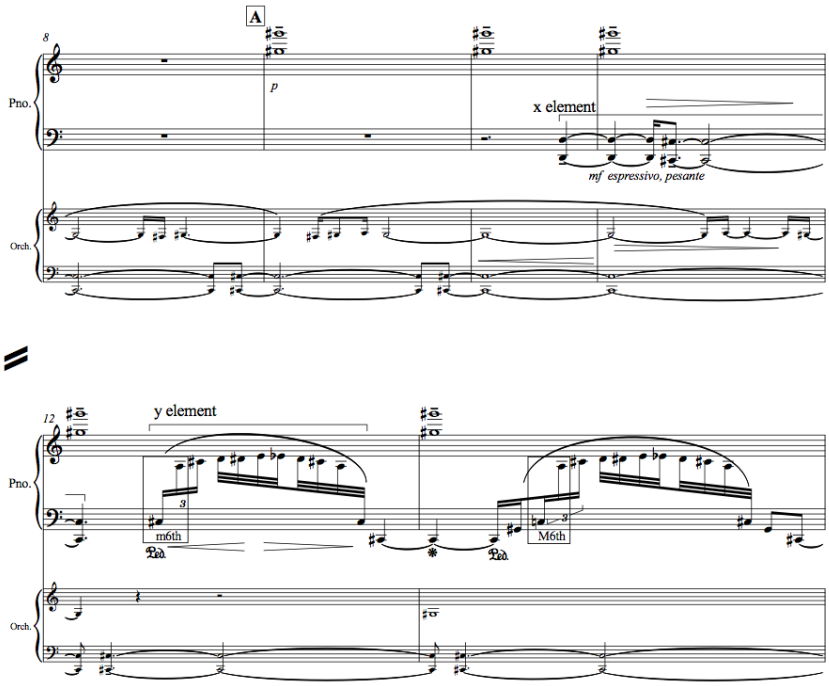


Figure 63: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Repeated C sharp played *tenuto*, *x element* generating further developments, *y element* generating stormy gestures in upcoming Section D, and minor sixth and major sixth characteristic intervals (boxed).

At bar 15 (Figure 64), the A flat held note should be imagined as a ringing sound, mellow and expressive. This can be achieved with a free fall of the arm, well sustained by the brachial-dorsal muscles in the forearm just above the wrist.[61] Using the third finger will guarantee a good function of the axes between the extremity of the finger and the brachial muscular ensemble connected to the spine. The freedom

[60] Sethares, 2005.

[61] Jean-Pierre Marty, *La méthode de piano de Chopin: Essai pedagogique*, Editions Singulières, 2007, p. 43.

of the shoulder rotation movements should also be ensured. I recommend that the 'flat finger technique' (linked with the Horowitz style and described by Alan Fraser[62]) be used for the whole melodic phrase beginning in the second half of bar 15, in order to obtain the full and rounded sound intended by the composer (see also Marie Prentner[63] and Malwine Bree[64] on Theodor Leschetizky's piano method, and Seymour Bernstein[65] for the vocal sound technique). The flat finger will allow the use of the cushion of the finger, which gives better control of the vocal sonority and other timbral qualities of the pianistic spectrum of sound.

[62] Alan Fraser, *The Craft of Piano Playing*, Scarecrow Press, 2003, pp. 281–9.
[63] Marie Prentner, *Leschetizky's Fundamental Principles of Piano Technique*, Mineola, NY, Dover Publications, 2005.
[64] Malwine Bree, *The Leschetizky Method: A Guide to Fine and Correct Piano Playing*, trans. Arthur Elson; introduction by Seymour Bernstein. Mineola, Dover Publications, 1997.
[65] Seymour Bernstein, *With Your Own Two Hands: Self-discovery Through Music.* Portland, Manduca Music Publications, 2011.

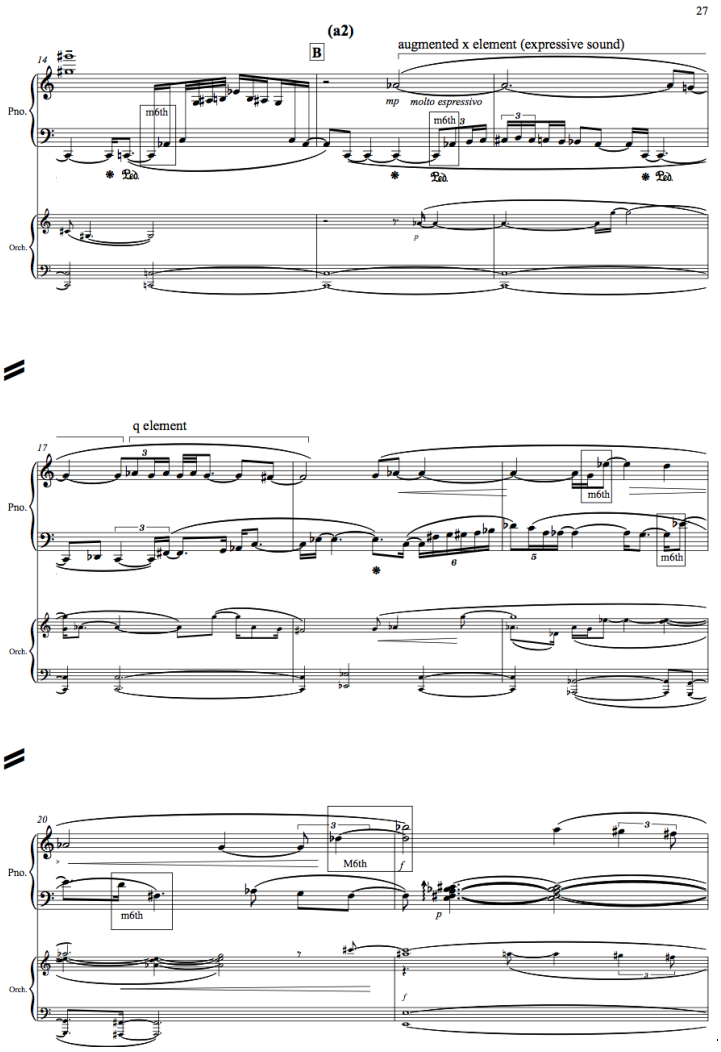


Figure 64: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Expressive A flat sound from *x element* (bar 15); *q element* integrated in melodic line; further minor and major sixth intervals (boxed) diffused within polyphonic tessitura.

The B section, subsection c (bars 32-38) presents a chordal texture that should be voiced by means of refined differentiations between simultaneous sounds (Figure 65 represents a fragment of subsection c, namely bars 32-36). I suggest that mainly the upper sound or upper voice in a chord be underlined in order to add colour to the whole chordal structure.

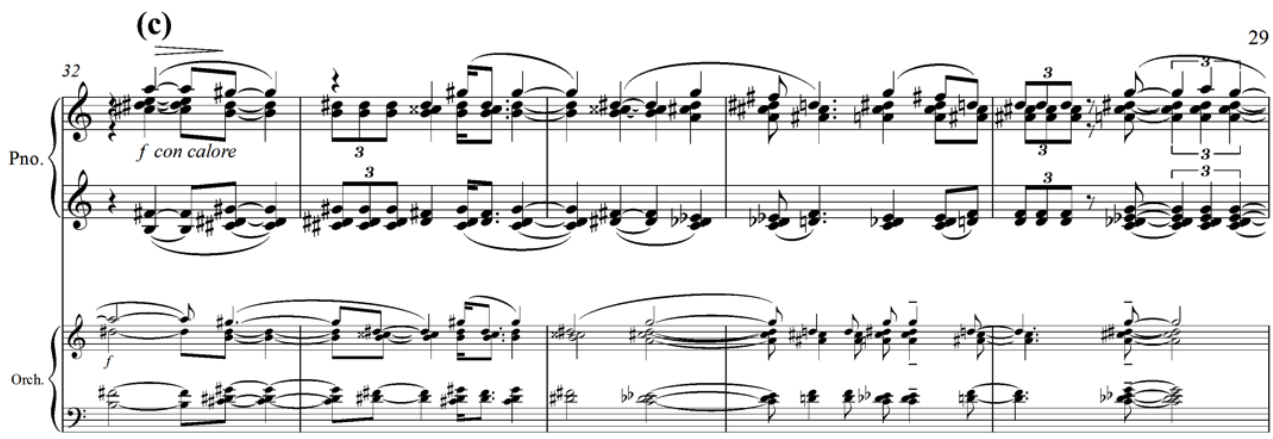


Figure 65: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Chordal texture of B section (subsection c, fragment), whose upper voice should be highlighted.

The a_3 subsection of section B (Figure 66) returns to the mellow sound referred to in the general comments on page 147 needing a soft accompaniment touch by Piano 2. I apply a similar touch to the left-hand part of Piano 1 to maintain the required effect.

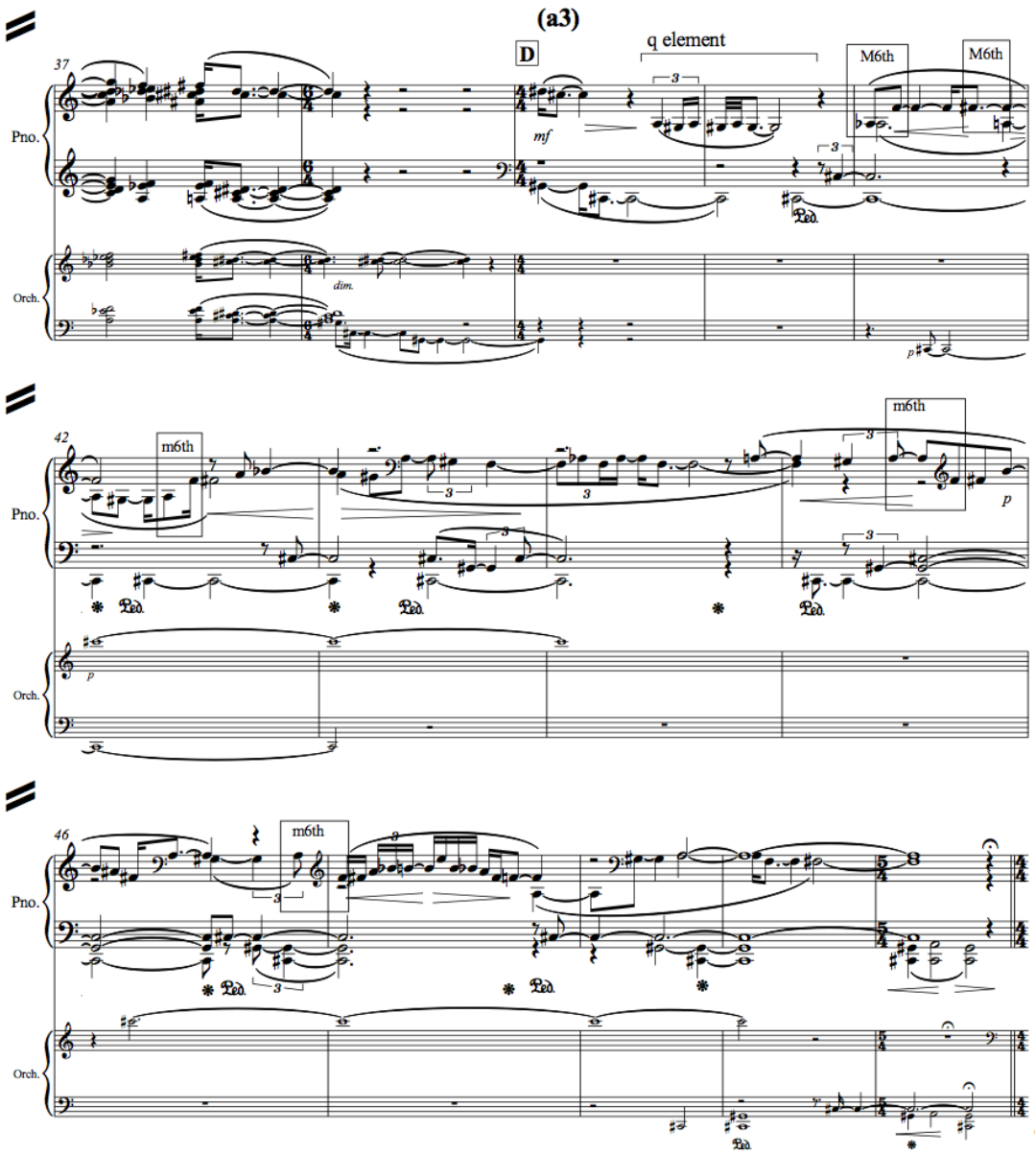


Figure 66: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Mellow and vocal a_3 subsection, which will be further developed based on the *q element* and on the minor and major sixth intervals; restoration of C sharp tonal centre.

The C section (d and e subsections) changes to a fuller sound and requires a Romantic approach – that is, one with a fully rounded touch, *rubato* and a great deal of dynamic light and shade. The theme (Figure 67) starts with the characteristic interval, a major sixth (boxed).

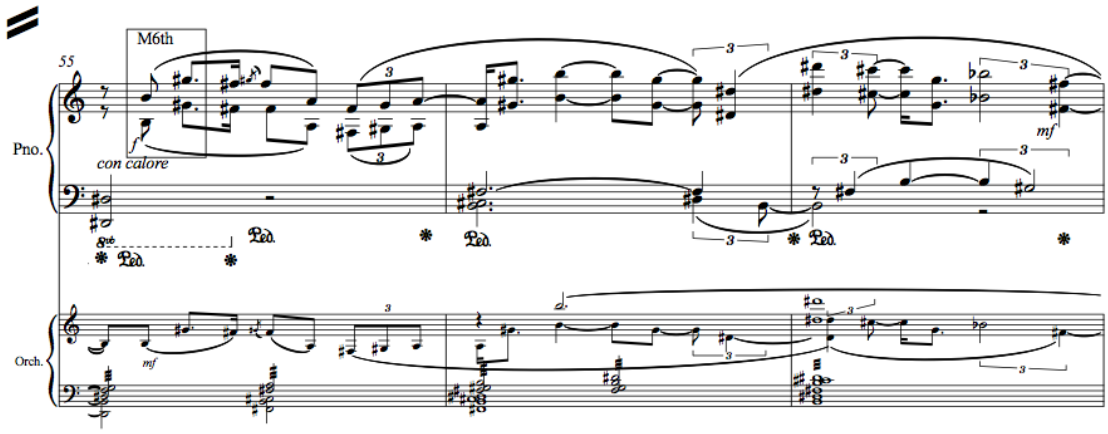


Figure 67: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II, section C subsection d. The initial interval of the second theme (bar 55), a major sixth, reflects the connectivity with the minor sixth interval from the beginning of the introduction theme; the *con calore* indication suggests a Romantic approach to this new theme.

The climax by Piano 1 at bar 66 (Figure 68) should penetrate Piano 2's sustained and heavy sound by attacking the keys with a forceful *legato*, varying the weight of touch on the semiquavers to give an air of insistence without harshness, in *fortissimo*, while moving towards an even louder *crescendo*. The descent of the bass line at bar 70 (Figure 69) should be emphasised to enhance the sensation of distance and space from the ascending, heavy soprano line.

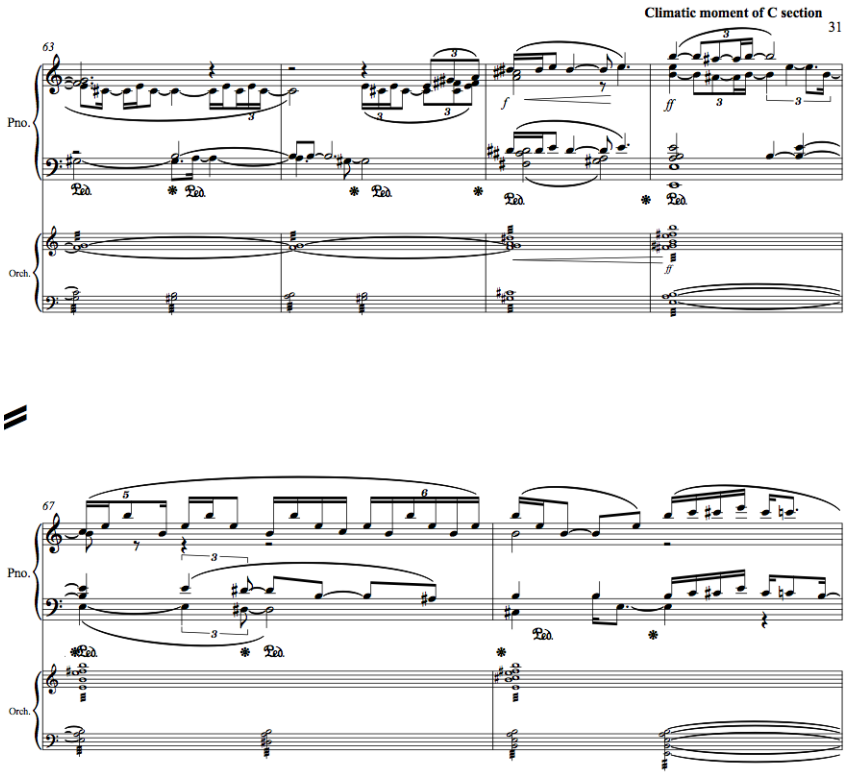


Figure 68: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. The reaching of the climax within the C section (bar 66, subsection e) based on a new tonal centre, E major.

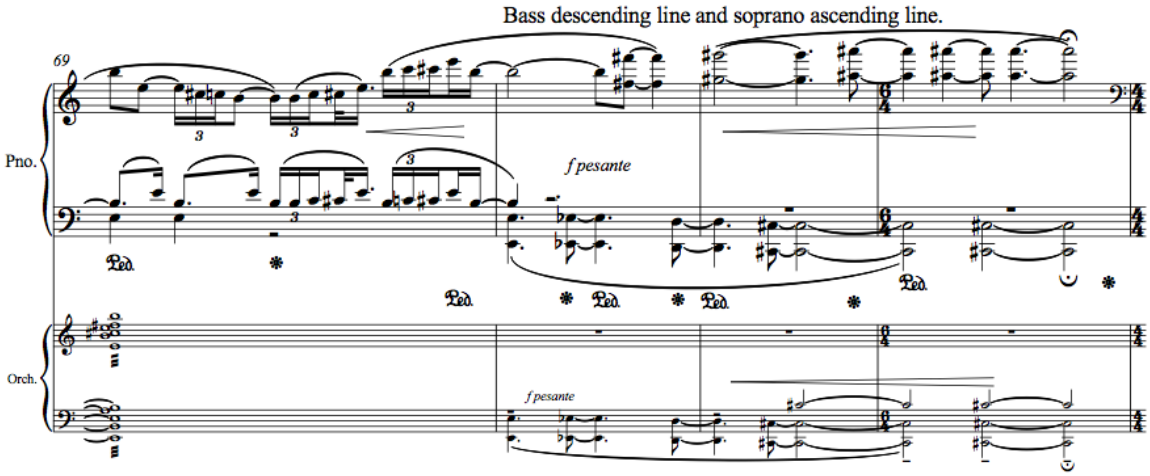


Figure 69: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Contrary motion of bass line and soprano line.

The D section (Figure 70) introduces new elements combined with the q element from the A section (as well as the sixth interval [boxed] in Piano 2). The first of these is element z (bar 73), which should have a menacing and heavy sonority and be played with firm alignment of the bones (from fingers to the shoulder) connected to

the spine. This is followed by element q, which should be played rather forcefully in a well-articulated unison. The second new element (w, in bar 74) is the rising and falling wave-like figure that derives from the y element; it should sound windy *and* stormy but still be played with distinct articulation, down to the last lower notes.

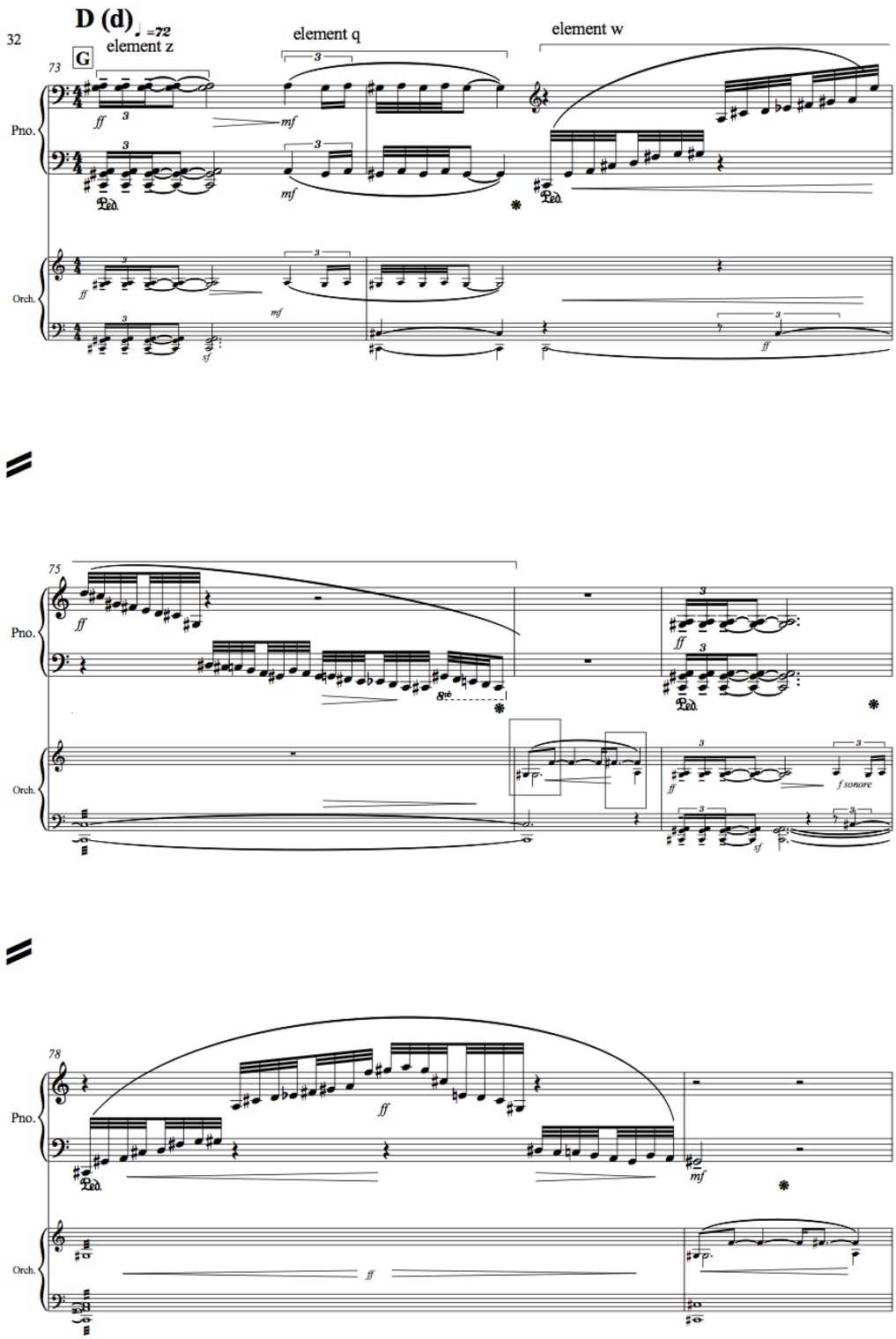


Figure 70: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Development section of A material (*q element* and major sixth emblematic interval) combined with new elements (z and w).

The return of the A section (a3 subsection – bar 96) restores the tranquillity and evocative singing tone of the main theme, again sustained by the C sharp pedal.

The transposed version of the C section reaches a second climactic moment at bar 109, which suddenly melts, by means of two transitional bars played by Piano 1 (Figure 71, bars 115–116) in the *p subito* dynamic, into the serenity and peace of the introduction theme played by Piano 2. The use of *p subito* is a very effective pianistic tool and involves a minimal delay of touch to achieve calm. Furthermore, the dramatic transformation from utter intensity to serenity in such a short amount of time (from bar 109 to bar 116) should be fully expressed by controlling the whole range of the piano's dynamic spectrum. I decided that as the mood changed, the last octaves of the piano should no longer be played *tenuto* (as they were in Figure 63, bars 9–14), but as softly and velvety as possible, with a good control of *diminuendo*.

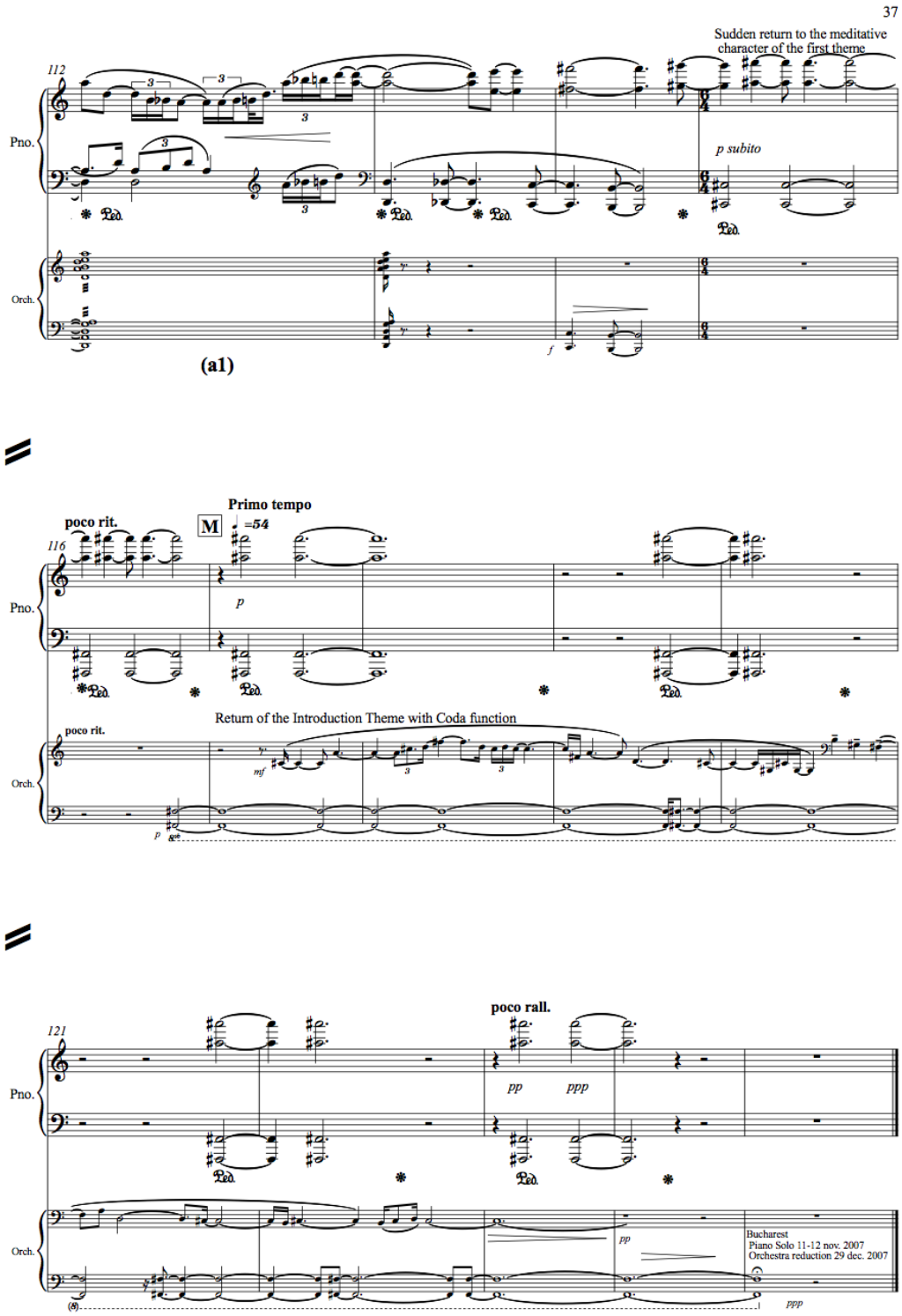


Figure 71: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) II. Bar 115 turning point to the introduction theme, which acts here as a coda theme.

3.4.10. Structural analysis of Part III

The last part of *Lebenskraft – Piano Concerto no. 2* by Teodorescu-Ciocănea has an overall form that is the five-part[66] classical rondo form,[67] with an introduction and a coda (see Appendix 4).

3.4.10.1. Macrostructure of Part III

Rondo form: Introduction, ABACA

Introduction; A (Refrain1) B (Episode 1) A (Refrain 2) C (Episode 2) A (Refrain 3) Coda

Details of the overall form:

Introduction (subsections s_1, s_2, s_3) = bars 1–7, 8–14, 15–21

A – Refrain 1 (double exposition a_1, a_2) = bars 22–29, 30 with upbeat – 38

Transition: bars 39–42

B – Episode 1 (subsections b_1, b_2, b_3): bars 43–46, 47–51, 52–57

Retransition:[68] bars 58–65

A – Refrain 2 (reduced) = bars 66–75

C – Introduction to Episode 2: bars 77–80

Episode 2: bars 81–94 (new theme)

Retransition (from the introduction): bars 95–112

A – Refrain 3 (double exposition a_1, a_2) = bars 113 with upbeat–121, 122 with upbeat–131

Coda (subsections s_1, s_2) = bars 132–137, 138–148

[66] Ellis B. Kohs, *Musical Form: Studies in Analysis and Synthesis.* Houghton Mifflin, Boston, 1976, pp. 217–60.
[67] Douglas M. Green, *Form in Tonal Music: Introduction to Analysis.* Holt, Rinehart and Winston, New York, 1964, pp. 150–64.
[68] Retransition is the composer's term; she defines it as the return from a remote tonality to the initial tonality. In turn, transition is defined as a departure from the initial tonality to a new one.

3.4.11. Timbral analysis of Part III (general comments)

The last part of the *Lebenskraft* piano concerto presents an array of colourful tributes to different cultures and eras, such as ragtime, which is a genre associated with African-American culture, and an ornamented laced melody in the second episode that suggests European music from the Renaissance era. In its delicacy and richness, the theme of the second episode could be compared with a medieval embroidery or tapestry. These cultural connections are realised through the melodies and rhythms, and pianistic colour. The piano's timbral range varies from *quasi Cembalo* to percussive, and massive and full sonorities.

3.4.12. Timbral descriptions of the sections and guidelines for performance (Part III)

The arpeggios of the first subsection (Figure 72) of the introduction have a *perpetuum mobile* character for a few bars and should be played in a manner that resembles the plucked sounds of the harpsichord. Yet they should penetrate the *tutti* chord in the first bar, and so I use a 'trembling' sustain pedal to achieve this. I feel it is also effective to add 'sparkles', like the small flashing lights of a Christmas tree, and to obtain these nuances I accentuate random notes in the triplets rather than playing them homogeneously. All this movement is interspersed with a recurring rhythmic motive by Piano 2.

Lebenskraft

PIANO CONCERTO NR. 2

PART III

INTRODUCTION (s1)

Livia Teodorescu-Ciocănea
14 November 2007
revised March 2011

Piano I Solo

Piano II Orchestra

con pedale

legato sempre simile

legato simile

A (s2) ritmico

Figure 72: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III, introduction first subsection (s_1). 'Sparkling' arpeggios by Piano 1 and rhythmic 'orchestral' motive by Piano 2.

The rapid ascending scales and arpeggios beginning at bar 8 are like 'flames' and should be played with as much clarity and precision as possible so that each note

can be heard in fluid momentum. At bar 15 (Figure 73), I play the syncopated chords with a strong accent on the first note and a *staccato* on the last one. This motive is very important because it creates a swing style, giving the section a jazzy character. The upper notes in the chords should always be brighter, to clarify the contour of the phrase.

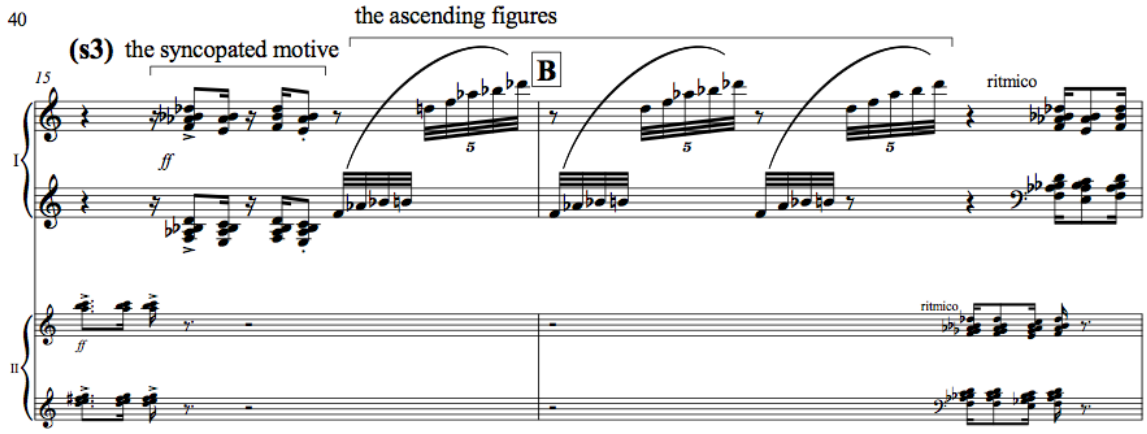


Figure 73: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Syncopated motive, generating jazzy style, and ascending figures resembling ‘flames’.

The refrain (a ragtime-like theme; see Figure 74) is set on two contrapuntal layers that should maintain their autonomy and never interfere. The performer must stabilise the rhythm by emphasising, whenever possible, the first beat of the bar. This will preserve the pulse and at the same time allow the ‘swing’ feel within the bar.

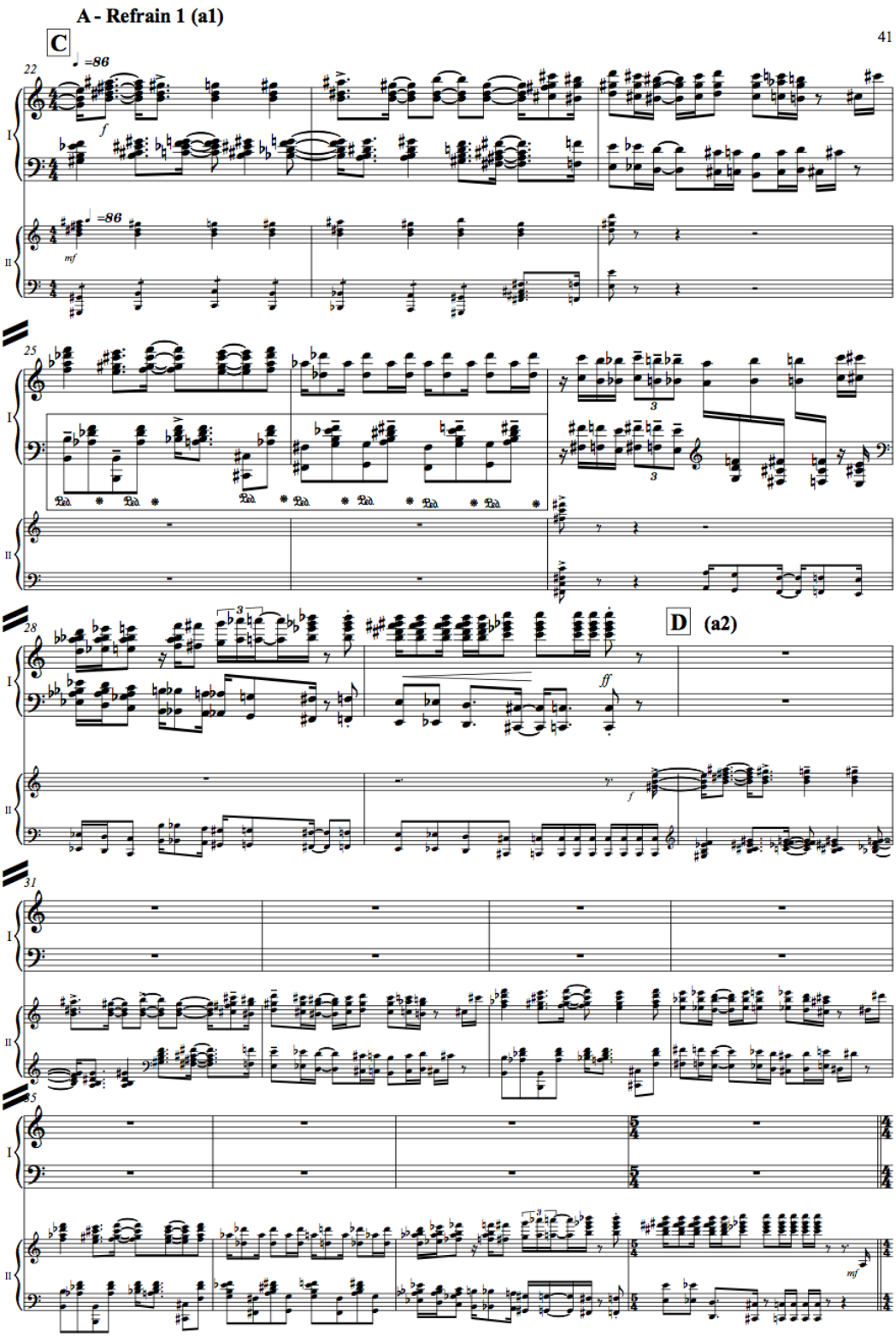


Figure 74: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Ragtime-like theme of the refrain, the boxed accompaniment showing recommended accents from bar 25.

The boxed motive at bar 25 (Figure 74) is typical of ragtime, especially the accompaniment. When I played this concerto, the composer suggested that I vary

the accents as follows: at bar 25, accents on the beats, every two quavers (namely on the octaves); at bar 26, accents on the second quavers (namely on the chords) to ensure the swing effect more clearly. This applies everywhere that this kind of accompaniment is repeated.

Four bars of unison by Piano 2 (bars 39–42) serve as transition to the first episode.

Piano 1 introduces the theme of Episode 1 (Figure 75, bar 43), which has the effect of rotation and ‘dizziness’ with its repetitive and syncopated figure. Its role is to inflame the music up to the explosion of the piano at bar 47. I always aim to carry the tension and provide a full and bright sonority for the most euphoric solo theme (bars 47–51).

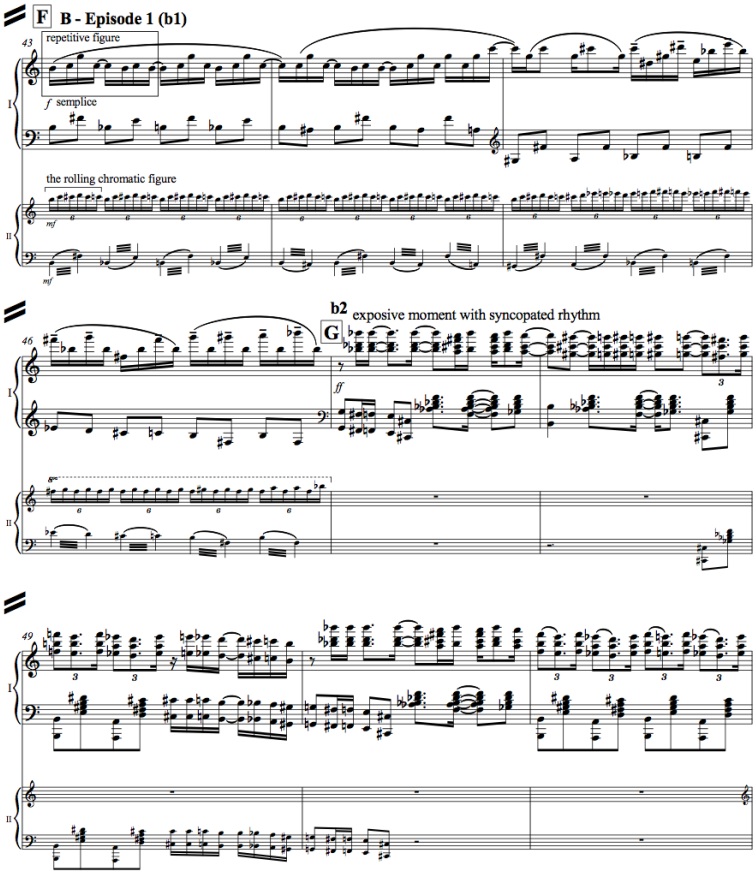


Figure 75: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. First episode theme with repetitive and syncopated figure for the piano accompanied by chromatic rolling figure at the orchestra; at bar 46, climactic phrase leading to explosive moment.

The first five bars of the retransition (Figure 76, bars 58–62) should be thought of as a large anacrusis for the syncopated chordal motive (bars 63–65) with emphases on

the disruption of the ‘snaking’ isorhythmic figures occurring at bars 59 and 62. Piano 2’s chords and octaves (bars 58–62) have a conclusive character and are to be played with a sense of fulfilment. The sonority should be full and warm, avoiding a strident timbre.

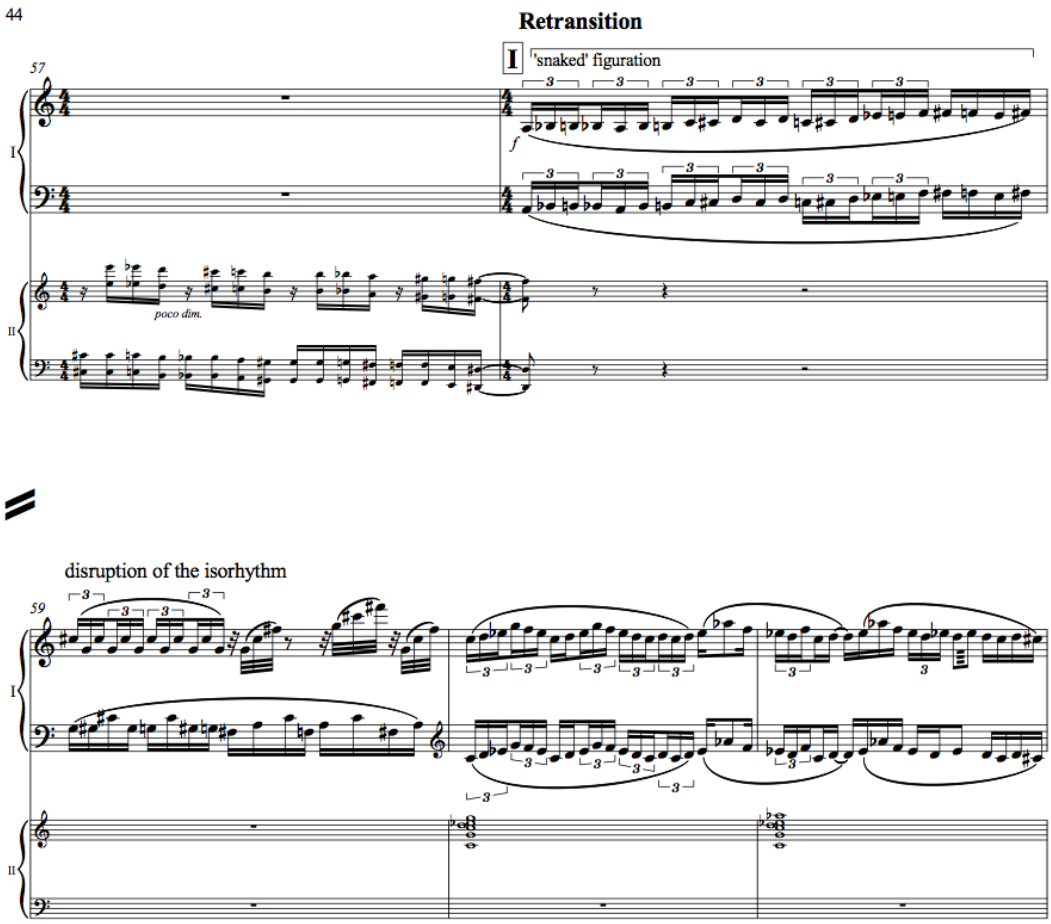


Figure 76: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Retransition ‘snaked’ figure and disruption of the isorhythmic pattern.

The refrain is resumed in an even more playful way. At bar 69 (Figure 77), in the left hand, I feel that it is important to underline the syncopation on the third beat, and for the right hand, to add a bit of brightness to the upper notes in the chords so the melodic line is better understood.

Figure 77: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Segment of Refrain 2, bar 69 left hand recommended accents.

The C section (Figure 78, bar 77) starts with a quasi-solo cadenza, in a *senza rigore* character.

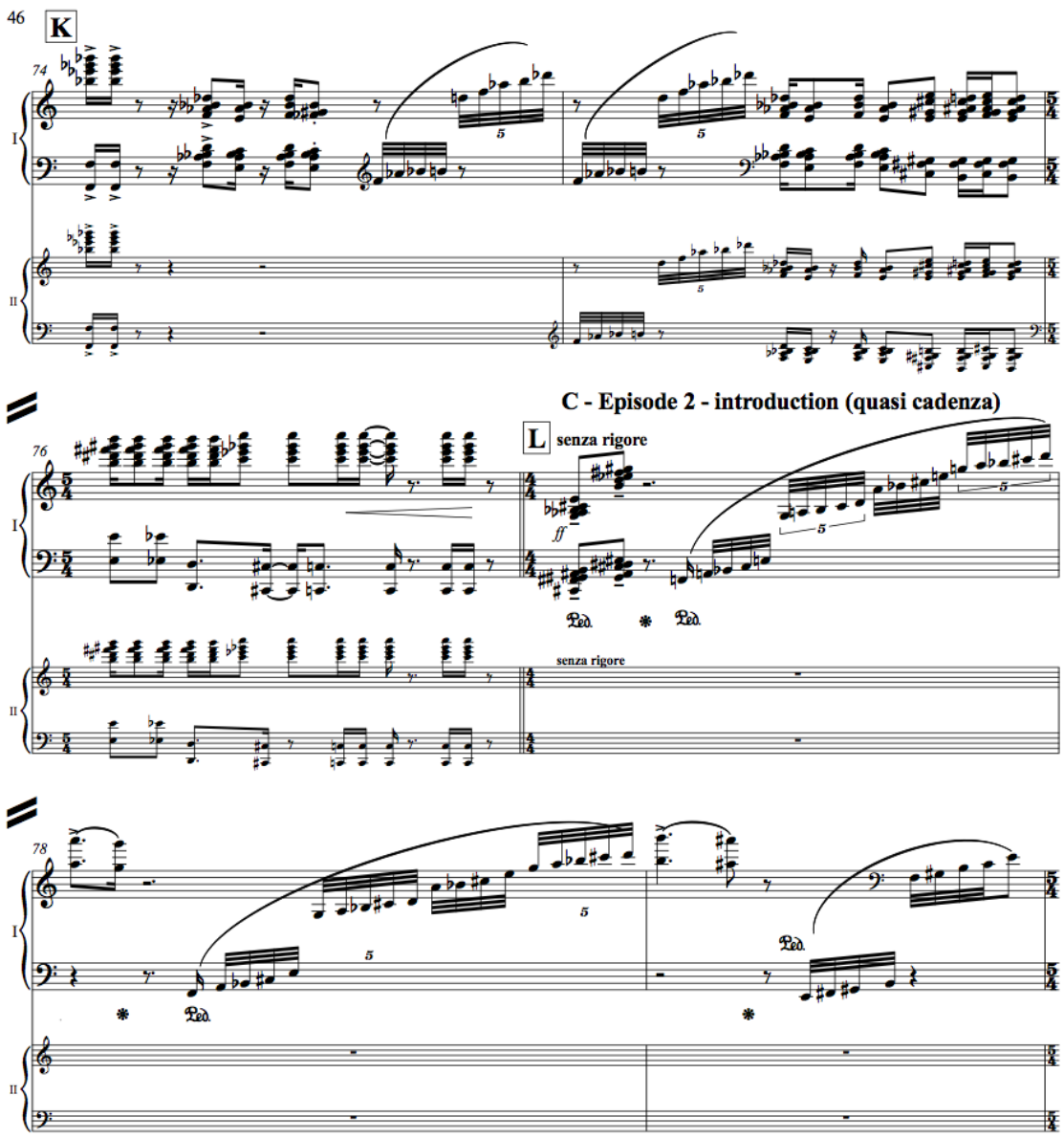


Figure 78: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Quasi-cadenza introduction to second episode theme.

The first two chords of the quasi-cadenza require a massive sonority played with the sustain pedal. The ascending figure should be played very fast by changing the hands for every group of sounds (left hand, right hand, etc.), in one pedal and thinking of a large ‘flame’. The octaves at bars 78 and 79 could last slightly longer, in a *rubato* manner. The *diminuendo* and *ritenuto* indications should be realised gradually with a very fused and soft sonority, preparing the contrasting lyric theme.

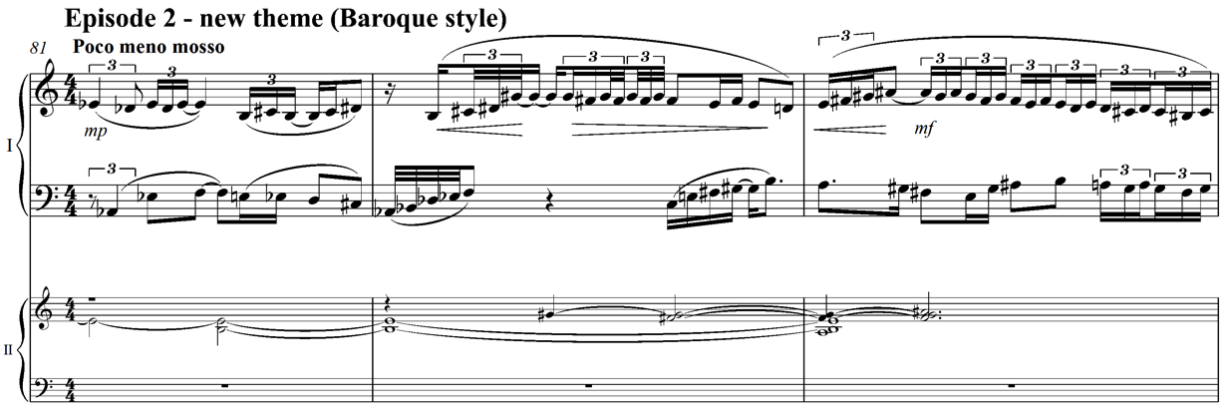


Figure 79: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Second episode new lyric theme in a baroque-like style with orchestral pedals by Piano 2.

Although the Episode 2 theme (Figure 79) is written in a very ornamented style, treating it as a baroque motoric texture should be avoided. To obtain a beautiful effect for this theme, I recommend establishing the main melodic pillars carefully and grouping the embellishing notes together. The pianist should achieve for this particular theme a special *legatissimo*, like notes that are melting one into the other. Another recommendation would be to play in a kind of *rubato* where the long notes are a bit ‘longer’ and are compensated within the bars by playing the short notes ‘shorter’. In addition, the long notes should be played a little louder and the shorter notes, grouped together, played softer. Piano 1 should be aware of the pedals by Piano 2 and their polyphonic dialogue.

From bar 95 the introduction material is restated, followed by the last return of the refrain. At bar 122, Piano 1 takes over the Refrain and increases the musical tension towards the coda with the ragtime swing and rolling chromatic figures (Figure 80, bar 127).

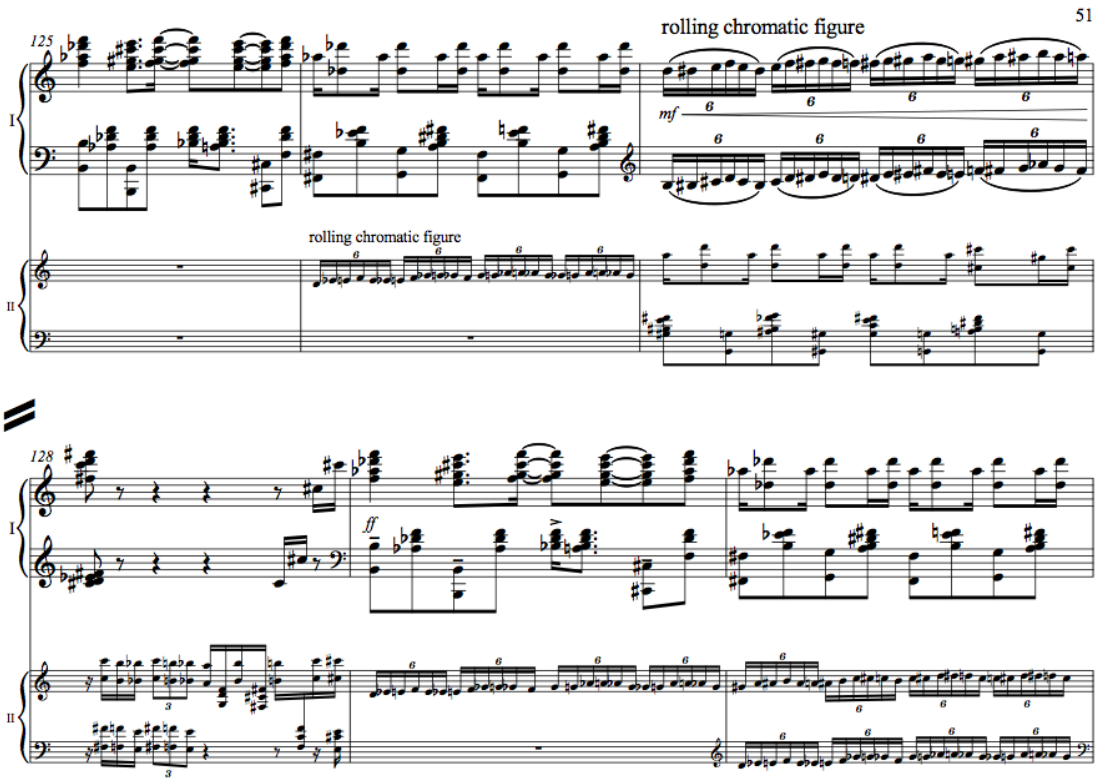


Figure 80: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Refrain's theme combined with rolling chromatic figure.

The coda (Figure 81) is a frenetic culmination using material from the introduction (bars 15–16), retransition (bar 63) and concluding motive of the refrain (bar 38) in a repetitive and energetic manner.

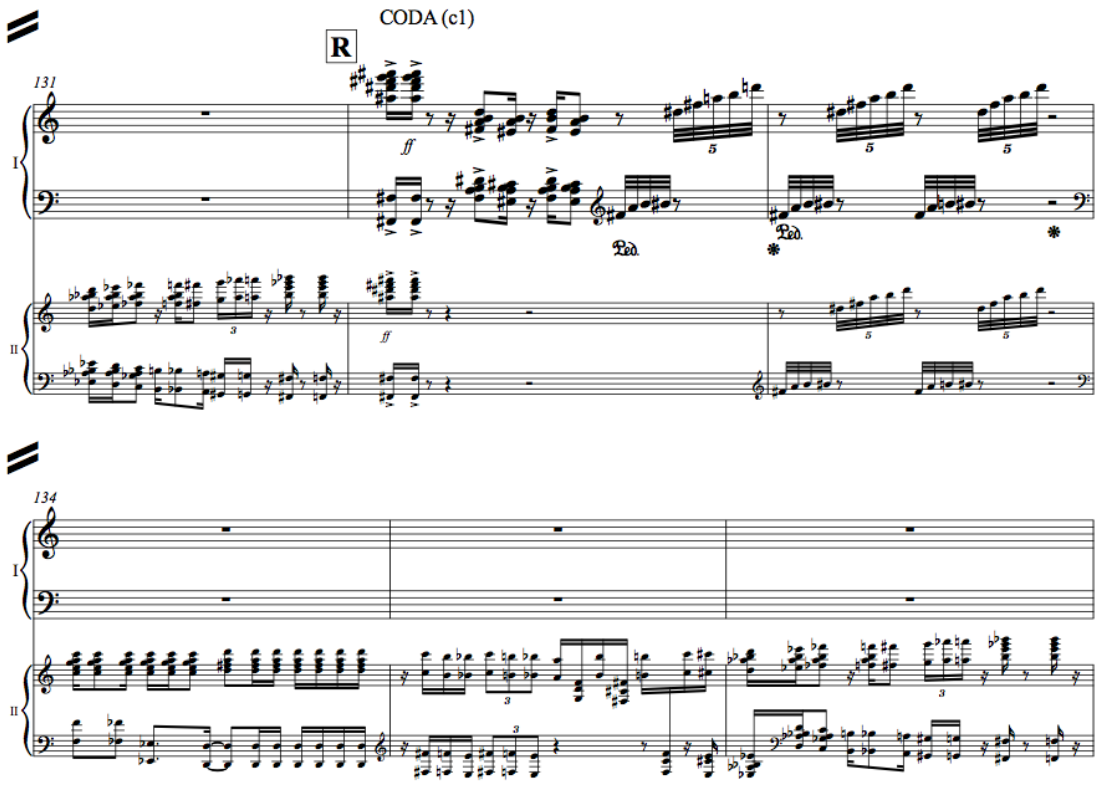


Figure 81: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Coda with material from introduction and refrain.

The performer should conduct the force of this passionate coda with a full piano sound and extremely precise rhythm, always underlining the syncopated formulas, including ragtime, and the other accents on the beats (as in bars 138–140). The ragtime moments in the coda can at times be quite challenging for the performer because the left hand does not provide a continuous even rhythm against which the right-hand syncopations can be highlighted. It is thus the responsibility of the performer to draw attention, by touch and accentuation, to the strong syncopations in the right hand while dealing with the irregular rhythms in the left. The last repeated chords (Figure 82, bars 146–148) should be bright and rhythmically tight, at the same time having a sense of direction towards the final chord, played with the most powerful sonority (*fff*).

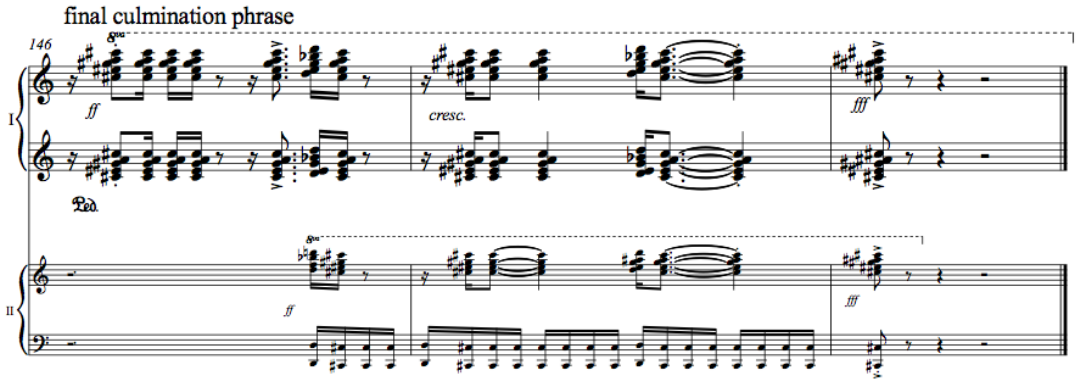


Figure 82: *Lebenskraft – Piano Concerto no. 2*, Part (Movement) III. Last phrase of coda.

Chapter 3 represents the core of this thesis, containing structural and timbral analyses of the main piano works chosen for the research, followed by actual guidelines for performance. I have had the opportunity to develop these guidelines through my own experience as a performer, interpreter of scores, and pedagogue.

CHAPTER 4
Conclusion

The focus of this research was the performance of Romanian composer Livia Teodorescu-Ciocănea's piano works through a study of their timbral characteristics and their underlying structure. As far as I am aware, this is the first attempt to examine her piano works written from 2008 to 2013, some of which were dedicated to me, in a systematic way. It is also one of the few studies dedicated entirely to a female East European contemporary composer.

Over the years, I have played all of Teodorescu-Ciocănea's piano works (including the earlier ones) and have had the opportunity to work closely with the composer and decode her intentions. I became able to recognise her stylistic features and realise them through performance. My contribution to knowledge, apart from the structural and timbral analysis of Teodorescu-Ciocănea's piano works, is the answer to the question of how to approach and to perform these works. I have delivered guidelines for performance of each work that connects every layer of understanding them: cultural, stylistic, structural and timbral. The practice-led recommendations are unique in the literature and include technical suggestions, up to the detailed movements of the arms, wrists and fingers, discovered during my own experience. These approaches will guide future performers not only to overcome the technical difficulties and complexity of Teodorescu-Ciocănea's works, but also to realise the composer's aural imagination and original approach to piano timbre. These timbral considerations will also be of benefit to performers for other spectral composers, such as Murail and Radulescu. Issuing timbre to the technique adds another layer of interpretation that enlarges the frontiers of contemporary music in general, and Teodorescu-Ciocănea's's music in particular.

What does Teodorescu-Ciocănea's original approach to piano timbre consist of? Being a concert pianist herself, she searched for the ideal piano sound in the classic repertoire (Mozart, Beethoven, Schubert, Chopin), which could be described as ringing tone, full and round, singing tone, majestic tone, intimate tone, bel canto pianism or legato. Starting with Debussy, she developed a velvet tone, delicate and refined, *p, pp, ppp*, with almost-imperceptible attack. For Messiaen, she looked for a

variety of timbres – sometimes different for every sound in a chord, as required by the composer, similar to the colours of a stained-glass window.

As for her own music, she asks for an enhanced awareness of the timbral domain the piano can produce. Apart from a perfect relation between the mental representation of timbre and the physical responses, she aims for an extensive usage of the resonance of the instrument's body. This can be achieved through good coordination of the pianist's body parts, and special use of the pedals, which releases the fullness of the piano's vibrations (overlapped harmonies, extensive use of ostinatos resulting in an accumulation process, half-pedalling, vibrating pedalling, use of the sostenuto pedal). It means that Teodorescu-Ciocănea enters the spectral domain, where harmonicity, inharmonicity, noisy elements, reverberation and other acoustical phenomena occur.

It is a fact that the piano music requires an almost magical production of sound from a mechanical instrument that is an illusion induced by the art of the pianist. Many other illusions are required from this instrument. For example, in the classical repertoire, the pianist is expected to 'orchestrate' his or her playing. Teodorescu-Ciocănea goes further and composes a 'music of timbre' – a drama of timbre and acoustic phantasms. She does not orchestrate her music; her composition is made by 'timbre'. This is what she calls *hypertimbralism.* All other elements are subordinated to timbre: melodies expressed through timbral differentiation, harmonies expressed by timbral balance or imbalance, and timbral densities. Generally, we think of different timbres as produced by different instruments. The uniqueness of Teodorescu-Ciocănea's approach is that it is applied to a single instrument that is capable of an infinity of timbral nuances. Being aware of the spectral phenomenon, I believe that a modern pianist could realise new timbres not only for contemporary music, but also for the classic repertoire as nobody has done before.

Another novelty of this thesis is the systematic presentation of particular sonorities (selected and defined as 'dark', 'bright', 'glassy', etc.) in relation to specific properties of the musical structure (textures, form, articulation, density, register, dynamic, climactic moments, harmonic figures, chords, etc.). The composer has found her own solutions to realise her aural imagination. Certain categories of timbres are

consistently achieved by means of appropriate structural features. Studying this relationship between timbre and structure in her music, I became able to translate it in performance and to demonstrate its artistic values by means of recordings and also by practical guidelines I have provided for other performers. I have demonstrated that certain musical intentions of the composer, such as gestures, combination of sounds, voices and layers, are more effective for certain categories of timbre.

Although the composer does not use techniques of prepared piano or playing on strings for the analysed works in order to obtain novel sonorities, she manages to create a whole world of new timbres expected to be realised with normal playing of the instrument. She imagines and requires far more timbral nuances even for a single sound than the already-in-use altered sonorities (achieved by by inserting different types of materials inside the instrument or between strings, or by altering the tuning). Playing the works of Livia Teodorescu-Ciocănea requires an enhanced awareness of the timbral potential of the instrument, of sound/ noise continuum, of spectral phenomena, and of the acoustics of the instrument and the surroundings (concert hall, cathedral, outdoors). This new aural approach to the piano timbre domain enables the performer to produce new sonorities, from single ones to conglomerates of sounds that are perceived as ‘global timbre’. New piano techniques are required to realise this ‘music of timbre’, such as mental representation of the piano vibrations and perfect coordination with the fingertips or finger cushion, variable speed and angles of key attack, variable weight of the arms using gravity, extending hearing of the sonic result, imagination of timbral transformations as a spectral flux, and use of the three pedals extensively.

The results of this research differ from other published academic works in several regards. The research has not only examined the composition, but has found a method of timbral analysis (an original contribution), connects timbre to structure, defines and explains an enlarged domain of piano timbre, and offers practical solutions for achieving these timbres. By performing and realising the music by means of collaborative work between the performer and the composer, Teodorescu-Ciocănea’s unique spectral vision adds new layers of interpretation by thinking of the music through timbre.

One of Teodorescu-Ciocănea's main focuses is to think of the piano as a virtual orchestra with a large domain of timbral categories. Piano timbral potential lies in the imagination of both the composer and the performer. I have tried to find and explain the pianistic behaviour and techniques that most effectively reveal the subtleties of the piano timbres required for Teodorescu-Ciocănea's piano music.

I have approached the subject in an analytical manner, always taking into account the cultural background of each of Teodorescu-Ciocănea's piano works, the structure (form, texture) and the timbral characteristics of the specific pieces. Matters linked with psychoacoustic phenomena are also discussed, such as spectralism and resonance.

The first chapter of the thesis established the background of the research and summarised the aims, content and parameters of the study. The limitation-of-words requirement imposed a certain hierarchy on the pieces analysed. The methodology, as delineated in Chapter 1, presented the stages and the means of the research, including interviews, workshops, recording and editing sessions, readings and consultations with the composer.

An important list of selected piano timbre categories (for example, abyssal, breathy, crystalline) was proposed and used in the description of Teodorescu-Ciocănea's music (see Chapter 1).

The second chapter revealed my ongoing connections with Romanian culture, contemporary music and composers of today.

Livia Teodorescu-Ciocănea's significance within Romanian music was highlighted through several reports about her music by Nigel Osborne and Margaret Lucy Wilkins. A biographical overview was followed by a section that presented the main streams of Teodorescu-Ciocănea's aesthetics and theoretical thinking. Here, I organised the material according to several criteria: folkloric influence, religious music influence (Byzantine and Gregorian chants), vocal music – songs, narrative style, form as inspiration – the sonatina, multilayered spectralism and hypertimbralism, symphonic works and concerti, and theatrical works – ballet and opera. Brief comments were made about some of her works, including the ones I have played and recorded (included in the recordings portfolio): six songs for voice

and piano, trios such as *Tentazione, Romulus and Remus* and *Polyspectralia*, and some early piano pieces, such as *Sonatina* and *Sonatina buffa.*

I proposed a systematic approach for analysing in more detail the four principal piano works included in Chapter 3, namely *Endeavour Bells* (piano solo and tape), *Nocturniana* (two pianos), *Calypso* (piano solo) and *Lebenskraft – Piano concerto no. 2* (two pianos arrangement). This analytical model contains general commentary (about the world premiere of the piece, dedication, commission, performers), the sociocultural background of the piece (program notes, inspirational sources, composer's comments), structural analysis – general comments (brief description of structure and texture, providing an overall formal scheme), timbral analysis – general comments (composer's view and intentions concerning the categories of timbre and the timbral quality of the sonorities), and timbral description and guidelines for performance of the sections (performer's decoding of the music with details for every section, along with actual physical and psychological indications for its realisation based on my own experience). The research was based on my own experience playing Teodorescu-Ciocănea's piano music on several occasions at Australian and international venues. For the piano duets (two-piano duet or piano duo), I have had the unique opportunity to play them in concert and make special recordings with the composer, who happens to be a professional pianist as well.

The analyses were linked with performance guidelines that I developed through my own experience as interpreter and lecturer. These guidelines took into consideration the composer's markings regarding tempo, character, dynamics, expressive intentions and timbral requirements. Several technical suggestions, based on my own experience playing Teodorescu-Ciocănea's piano works, accompanied the set of practical guidelines for each piece. Many of these suggestions focused on piano touch for achieving the timbral variety of sounds. According to specific sonorities (delicate, bright, powerful, majestic, ringing, mellow, etc.), my indications referred to the use of weight, wrist, arm, upper body and fingertips to produce a colourful and adequate rendition of the music.

Teodorescu-Ciocănea's music is largely based on her theoretical research on timbre and its relationships with form and syntax, with which I became acquainted by reading her articles and through multiple musicological conversations and interviews

with her. Her piano music is approached from a spectral listening perspective, meaning that she is concerned with subtle timbral nuances of the piano's sonorities (such as timbral fusion, segregation, augmentation), which can be achieved through specific composition texture and processes (proposed by the composer) and delivered through performance. I found it interesting to examine her music and discover practical ways (such as different ways of producing the sound, of using the pedals or of voicing) in order to realise her enlarged timbral imagination for piano and chamber music. I became aware of further applicability of this research to other contemporary music that I have studied or am currently teaching in my piano classes.

This research has enabled me to reach a deeper understanding of Teodorescu-Ciocănea's aesthetics based on timbre, and to disseminate the results at both theoretical and practical levels. It aimed to open a new perception of contemporary piano music, emphasising the role of timbre in creating musical meaning. Teodorescu-Ciocănea's innovative concept of 'hypertimbralism' – namely, generating musical drama by interpolated timbral layers – was pursued during the study. The result contributes to a better integration of contemporary music within the pianistic general repertoire, beyond cultural boundaries.

Bibliography

Adler, Samuel. *The Study of Orchestration.* 3rd edn, New York, London: W.W. Norton & Company, 2002.

Artaud, Pierre-Yves. *Flutes au présent (Present-day Flutes).* Paris: Gerard Billaudot Editeur, 1995.

Bent, Ian. 'Analysis', in *The New Grove Dictionary of Music and Musicians,* ed. Stanley Sadie, 1980, London, Macmillan, 351.

Bernstein, Seymour. *With Your Own Two Hands: Self-discovery Through Music.* Portland: Manduca Music Publications, 2011.

Blatter, Alfred. *Instrumentation and Orchestration*. 2nd edn, USA: Schirmer Thomson Learning, 1997.

Boulez, Pierre. 'Timbre and Composition – Timbre and Language', *Contemporary Music Review*, 2:1, 1987, 161–71.

Bouliane, Denys and Lang, Anouk. 'Ligeti's Six "Etudes pour piano": The Fine Art of Composing Using Cultural Referents', *Theory and Practice* 31, 2006: 159–207.

Bree, Malwine. *The Leschetizky Method: A Guide to Fine and Correct Piano Playing*, trans. Arthur Elson; introduction by Seymour Bernstein. Mineola, NY: Dover Publications, 1997.

Brougham, Henrietta, Fox, Christopher and Pace, Ian. *Uncommon Ground: The Music of Michael Finnissy*. Aldershot, UK; Brookfield, VT: Ashgate, 1997.

Clément, Jean-Yves. *Les deux âmes de Fréderic Chopin.* Paris: Presses de la Renaissance, 2010.

Cook, Nicholas. *A Guide to Musical Analysis*. Oxford University Press, 1987.

Cook, Nicholas. *Music, Performance, Meaning*. Surrey: Ashgate, 2007.

Cosma, Viorel. *Muzicieni din Romania: Lexicon.* Bucuresti: Editura Muzicala, 2006.

Evans, Richard Bunger. *The Well Prepared Piano.* 2nd American edn, San Pedro, CA: Litoral Arts Press, 1981.

Firca, Gheorghe. ‘La Roumanie: Culture musicale au fil de l’histoire’, *Études balkaniques* 13, 2006, published online 1 January 2008. <http://etudesbalkaniques.revues.org/323> (accessed 6 December 2017)

Fox, Christopher. ‘Temperaments, Tonalities and Microtonalities: An Introduction’, in *Contemporary Music Review,* 22: 1+2, 2003, 2.

Fraser, Alan. *The Craft of Piano Playing: A New Approach to Piano Technique*. Lanham, Maryland and Oxford: Scarecrow Press, 2003.

Green, Douglas M. *Form in Tonal Music: Introduction to Analysis.* New York: Holt, Rinehart and Winston, 1993.

Guigue, Didier. ‘Sonic Object: A Model for Twentieth Century Music’, *Journal of New Music Research*, 26:4, 1997, 346–73.

Kang, Monica. *Post-tonal Affinities in piano works of Bartók, Chen, and Crumb*. Frankfurt am Main: Peter Lang, 2016.

Koço, Eno. *A Journey of the Vocal Iso(n)*. Cambridge Scholars Publishing, 2015.

Kohs, Ellis B. *Musical Form: Studies in Analysis and Synthesis*. Boston: Houghton Mifflin, 1976.

Lendvai, Erno. *Béla Bartók: An Analysis of His* Music. London: Kahn & Averill, 1971.

Ling, Jan. *A History of European Folk Music*. University of Rochester Press, 1997. Trans. Linda Schenck and Robert Schenck.

Marty, Jean-Pierre. *La méthode de piano de Chopin: Essai pédagogique.* Editions Singulières, 2007.

Murail, Tristan. ‘Spectra and pixies’, *Contemporary Music Review,* 1:1, 1984, 157–70.

Nimczik, Ortwin. ‘Spiel mit Klängen : Eine Instrumentation des Klavierstücks “Blumen die Menschen ...” von György Kurtág’ (‘Performance with Sounds: An Instrumentation of the Piano Piece “Blumen die Menschen ...” by György Kurtág’), *Musik & Bildung*, 33(6), 2001–02: 55–7.

Nissman, Barbara. *Bartók and the Piano: A Performer's View*. Lanham, MD: Scarecrow Press, 2002.

Osborne, Nigel. PhD report, 2001 (Livia Teodorescu-Ciocănea's personal document).

Perry, Jeffrey. 'Cage's Sonatas and Interludes for Prepared Piano: Performance, Hearing and Analysis', *Music Theory Spectrum*, 27(1), 2005: 35–66.

Prentner, Marie. *Leschetizky's Fundamental Principles of Piano Technique*. Mineola, NY: Dover Publications, 2005.

Saariaho, Kaija. 'Timbre and Harmony: Interpolations of Timbral Structures' , *Contemporary Music Review*, 2:1, 1987, 93–133.

Sandell, Gregory J. 'Roles of Spectral Centroid and Other Factors in Determining Blended Instrument Pairings in Orchestration', *Music Perception,* 13:2, 1995, 209–46.

Sandu-Dediu, V. *Rumänische Musik nach 1944*. Saarbrücken: Pfau, 2006.

Sethares, William A. *Tuning, Timbre, Spectrum, Scale*. USA: Springer, 2005.

Smalley, Denis. 'Spectro-morphology and Structuring Process', in *The Language of Electroacoustic Music,* ed. S. Emmerson, London: Macmillan, 1986, 61–93.

Teodorescu-Ciocănea, Livia. 'Timbre and Musical Form', *Muzica*, 2002, 33–49.

Teodorescu-Ciocănea, Livia. 'Timbre Versus Spectralism', *Contemporary Music Review* 22:1+2, 2003, 87–104.

Teodorescu-Ciocănea, Livia. *Timbrul muzical: Strategii de compozitie (Musical Timbre: Strategies for Composition).* București: Editura muzicală, 2004.

Teodorescu-Ciocănea, Livia. *Tratat de Forme si analize muzicale (Musical Forms and Analysis Treatise).* Bucuresti: Editura muzicala, 2005. Republished in 2014 by Grafoart.

Teodorescu-Ciocănea, Livia. 'The Complexity of the Structural Levels in Enescu's Musical Language', in *George Enescu International Musicology Symposium*, Bucuresti: Editura muzicala, 2009, 147–59.

Teodorescu-Ciocănea, Livia. **'**Structures of Ison Type in Enescu's Music', in *George Enescu International Musicology Symposium*, Bucuresti: Editura muzicala, 2011, 265–83.

Teodorescu- Ciocanea,Livia. *Piano Recital Frédéric Chopin,* published by Electrecord Romania: EDC 1092, 2012.

Teodorescu-Ciocănea, Livia and Crotty, Joel. 'Spectral Examination of Byzantine Chant Archetype', *Journal of the International Society for Orthodox Church Music,* vol.1, 2014, 1–19). <http://www.isocm.com/jisocm-vol01-teodorescu-crotty> (accessed 7 December 2017).

Wilkins, Margaret Lucy. *Creative Music Composition: The Young Composer's Voice.* New York, London: Routledge, Taylor & Francis Group, 2006.

Internet resources

Anghelescu, Veronica, 'Frederic Chopin, un CD în interpretarea compozitoarei si pianistei Livia Teodorescu-Ciocănea', *No.14 Plus Minus*, 10 May 2013. http://no14plusminus.ro/?s=Chopin (accessed 4 December 2017).

Burred, Juan Jose. *The Acoustics of the Piano*. Revised version, Madrid: Professional Conservatory of Music *Arturo Soria*, 2004. Trans. David Ripplinger, April 2009. http://www.jjburred.com/research/pdf/burred_acoustics_piano.pdf (accessed 20 September 2015).

Carole Gray, 'Inquiry Through Practice: Developing Appropriate Research Strategies', in *No Guru, No Method? Discussions on Art and Design Research*, University of Art & Design, UIAH, Helsinki, 1996, pp. 82–95. http://carolegray.net/Papers%20PDFs/ngnm.pdf (accessed 26 March 2015).

Editors of Encyclopædia Britannica, 'Chiaroscuro, in *Encyclopedia Britannica*, https://www.britannica.com/art/chiaroscuro (accessed 7 December 2017).

Editors of Encyclopædia Britannica, 'Timbre', in *Encyclopedia Britannica*, http://www.britannica.com/EBchecked/topic/596009/timbre (accessed 10 September 2012).

Eminescu, Mihai, *Odă (în metru antic)* / *Ode (in Ancient Meter)*, 1883. Trans. Adrian G. Sahlean, 2000. *No.14 Plus Minus*, 10 May 2013. http://www.globalartsnpo.org/Pages/EminescuOde.html (accessed 15 September 2015).

Hitchins, Keith Arnold et al., 'Romania', in *Encyclopaedia Britannica*, http://www.britannica.com/EBchecked/topic/508461/Romania/276023/The-arts (accessed 10 September 2012).

Nassau, Kurt, 'Colour', in *Encyclopedia Britannica* http://www.britannica.com/EBchecked/topic/126658/colour (accessed 10 September 2012).

Wilson, Frances, 'A monument of Twentieth-Century Pianism: Messiaen's *Vingt Regards sur l'enfant-Jésus*', *Interlude*, 28 September 2017. http://www.interlude.hk/front/monumental-twentieth-century-pianismmessiaens-vingt-regards-sur-lenfant-jesus/# (accessed 3 October 2016).

Reviews and newspaper articles

Baltazar, Loredana. 'O întreprindere de anvergură', *Observator cultural* 54, 2001, 8 III.

Baltazar, Loredana. 'Zilele muzicii noi', *Actualitatea muzicală* 2, February 2006 (LVI).

Cosma, Mihai. 'Preţuire pentru muzica românească', *Actualitatea muzicală* 4, April 2005 (XLVI).

Cosma, Viorel. 'Un semnificativ pas în teatrul liric', *Azi* 4:2262, 2000, 8 VI.

Dediu, Dan. 'Roşu şi Negru', *Melos* 4–6, June 2000.

Dediu, Dan. 'Transformarea baletului în operă şi invers', *Observator cultural* 54, 2001, 6 III–12 III.

Filimon, Daria. ‘O creatoare în roşu şi negru’, *Ziarul Financiar (Ziarul de duminică)* 11:V, 2001.

Filimon, Daria. ‘Roşu şi Negru: Un balet contemporan’, *Ziarul Financiar* (*Ziarul de duminică supliment*) IV:888, 2002, 7 VI.

Florea, Anca. ‘Premieră absolută la Opera Naţională Română’, *Muzica* 3, 2000.

Florea, Anca. ‘Roşu şi Negru a devenit balet: Premieră absolută la Opera Naţională Română’, *România liberă* 3098:31, 2000 (V).

Grigorescu, Olga. ‘Festivalul şi Concursul Ionel Perlea: O şcoală a muzicii de calitate’, *Actualitatea muzicală* 7, July 2003.

Ionescu, Claudiu. ‘Roşu şi Negru la Opera Naţională Română’, *Formula As* X:416 (22), 2000, 5–12 VI.

Măniuţ, Petruţa-Maria. ‘Cântând timpul ...’ *Actualitatea muzicală* 6, June 2005 (XLVII).

Marinescu, Mihaela. ‘La două piane’, *Actualitatea muzicală* VI:120, March 1995.

Nemescu, Octavian. ‘Timbrul muzical: Editura muzicală, 2004’*, Actualitatea muzicală* 2, February 2005 (XLIV).

Patrucco, M. ‘Recital pianistico’, *Il Monferato,* CXXI:41, 1991, 28 V.

Pierre, Amanda. ‘Romanians and Central College Perform Opera’, *Des Moines Sunday Register,* 2 March, 2003.

Popa, Carmen. ‘A fi sau a nu fi’, *Actualitatea muzicală* X:224, July 1999.

Popescu, Adriana. ‘Povestea cuceririi Americii’, *Actualitatea muzicală* 4, April 2003.

Popovici, Doru. ‘La Operă: Maeştrii liedului’, *Actualitatea muzicală*, XI:253, September 2000.

Popovici, Fred. ‘Pneuma/Neuma (*Rite for Enchanting the Air*)’, *Muzica* 2:75–80, 2002.

Staicovici, Ianca. ‘Fotografie de familie’, *Actualitatea muzicală* XI:245, May 2000.

Tugearu, Liana. ‘Roşu şi Negru: Premieră absolută la Opera Naţională Română’, *România literară* 24:21–27, 2000, VI.

Vartolomei, Luminiţa. ‘Luxurianţa solisticii’, *Actualitatea muzicală* 7, July 2002.

Vodă-Nuţeanu, Diana. ‘O premieră mult aşteptată’, *Actualitatea muzicală* XI:248, July 2000.

Waechter, Tom. ‘Romanian *La Traviata* Is Central’s International Gift’, *Pella Chronicle,* 20 March 2003.

Livia Teodorescu-Ciocănea published scores

Teodorescu-Ciocănea, Livia. *Archimedes Symphony,* Editura Muzicală, București, 2017.

Teodorescu-Ciocănea, Livia. *Oratio Sanctae Brigittae.* ArsPublica, Italia, AP 00793, 2015.

Teodorescu-Ciocănea, Livia. *Bella Nave* – cantata for children’s choir and instrumental ensemble based on a poem by Gianni Rodari. Bucuresti: Editura UCMR, 1986.

Teodorescu-Ciocănea, Livia. *Sonatina buffa: Homage to Charlie Chaplin* for piano duet (four hands). Bucharest, Editura UCMR, 1992.

Teodorescu-Ciocănea, Livia. *Sonatina pentru pian* in *Sonatine pentru pian de compozitori români*, vol. II, Bucuresti: Editura Fundaţiei România de Mâine a Universităţii Spiru Haret, 1994, 2nd edition 2000.

Teodorescu-Ciocănea, Livia. *Melancolie şi Odă în Metru Antic*, in *Lieds of Romanian Composers*, vol. I, Bucuresti: Editura Fundaţiei România de Mâine a Universităţii Spiru Haret, 2000.

Teodorescu-Ciocănea, Livia. *In Alter Modus* – trio for flute, oboe and bassoon. Bucuresti: Editura Muzicală, 2002.

Teodorescu-Ciocănea, Livia. *Never Automn* ... 3 lieds for voice and piano. Bucuresti: Editura Universităţii Naţionale de Muzică, 2003.

Teodorescu-Ciocănea, Livia. *Ekidna* – piece for oboe solo, in *Romanian Contemporary Works for Wind Instruments*, Editura Glissando UNMB (National University of Music Bucharest), vol. 1, 2011.

Livia Teodorescu-Ciocănea unpublished scores (referred to in the text)

Teodorescu-Ciocănea, Livia. *Bunavestire (The Annunciation),* 1992, revised 1996.

Teodorescu-Ciocănea, Livia. *Mysterium tremendum II* – cantata for mezzo-soprano and orchestra, 2016.

Teodorescu-Ciocănea, Livia. *Preghiera ecumenical di Papa Paolo Secondo* for sinfonietta ensemble, 2006.

Teodorescu-Ciocănea, Livia. *Polyspectralia* – trio for violin, clarinet and piano, 2008.

Teodorescu-Ciocănea, Livia. Song cycle: *Niciodata toamna…(Never Autumn),* 2002-2011:

Never Autumn (Niciodată toamna …) – poem by Tudor Arghezi, 2002.

Automn Gospels (Evangheliile toamnei) – poem by Nichita Stănescu, 2002.

Autumn (Toamna) – poem by Rainer Maria Rilke, 2002.

Chanson d'automne (Autumn Song) – poem by Paul Verlaine, 2004.

Autumn (Toamnă) – poem by Nicolae Coman, 2009.

Autumn within Lied (Întomnare'n lied) – poem by Nicolae Coman, 2011.

Teodorescu-Ciocănea, Livia. Three lied-cycle based on poems by Mihai Eminescu (1989): *Melancolie (Melancholy, O, rămâi (Oh, Remain!)* and *Odă în metru antic (Ode in Ancient Meter).*

Teodorescu-Ciocănea, Livia. *S'amor non è …* (*If There Is Not Love)*, lied based on Petrarca's Sonetto 132, 2007.

Teodorescu-Ciocănea, Livia. Romulus and Remus (Gemini) – trio for 2 violins and piano, 2005.

Teodorescu-Ciocănea, Livia. *… and Brutus is an honourable man! (Mark Antony's speech from Shakespeare's play Julius Caesar)* – piece for 7 saxophones and instrumental ensemble, 2010.

Teodorescu-Ciocănea, Livia. *Rite for Enchanting the Air*, 2003.

Teodorescu-Ciocănea, Livia. *D'Amore,* Oboe Concerto, 1997.

Teodorescu-Ciocănea, Livia. *Lebenskraft,* 2nd Piano Concerto, 2008 (revised 2011).

Teodorescu-Ciocănea, Livia. *Le Rouge et le Noir (The Red and the Black)*, three-act ballet based on Stendhal, 1999-2000.

Teodorescu-Ciocănea, Livia. *The Lady with the Little Dog* three-act opera based on Chekhov's story, libretto by Iuliana Ciocănea Teodorescu, 2012-2015.

Other scores

Chopin, Frédéric. *Nocturne no. 8, op. 27, no. 2 in D flat major*, in *Sämtliche Pianoforte-Werke,* Band I. Leipzig: C.F. Peters, n.d. (ca.1905). Plate 9462.

Chopin, Frédéric. *Piano Concerto nr. 2, f-moll op. 21, The Complete Chopin*. Leipzig: Edition Peters.

Debussy, Claude. *Préludes I for solo piano*, ed. Hans Swarsenski. London: Edition Peters, No. 7255a, 2001.

Debussy, Claude. *Cloches à travers les feuilles,* Piano Suite *Images,* Book II. London: Edition Peters, 1975.

Enescu, George. *Piano Suite no. 1, op. 3, Dans le style ancien*, Paris: Enoch & Cie, 1898.

Enescu, George. *Piano Suite no. 2, op. 10,* Paris: Enoch & Cie, 1903.

Enescu, George. *Sonata no. 1, op. 24 in F# minor*, Paris: Enoch & Cie, 1926.

Enescu, George. *Piano Sonata no. 3, op. 24 in D major*, Paris: Editions Salabert, 1939.

Grieg, Edvard. *Konzert für Klavier und Orchester a-moll op. 16*, Leipzig: Editions Peters.

Ligeti, Gyorgy. *Études pour piano, premier livre.* Mainz: Schott, 1986.

Mendelssohn Bartholdy, Felix. *Kompositionen für klavier zu zwei Handen,* Band. I (pp. 36–59) (*Songs Without Words),* ed. Theodor Kullak. Leipzig: C.F. Peters, ed. 1704a, n.d. (ca.1895). Plate 8727.

Messiaen, Olivier. *Turangalîla-Symphonie pour piano solo, ondes Martenot solo et grand orchestra*, version révisée 1990. Paris: Durand S.A. Editions Musicales.

Messiaen, Olivier. *Vingt regards sur l'enfant-Jesus,* pour piano. Paris: Durand Editions Musicales.

Messiaen, Olivier. *Visions de l'Amen*, *pour deux pianos*, Durand Edition Musicales (Frankreich), 2007.

Murail, Tristan. *Cloches d'adieu, et un sourir – pour piano : in memoriam Olivier Messiaen*. Paris: Editions Henry Lemoine, Paris, 1993.

Murail, Tristan. *Feuilles a travers les cloches,* trio pour flute, violine et violoncelle. Paris: Editions Lemoine, 1998.

Mussorgsky, Modest. *Bilder einer Ausstellung (Pictures at an Exhibition)*, ed. W. Niemann. Leipzig: C.F. Peters, no. 3727a, 1920.

Rachmaninov, Sergei. *Suite no. 1 for 2 pianos op. 5*. Moscow, 1985.

Appendix 1: Livia Teodorescu-Ciocănea's piano compositions performed and recorded by Tamara Smolyar (world premieres, Australian premieres and other performances)

Performances

1. Bucharest, Romania, Romanian Athenaeum, 27 May 2017
   World premiere
   Magna Mater: Cybele, for two pianos
   Pianists: Livia Teodorescu-Ciocănea and Tamara Smolyar

2. Melbourne, Australia, Robert Blackwood Hall, 1 September 2016
   World premiere
   Briseis (Achilles' Slave Lover) – piece for piano solo
   Pianist: Tamara Smolyar

3. Melbourne, Australia, Melbourne Recital Centre, 29 April 2016
   World premiere
   Enceladus (Geysers on Icy Moon) – piece for piano solo
   Pianist: Tamara Smolyar

4. Hong Kong, Parsons Music Centre, 16 February 2014
   Calypso – fantasy for piano solo
   Pianist: Tamara Smolyar

5. Prato, Italy, Scuola di Musica G. Verdi, Sala Concerti 'Domenico Zipoli', 4 December 2014
   Calypso – fantasy for piano solo
   Pianist: Tamara Smolyar

6. Melbourne, Australia, Melbourne Recital Centre, 2 May 2013
   World premiere
   Calypso – fantasy for piano solo
   Pianist: Tamara Smolyar

7. Bucharest, Romania, National University of Music Bucharest, G. Enescu Hall, 15 May 2013
   World premiere
   Nocturniana **–** fantasy for two pianos on Chopin's *Nocturne op. 27, no. 2 in D flat major*
   Pianists: Tamara Smolyar and Livia Teodorescu-Ciocănea

8. Bucharest, Romania, National University of Music Bucharest, G. Enescu Hall, 15 May 2013
   World premiere
   Six Songs – for voice (tenor) and piano:
   - *Never Autumn (Niciodată toamna …)* – poem by Tudor Arghezi (2002)
   - *Autumn Gospels (Evangheliile toamnei)* – poem by Nichita Stănescu (2002)
   - *Chanson d'automne* (*Autumn Song*) – poem by Paul Verlaine (2004)
   - *Melancolie* (*Melancholy)* – poem by Mihai Eminescu (1989)
   - *Odă în metru antic (Ode in Ancient Meter)* – poem by Mihai Eminescu (1989)
   - *S'amor non è …* (*If There Is No Love* …) – Sonetto 132 by Petrarca (2007)

   Performers: Lucian Corchiș (tenor) and Tamara Smolyar (piano)

9. Bucharest, Romania, National University of Music Bucharest, G. Enescu Hall, 23 May 2011
   Romanian premiere
   Endeavour Bells – fantasy for piano solo
   Pianist: Tamara Smolyar (in 'Contrasts and Colours' piano recital), recorded by Radio Cultural (Bucharest), Romania

10. Jakarta, Indonesia, Jaya Suprana School of Performing Arts, 19 May 2011
    Endeavour Bells – fantasy for piano solo
    Pianist: Tamara Smolyar

11. Melbourne, Australia, International Festival Music in the Round 2009 (Performing Arts), Monash University Music Auditorium, 15 September 2009
World premiere
Endeavour Bells – fantasy for piano solo
Pianist: Tamara Smolyar

12. Melbourne, Australia, International Festival Music in the Round 2008 (Performing Arts), Monash University Music Auditorium, 21 September 2008
World premiere
Polyspectralia – trio for clarinet, violin and piano
Performers: David Griffiths (clarinet), Miki Tsunoda (violin), Tamara Smolyar (piano), recorded by ABC Radio Melbourne

13. Bucharest, Romania, M. Jora Concert Hall, Romanian Radio Broadcasting Society, International New Music Week festival, Bucharest, 28 May 2008
World premiere
Lebenskraft – Piano concerto no. 2
Soloist: Tamara Smolyar *(*Australia), Radio Chamber Orchestra, conductor Jean-Claude Dodin (France), live broadcasting by Radio Cultural, online broadcasting. Live recording in the Radio Archive (CARDEX).

14. Hobart, Australia, University of Tasmania, Yamaha Piano Series, 21 April 2007
Australian premiere
Sonatina Pentru Pian – for piano solo
Pianist: Tamara Smolyar

15. Melbourne, Australia, Monash University Music Auditorium, Lunchtime Concert Series, 29 March 2005
World premiere
Romulus and Remus – trio for 2 violins and piano
(Monash University commission)

Performers: Fintan Murphy (violin), Elisabeth Sellars (violin), Tamara Smolyar (piano)

16. Melbourne, Australia, Monash University Music Auditorium, 16 February 2003
    Australian premiere
    Tentazione – trio for clarinet, violin and piano
    Performers: Peter Handsworth (clarinet), Fintan Murphy (violin), Tamara Smolyar (piano)

Commercial recordings

1. *Bridges 1*
   Tentazione – trio for clarinet, violin and piano (1994) 09:07
   Performers: Peter Handsworth (clarinet), Fintan Murphy (violin), Tamara Smolyar (piano)
   Move Records MD 3281
   2003
   www.move.com.au

2. *Bridges 2*
   Endeavour Bells – fantasy for piano solo (2008) 09:24
   Pianist: Tamara Smolyar
   Move Records MD 3342
   2010
   www.move.com.au

Appendix 2: Interviews

L. Teodorescu-Ciocănea interviewed by T. Smolyar via Skype, 15 August 2015.

L. Teodorescu-Ciocănea interviewed by T. Smolyar via Skype, 23–25 October 2015.

L. Teodorescu-Ciocănea interviewed by T. Smolyar via Skype, 3 November 2015.

L. Teodorescu-Ciocănea interviewed by T. Smolyar via Skype, various dates, September 2015 to June 2016.

Appendix 3: Composer's program notes

Livia Teodorescu-Ciocănea: *Endeavour Bells* – fantasy for piano solo
World premiere: 15 October 2009, Monash University Music Auditorium
Pianist: Tamara Smolyar

The starting point of this piece was the sonic and symbolic variety of bells across cultures and times. Variations in bells' sonority come with different sizes, materials, forms, settings, etc. Most importantly, the differences are due to the bells' assigned significance within a culture. Bells are resonating bodies that call for an emotional or practical response from those who hear them: religious feelings, prayer, sorrow, heroic and glorious feelings, a warrior attitude, etc. They almost speak a universal language. I have tried to combine features of bells' sonorities from Orthodox and Catholic churches and also to give a flavour of the bells ringing on James Cook's Endeavour *ship while he was circumnavigating the globe and discovering the east coast of Australia.*

– Livia Teodorescu-Ciocănea, program notes, 2008, pp. 6–7

Livia Teodorescu-Ciocănea: *Nocturniana* – fantasy for two pianos on Chopin's *Nocturne op. 27, no. 2 in D major*
World premiere: 15 May 2013, G. Enescu Hall, National University of Music Bucharest, Romania
Pianists: Tamara Smolyar and Livia Teodorescu-Ciocănea

Nocturniana – *fantasy for two pianos on Chopin's* Nocturne op. 27, no. 2 in D flat major *is a modern vision of the idea of poetical dreaming as a characteristic feature of the musical genre called 'nocturne'. I approached* Nocturne op. 27 no. 2 *in an orchestral manner by amplifying the registers while processing the thematic content. In the first and last sections, over the original phrases of Chopin's piece, two more layers are superimposed: one suggests Chopin's typical ornamental lacework (coloratura style in the upper register), and the other introduces imaginary gongs in the low register. In the central section, I created a contrast through a virtuosic piano part based on other thematic elements, culminating in twelve powerful chords*

suggesting a giant bronze bell announcing midnight (this is a reference to Eminescu's poem 'Se bate miezul nopții ...'). The moment of the chimes brings to the scene Messiaen's nocturnal birds, oiseaux *style, recalling* Turangalîla Symphony*, Part VI,* Jardin du sommeil d'amour*.*

I tried to unify different musical suggestions and poetic imagery in order to reflect the idea of timeless night, such as is found in the works of Chopin, Eminescu and Messiaen. This fantasy was originally written for three pianos in 2010 as a commission of the Polish Cultural Institute in Bucharest on the occasion of Chopin's bicentenary celebration. It was arranged for two pianos in 2013.

– Livia Teodorescu-Ciocănea, unpublished program notes (English version), 2013

Livia Teodorescu-Ciocănea: *Calypso* – fantasy for piano solo
World premiere: 2 May 2013, Melbourne Recital Centre, Australia
Pianist: Tamara Smolyar

Calypso is a mythological nymph who embodies a very strong idea: beauty beyond reason. The absolute power of beauty and the miraculous effect that it has on our spirit is the central point of this piece, with references to Homer's story of Ulysses and Calypso. Waves, an island, sirens, the enchanting singing of Calypso, and Ulysses' struggle to escape from the magic power of her beauty are the key images depicted in this short piano piece, which was written in March 2013.

– Livia Teodorescu-Ciocănea, program notes, 2013

Livia Teodorescu-Ciocănea: *Lebenskraft – Piano Concerto no. 2* for piano and orchestra, arrangement for 2 pianos
World premiere: 15 May 2013, G. Enescu Hall, National University of Music Bucharest, Romania
Pianists: Tamara Smolyar and Livia Teodorescu-Ciocănea

This work, which was written between November 2007 and March 2008, is dedicated to the Russian-born pianist Tamara Smolyar (Melbourne,

Australia), an interpreter of great refinement and musical intuition with whom I have collaborated in the last five years. The word Lebenskraft *translates as 'life strength' and can be understood as the vital energy, the explosion of the regenerating power of nature, or the 'wave' that crosses the Universe yet in expansion. In music, Hugo Riemann speaks about energies found in the contour of phrases, in dynamic gradation, tempo fluctuation, micro-agogics – all these represent the expression of the vital force (*Lebenskraft*) … Of special importance is the* auftakt *(anacrusis), which is the equivalent of inhaling in the respiration process, the moment of the vital energy infusing (*Lebenskraft*) …*

The concerto consists of three contrasting parts, reflecting certain areas of expressivity associated with pianistic writing: from gestures of frenzy, virtuosity or magnificence to glacial, mechanical, lyrical, passionate or tragic expression. I also imagined a timbral extension of the pianistic world by introducing the organ, the harpsichord and the celeste in some key moments of the work. Part I presents a contrast between an energetic theme made up of small rhythmical clusters and a 'mechanical' theme recalling musical boxes or music played by a mechanical piano. The end of Part I is marked by the appearance of the organ. Part II is an adagio with dramatic contrasts. Part III is a rondo that alternates a refrain written in ragtime style with couplets that allude to the music of silent movies or baroque ornamentation.

– Livia Teodorescu-Ciocănea, program notes (English version), 2008

Timbre and structure expressed through the performance of Livia Teodorescu-Ciocănea's piano works (1985–2013)

Volume II of two volumes

Tamara Smolyar

BMus (Hons), MMus (Melb)

A thesis submitted for the degree of Doctor of Philosophy in Music Performance at Monash University in 2018

Sir Zelman Cowen School of Music, Faculty of Arts

Contents

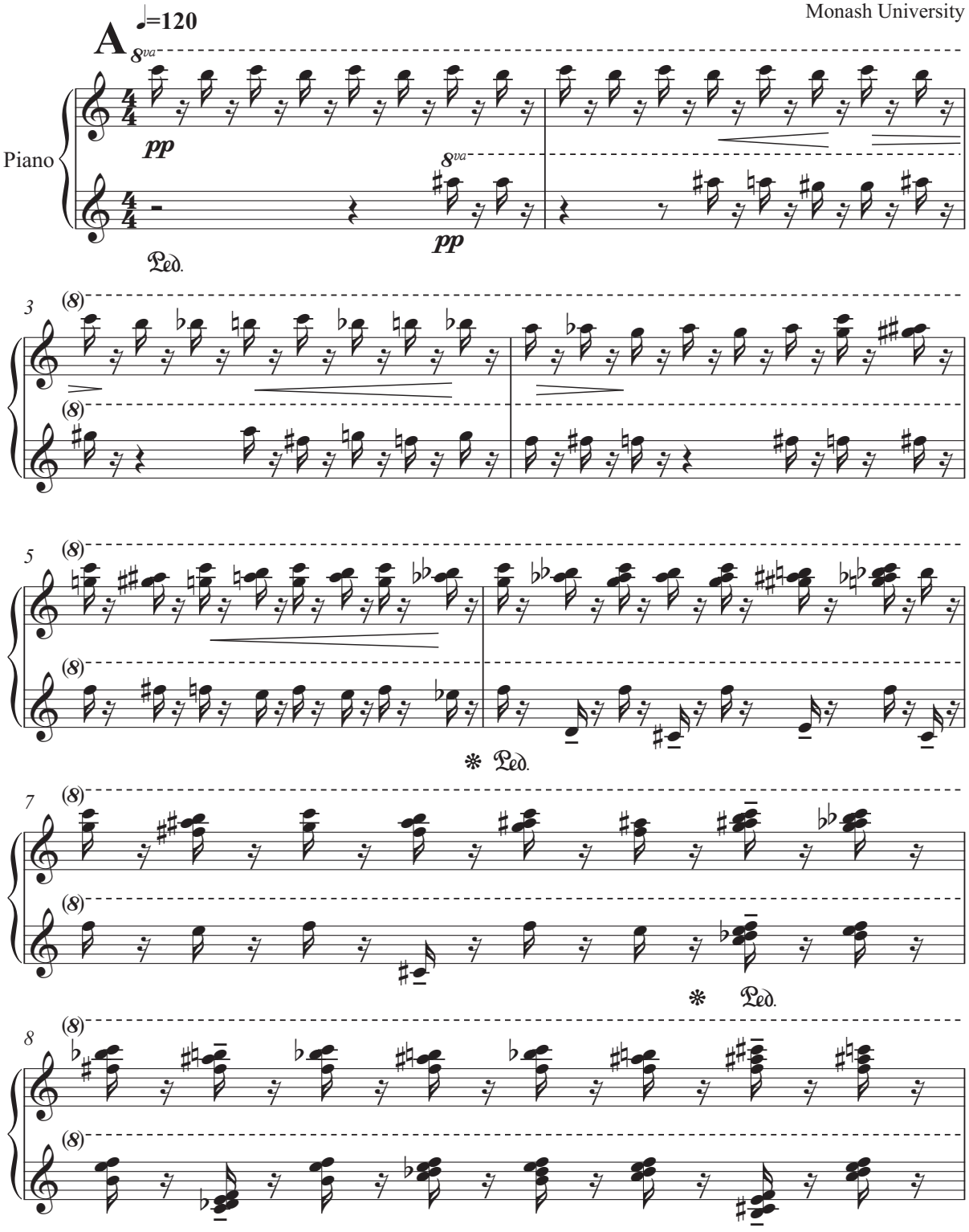
Volume II: Appendices 4–7

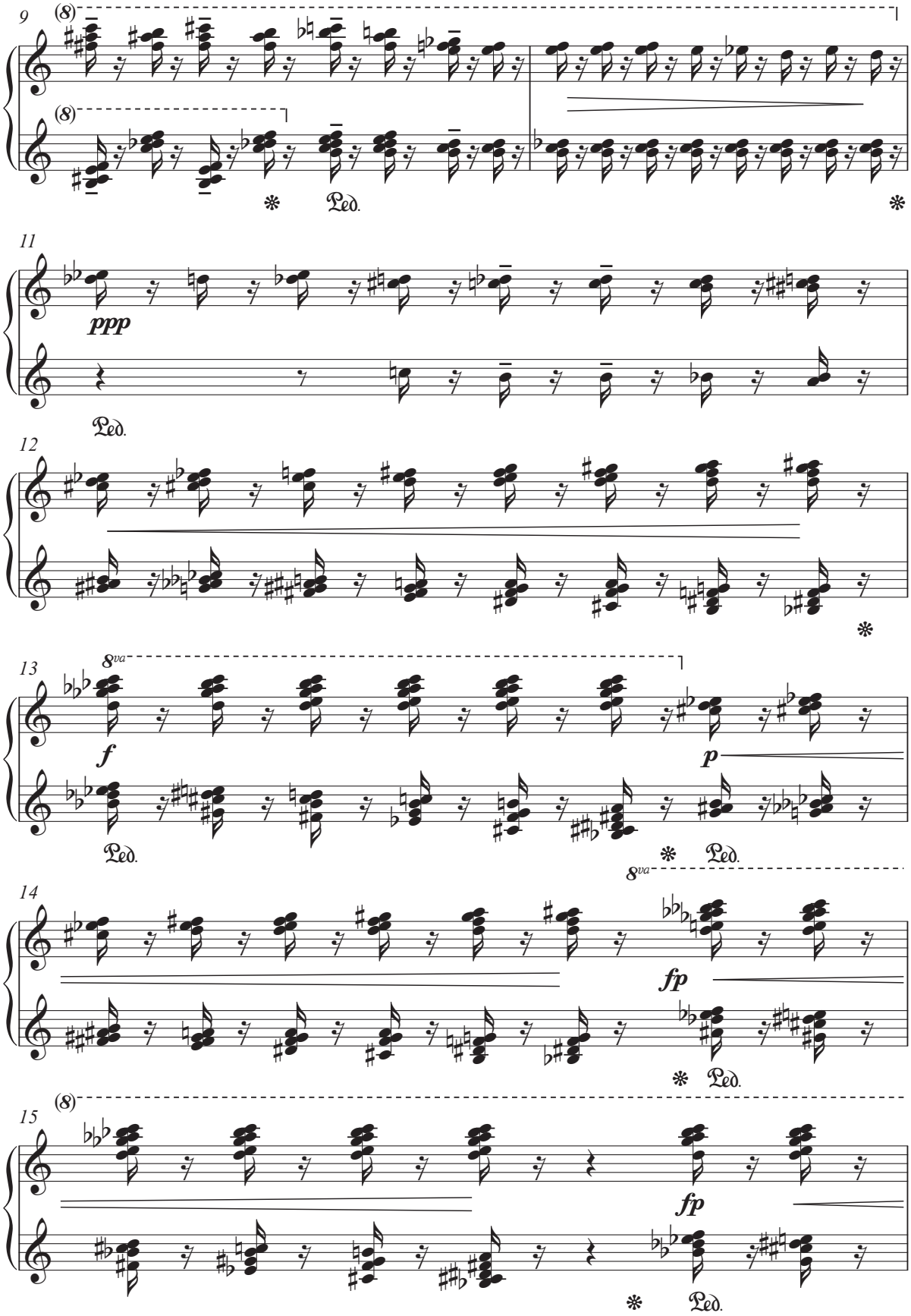
APPENDIX 4: Scores analysed in the thesis

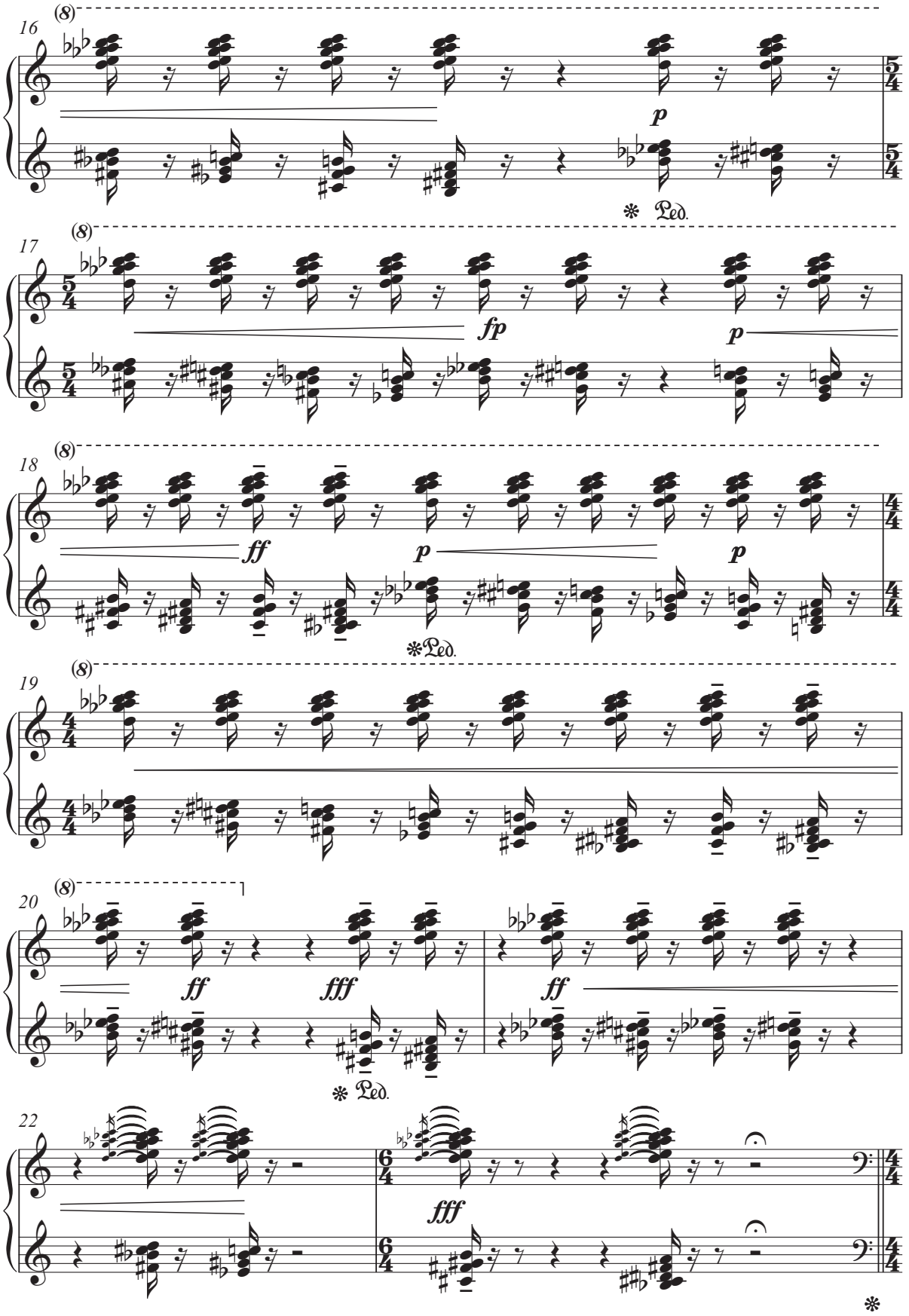
Endeavour Bells

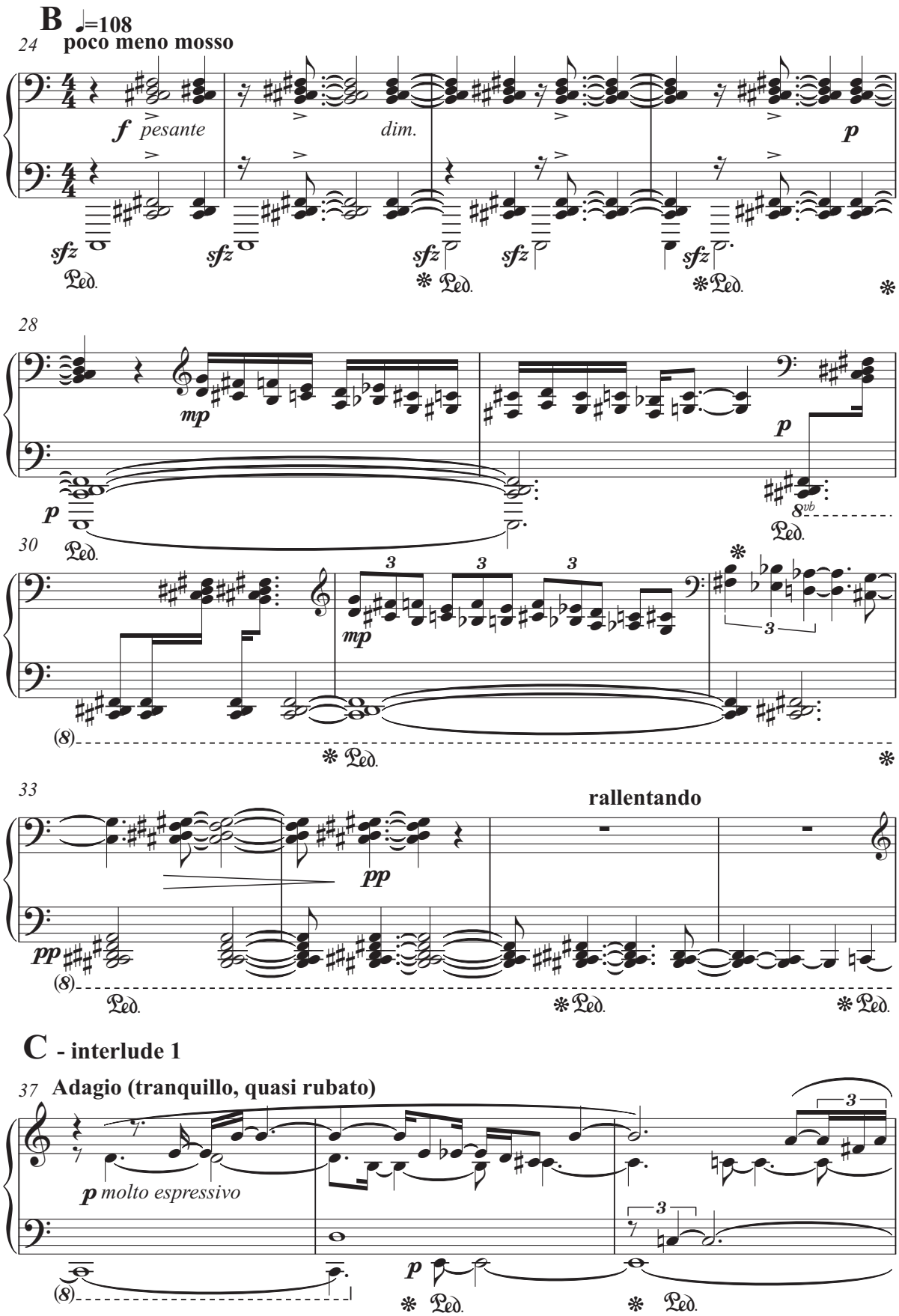
Fantasy for piano solo

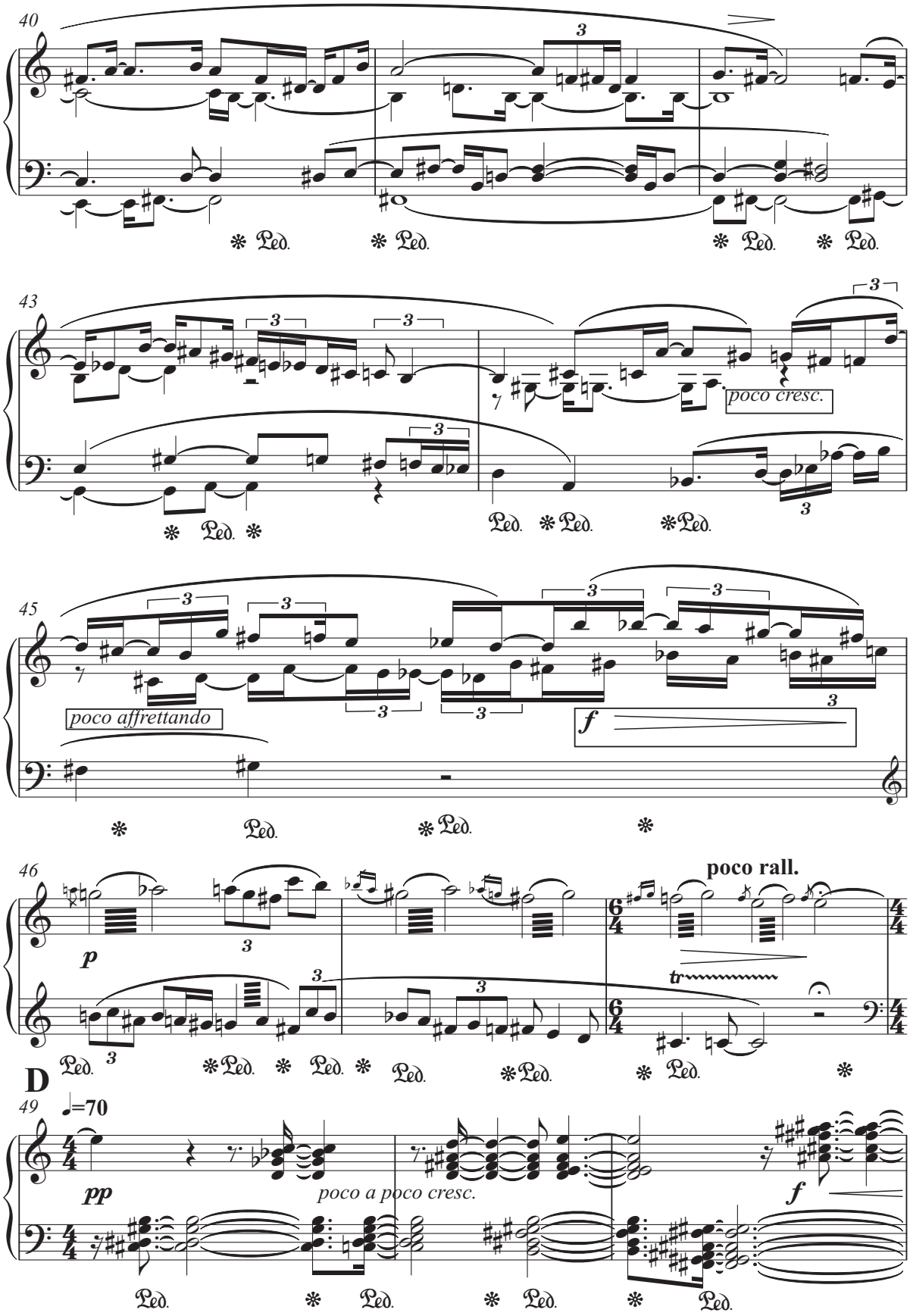
Livia Teodorescu-Ciocănea
10-28 September 2008 Melbourne
Monash University

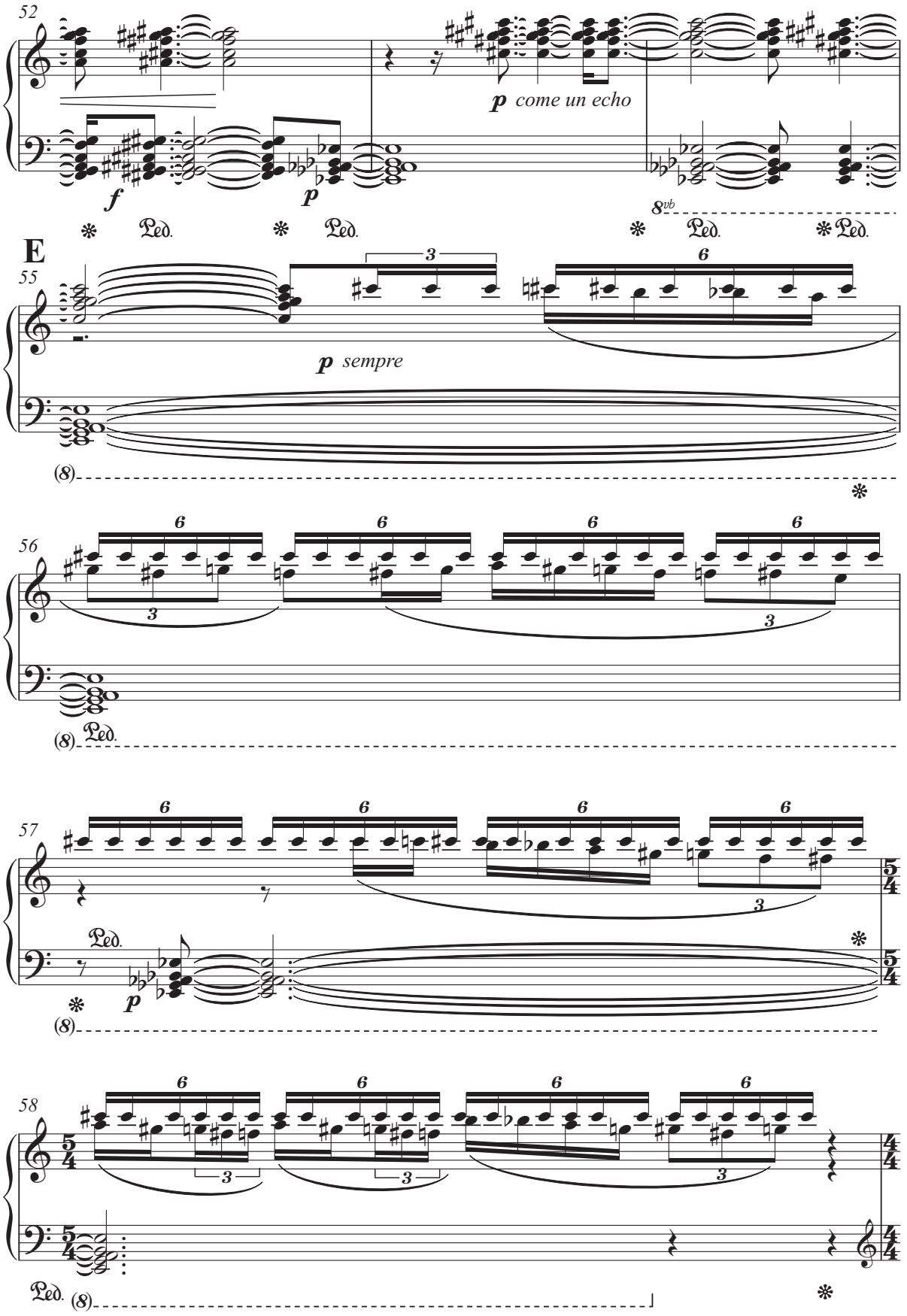


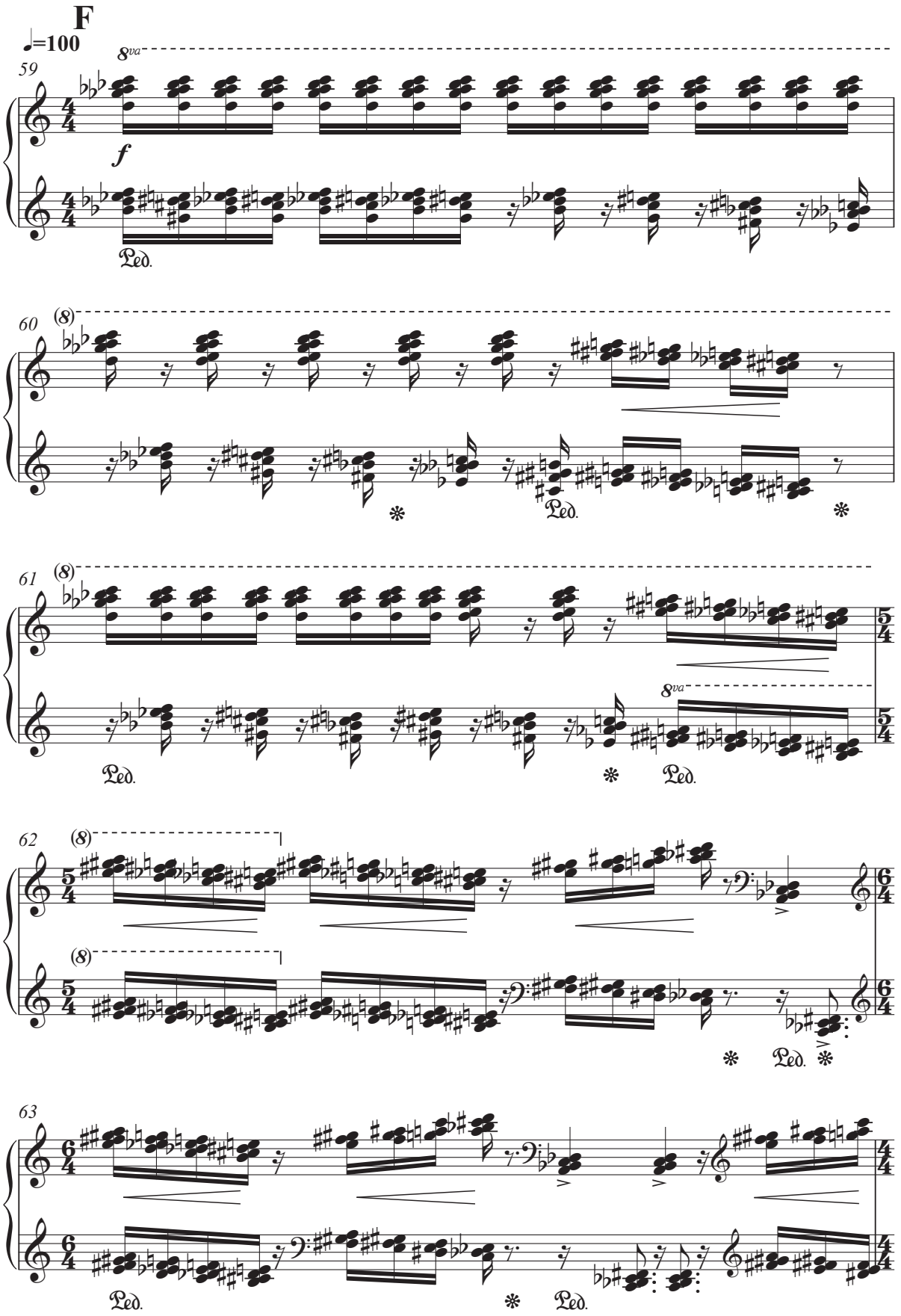

9
(8)
(8)
Ped.
11
ppp
Ped.
12
13
8va
f
p
Ped.
Ped.
14
8va
fp
Ped.
15
(8)
fp
Ped.

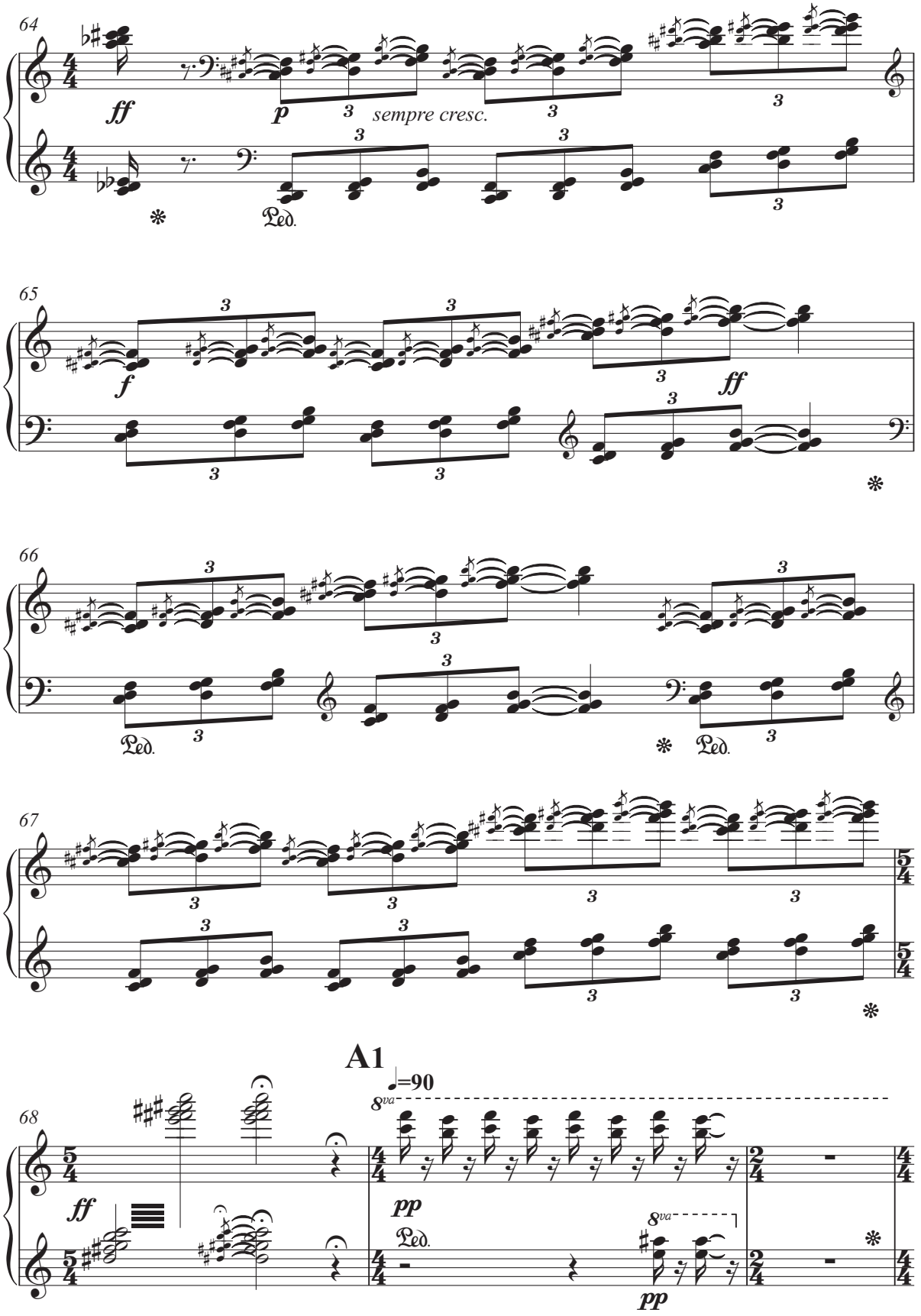

16
(8)
p
Ped.
17
(8)
fp
p
18
(8)
ff
p
p
Ped.
19
(8)
20
(8)
ff
fff
ff
Ped.
22
fff

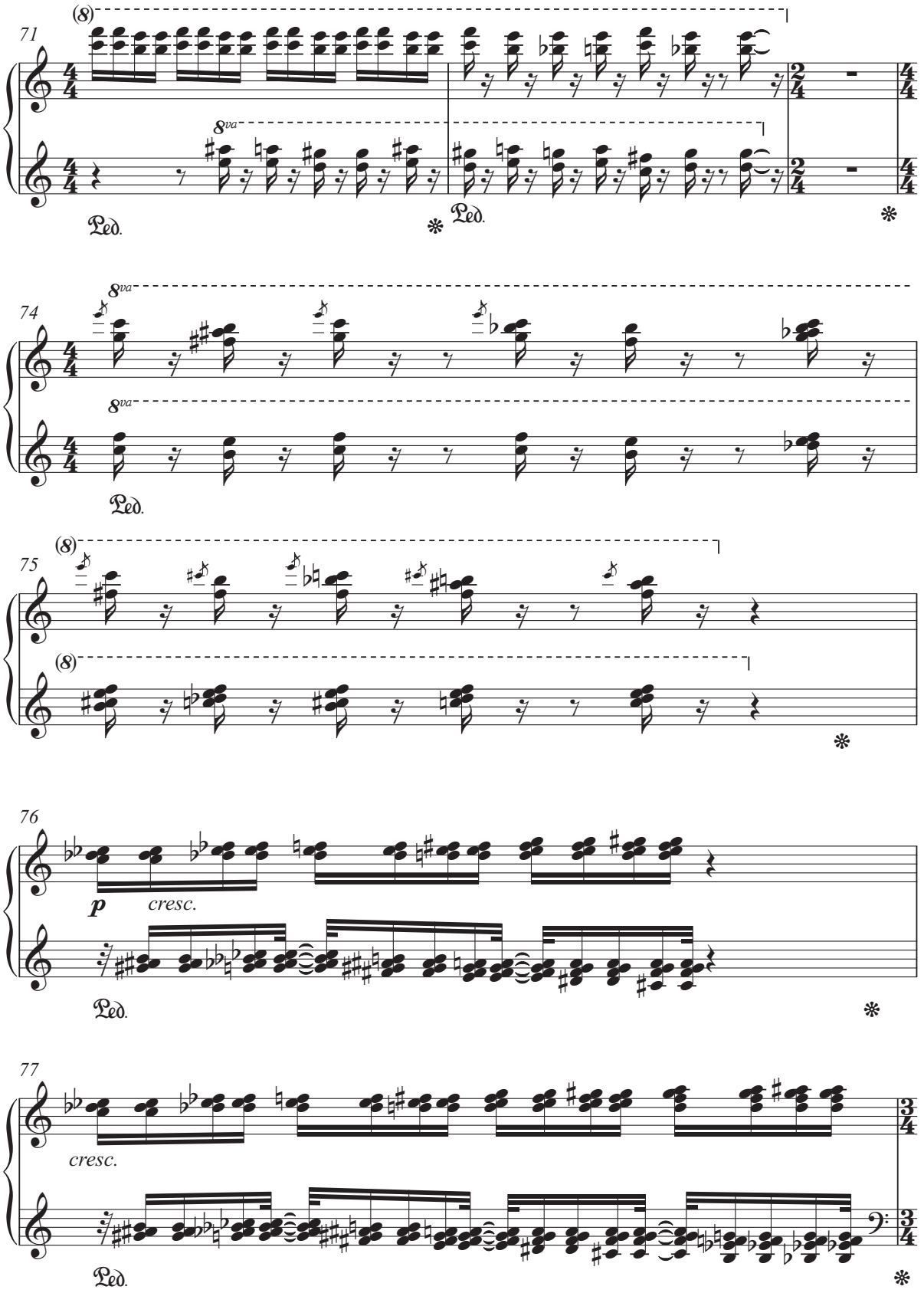

B ♩=108
poco meno mosso
f pesante
dim.
p
sfz
mp
8vb
pp
rallentando
C - interlude 1
Adagio (tranquillo, quasi rubato)
p molto espressivo

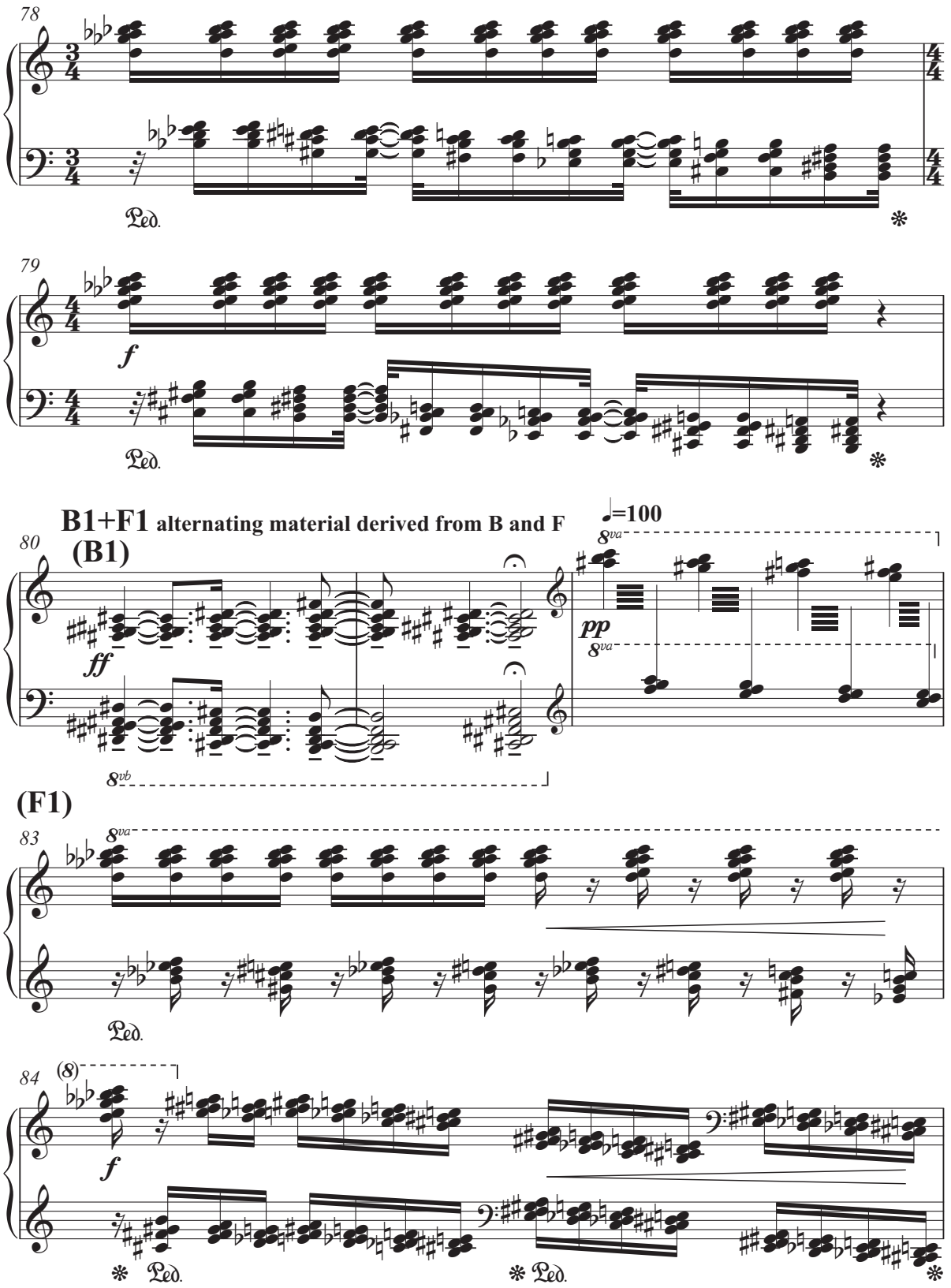

40
43
poco cresc.
45
poco affrettando
f
46
p
poco rall.
tr
D
49
=70
pp
poco a poco cresc.
f

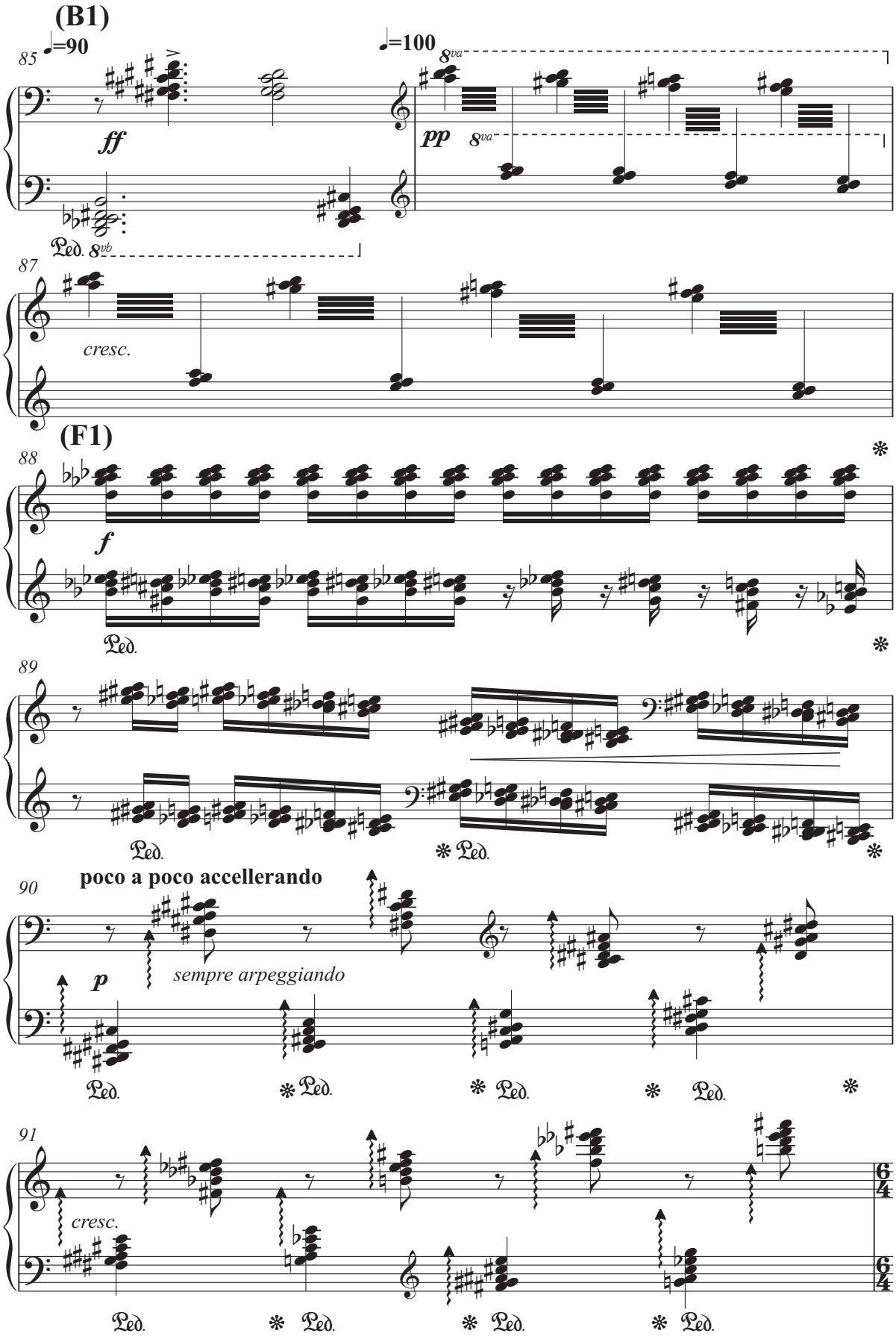

52
p come un echo
f
p
8vb
Ped.
E
55
p sempre
56
57
58

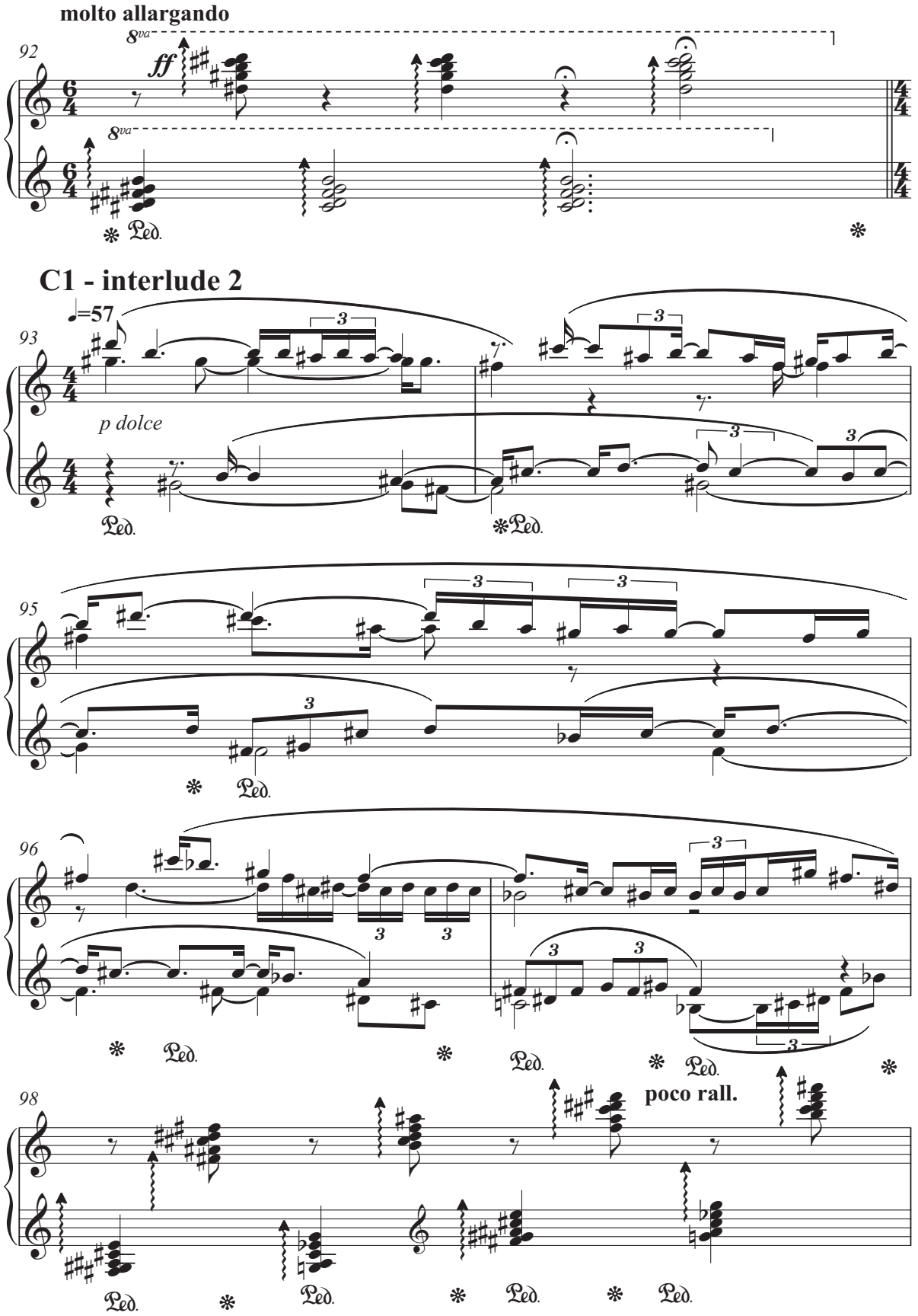

F
♩=100
59
8va
f
Ped.
60
(8)
Ped.
61
(8)
8va
Ped.
Ped.
62
(8)
(8)
Ped.
63
Ped.
Ped.

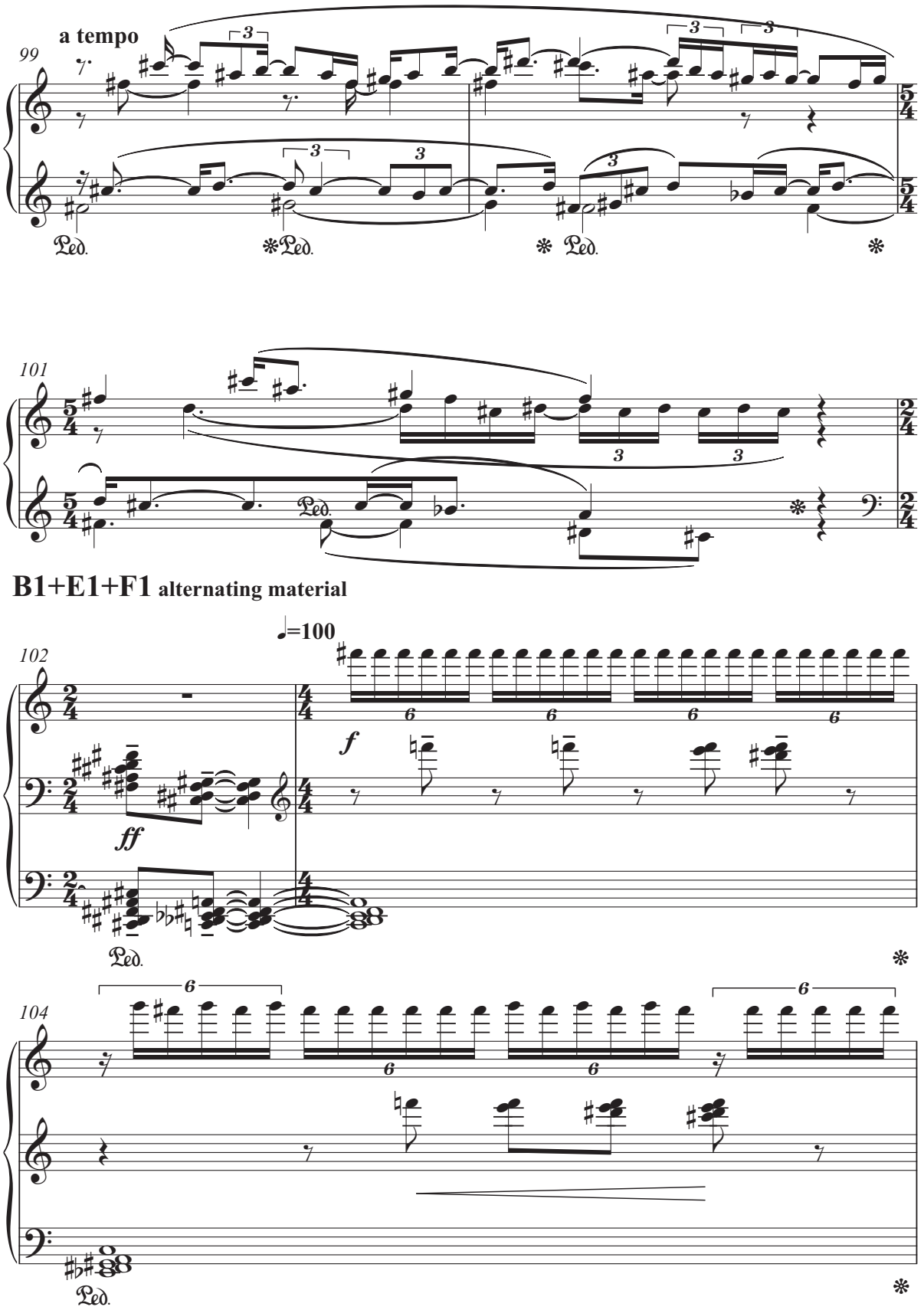

64
ff
p
sempre cresc.
Ped.
65
f
ff
66
Ped.
Ped.
67
68
A1
=90
8va
ff
pp
Ped.
8va
pp

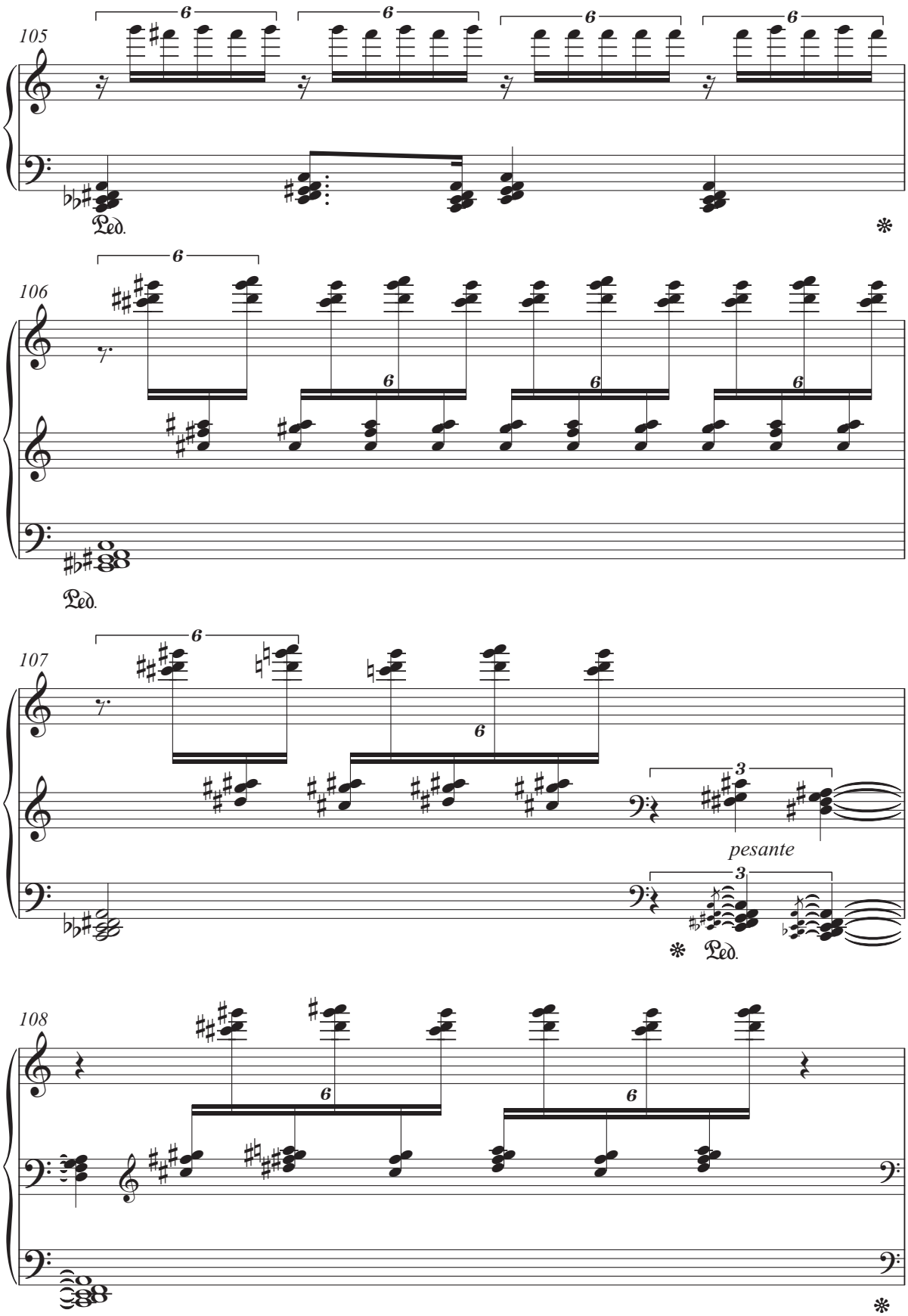

71
(8)
8va
Ped.
74
8va
75
(8)
76
p
cresc.
77
cresc.

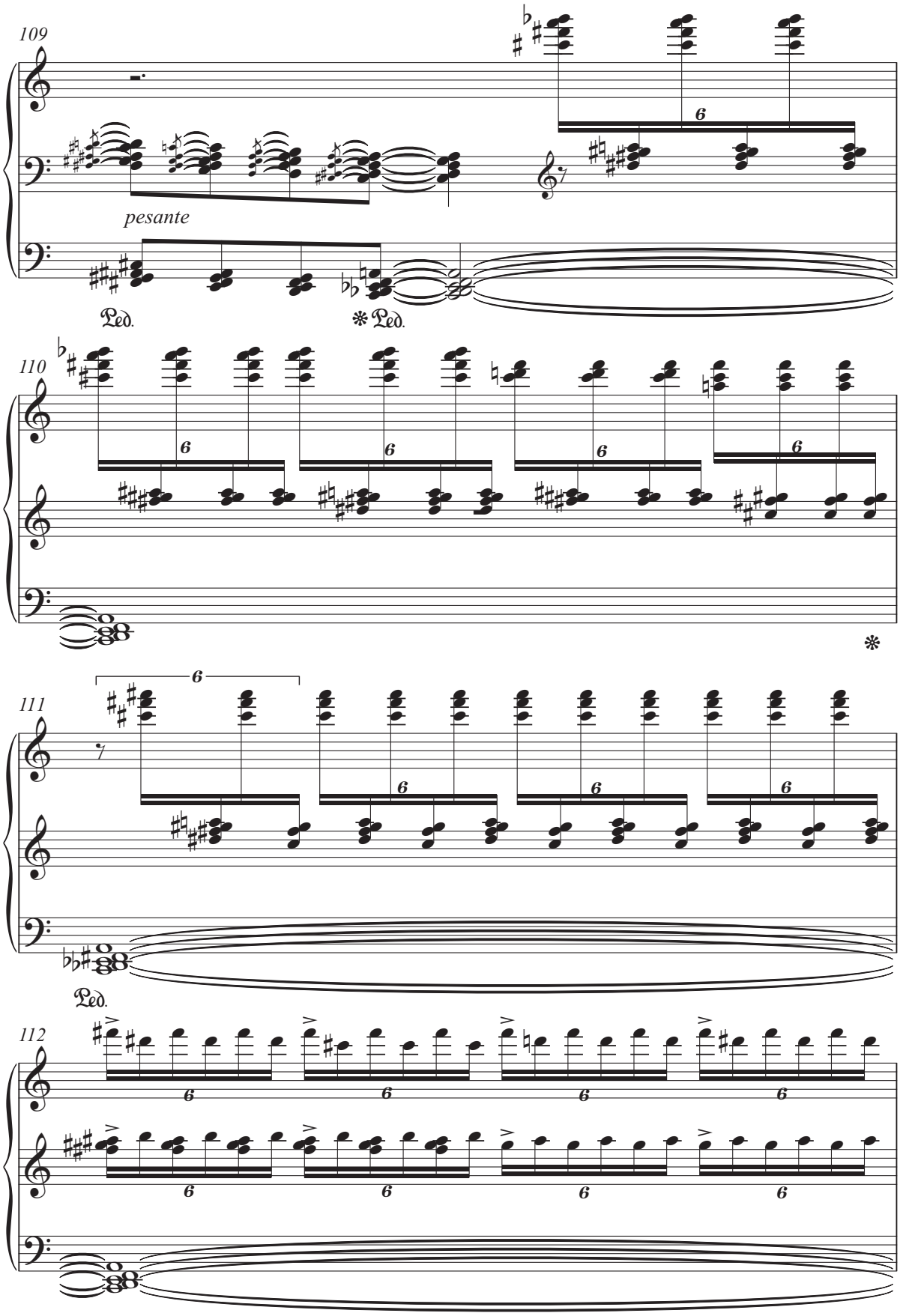

78
Ped.
79
f
Ped.
B1+F1 alternating material derived from B and F
♩=100
80
(B1)
ff
8va
pp
8vb
(F1)
83
8va
Ped.
84
(8)
f
Ped.
Ped.

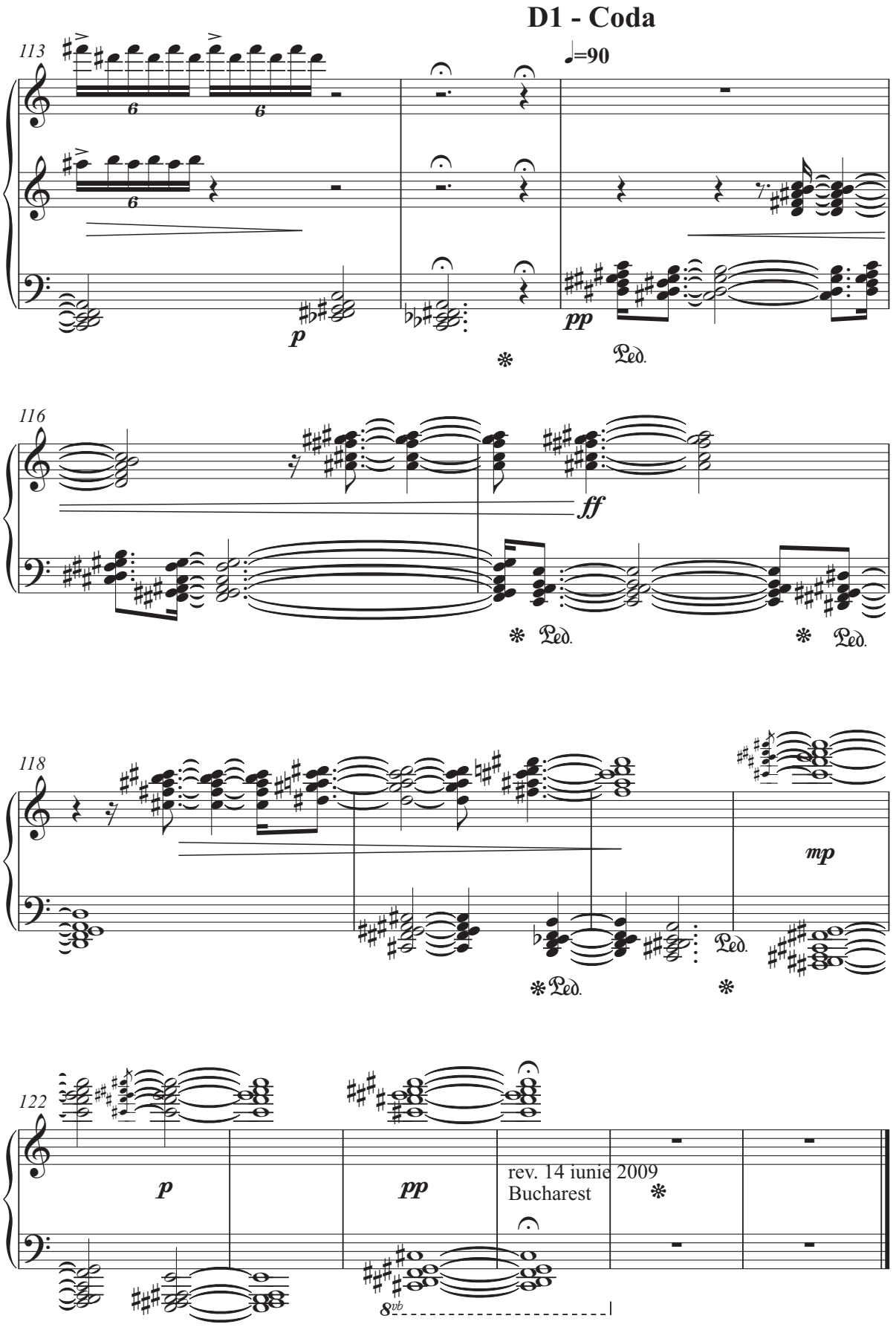

(B1)
85
♩=90
♩=100
ff
pp
8va
8vb
Ped.
87
cresc.
(F1)
88
f
Ped.
89
Ped.
Ped.
poco a poco accellerando
90
p
sempre arpeggiando
Ped.
Ped.
Ped.
Ped.
91
cresc.
Ped.
Ped.
Ped.
Ped.


molto allargando
92
8va
ff
8va
Ped.
C1 - interlude 2
♩=57
93
p dolce
Ped.
Ped.
95
Ped.
96
Ped.
Ped.
Ped.
98
poco rall.
Ped.
Ped.
Ped.
Ped.


a tempo
99
101
B1+E1+F1 alternating material
102
♩=100
ff
f
104


105
106
107
108
pesante
Ped.


109
pesante
Ped.
Ped.
110
111
Ped.
112


D1 - Coda
113
♩=90
p
pp
Ped.
116
ff
Ped.
Ped.
118
mp
Ped.
Ped.
122
p
pp
rev. 14 iunie 2009
Bucharest
8vb

LIVIA TEODORESCU-CIOCĂNEA

NOCTURNIANA

for 2 pianos

Modern Classics Edition
2013

NOCTURNIANA

dedicated to my friend, pianist and composer Andrei Tănăsescu

fantasy on Chopin Nocturne nr.8 op.27 Nr.2
for 2 pianos

Livia Teodorescu-Ciocănea
2-5 January 2010 (three piano version)
arranged for 2 pianos in March 2013

A (a1)

Lento sostenuto

♩=36 tranquillo

ornamented melodic layer

Chopin harmonic figuration

sempre legato

layer of low chords

Piano 1

Piano 2

Pno.1

Pno.2

8

Pno.1

Pno.2

A_0 the lowest piano sound

11 (a2)

Chopin Phrase 1

mp dolce

Ped. simile

tr

pp

ppp

13

15

Pno.1

Pno.2

17

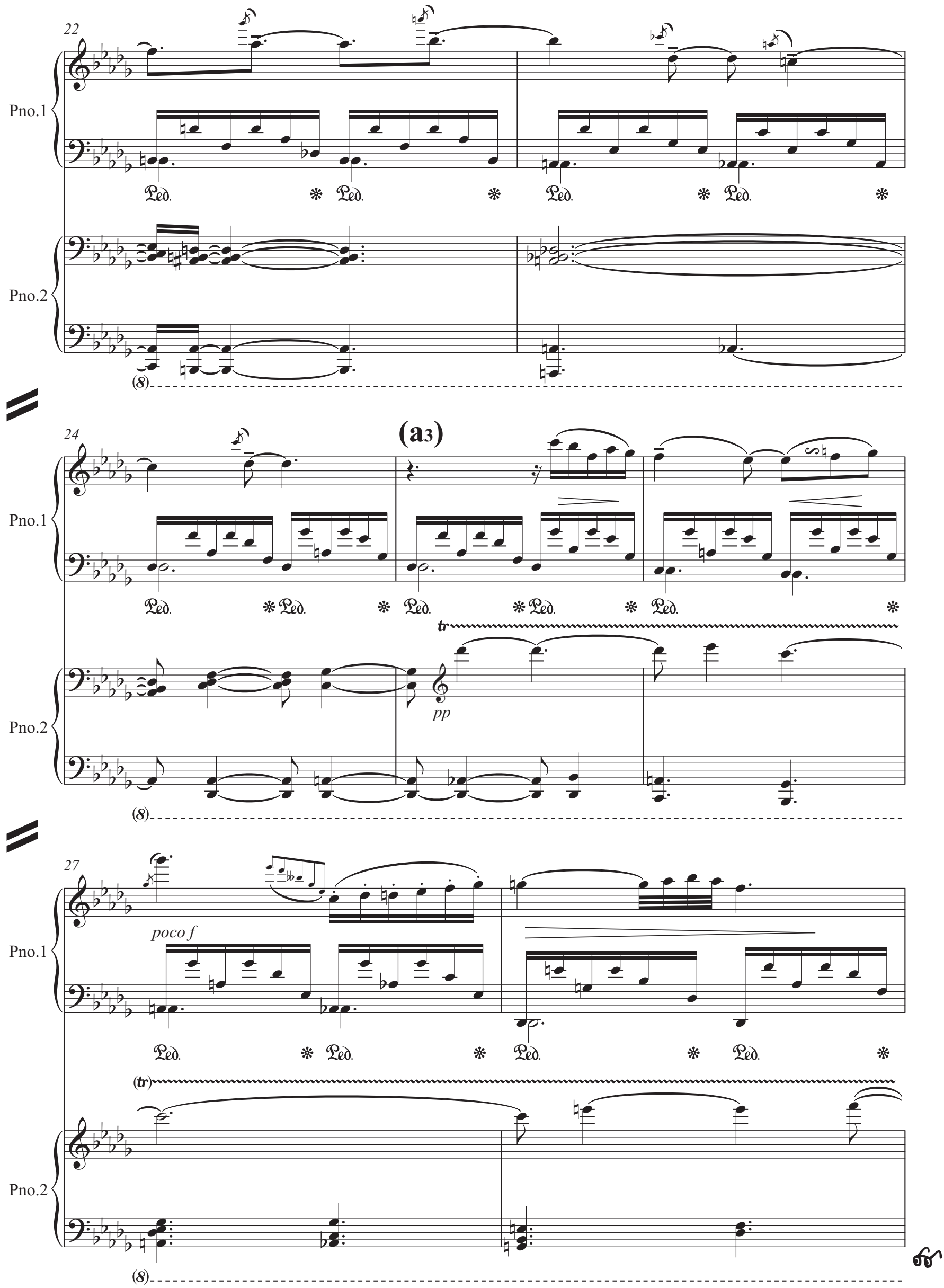
Pno.1

Pno.2

19

Pno.1

Pno.2


22
Pno.1
Pno.2
(8)
24
(a3)
tr
pp
27
poco f
(tr)

29

Pno.1

Pno.2

(tr)

30

Pno.1

Pno.2

tr

32

Pno.1

Pno.2

33

Pno.1

Pno.2

Ped. * Ped. *

(8)

34

dissolution process

dim.

dim.

(8)

36

poco a poco rall.

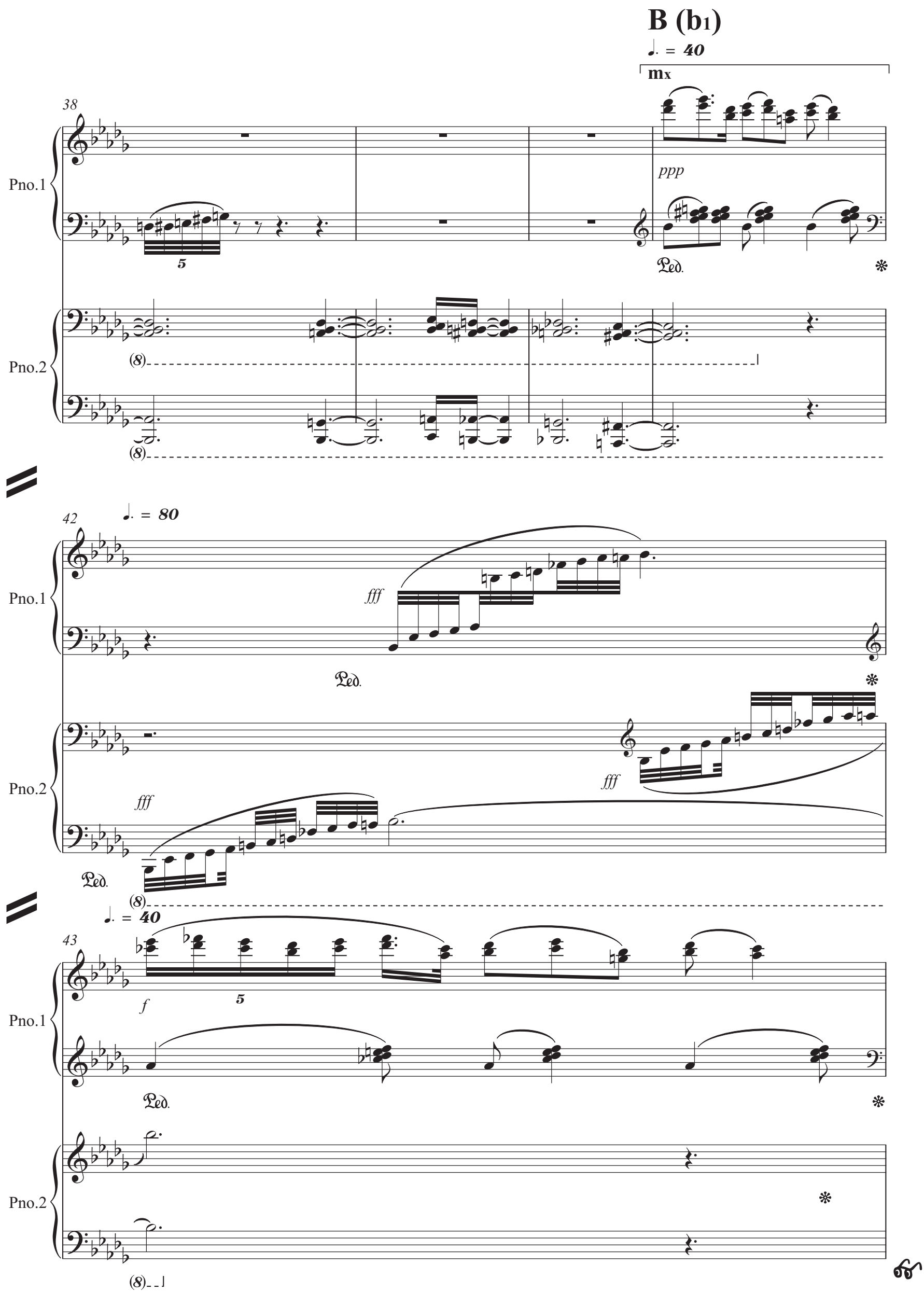
p

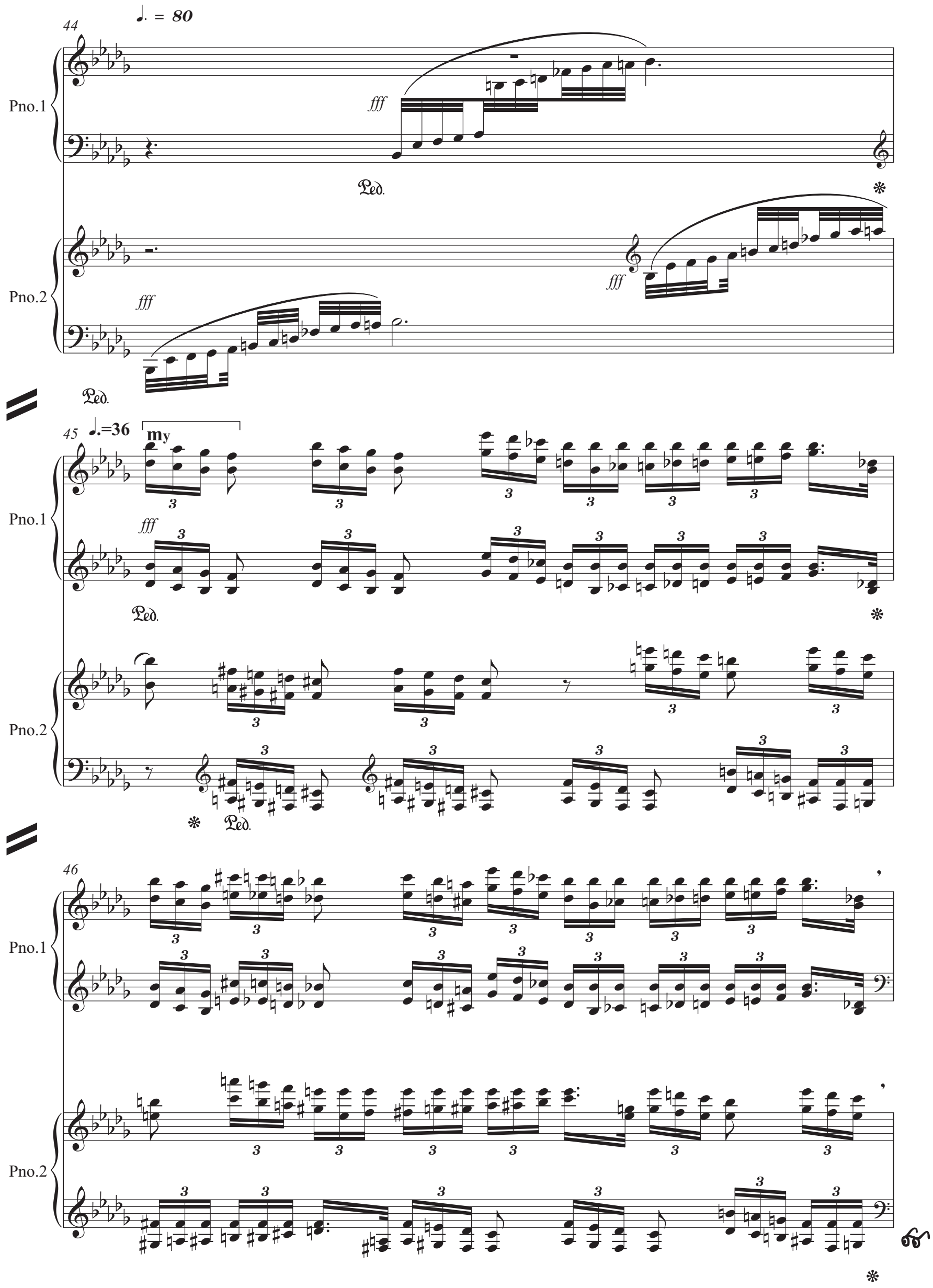
8vb

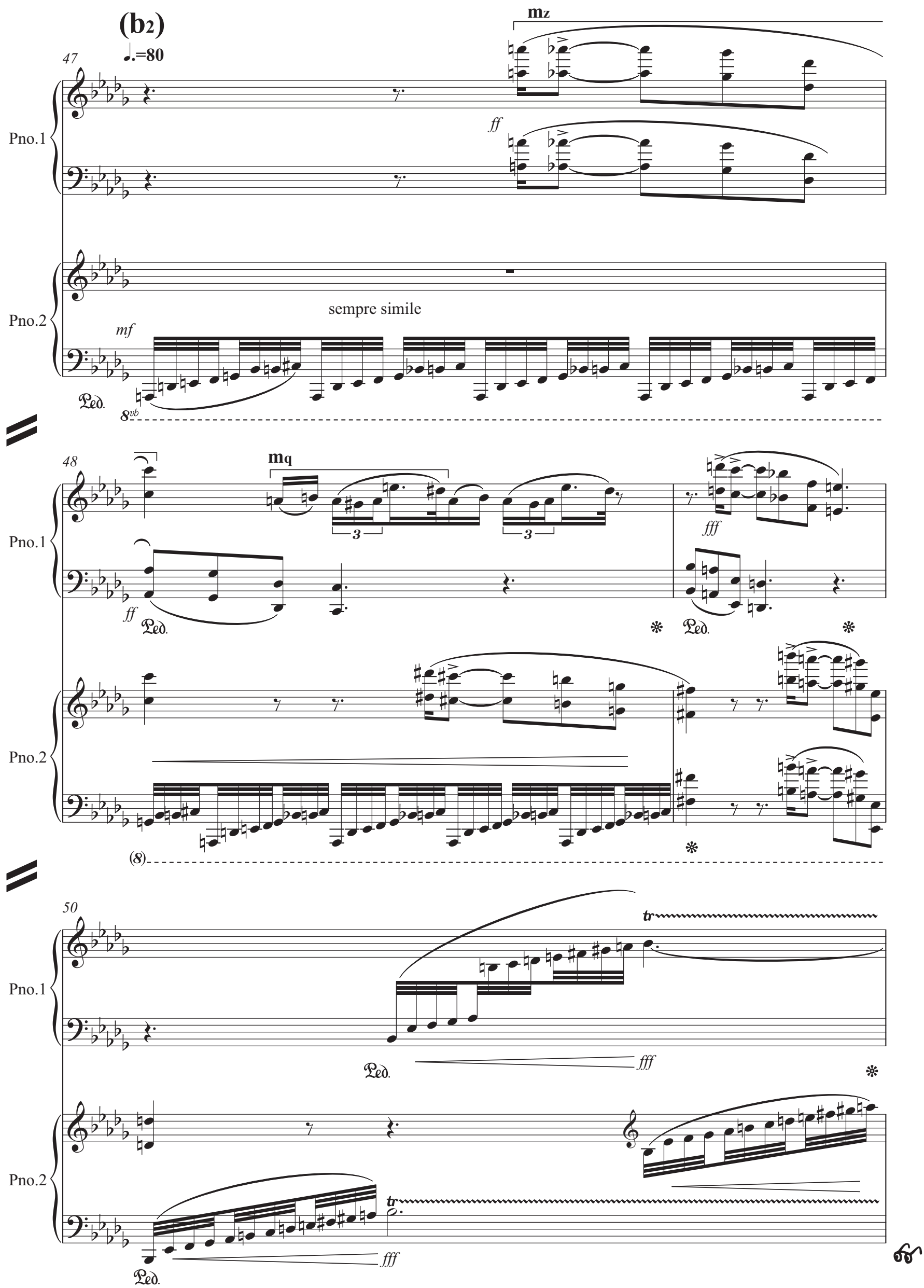
pp

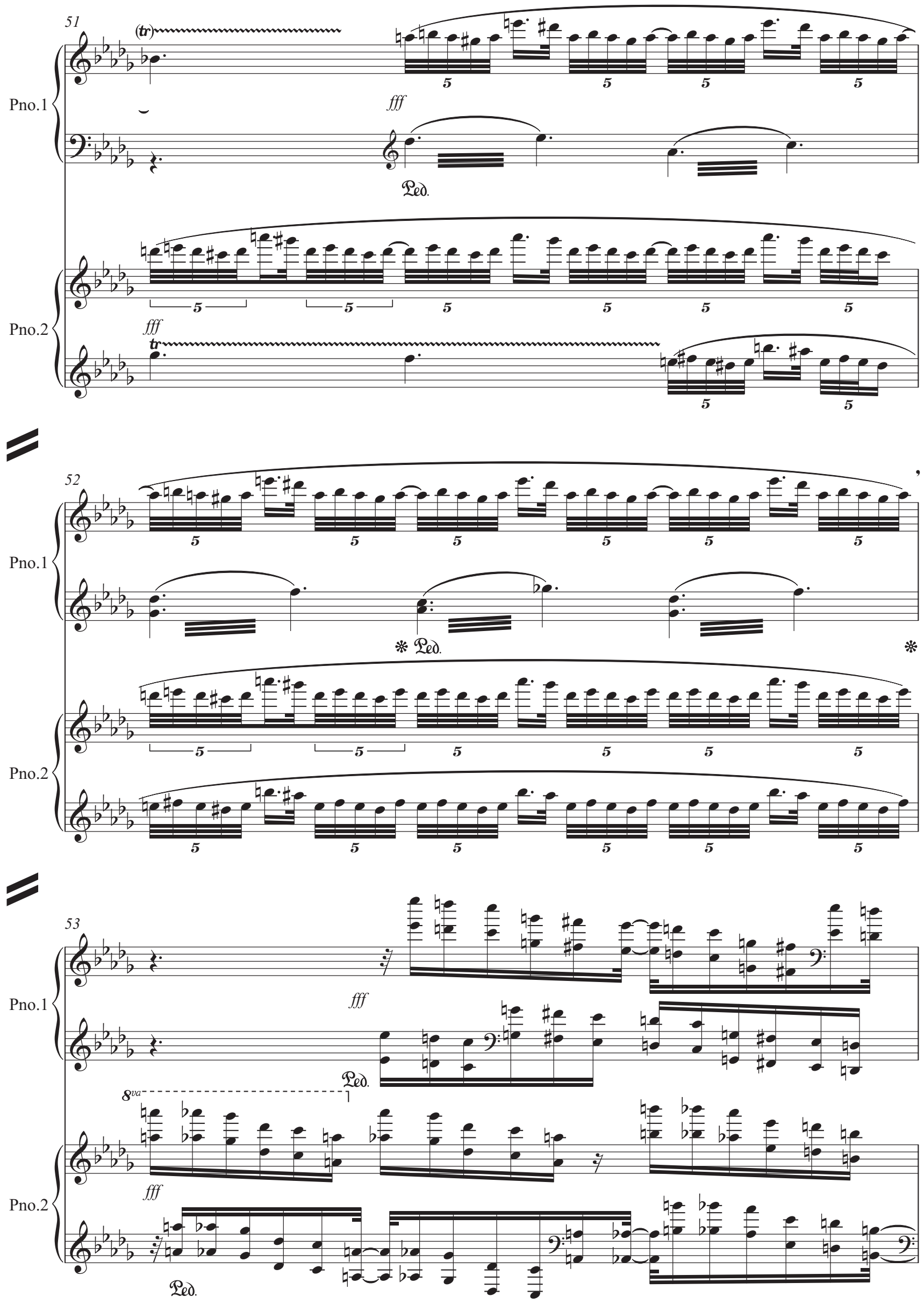
8vb

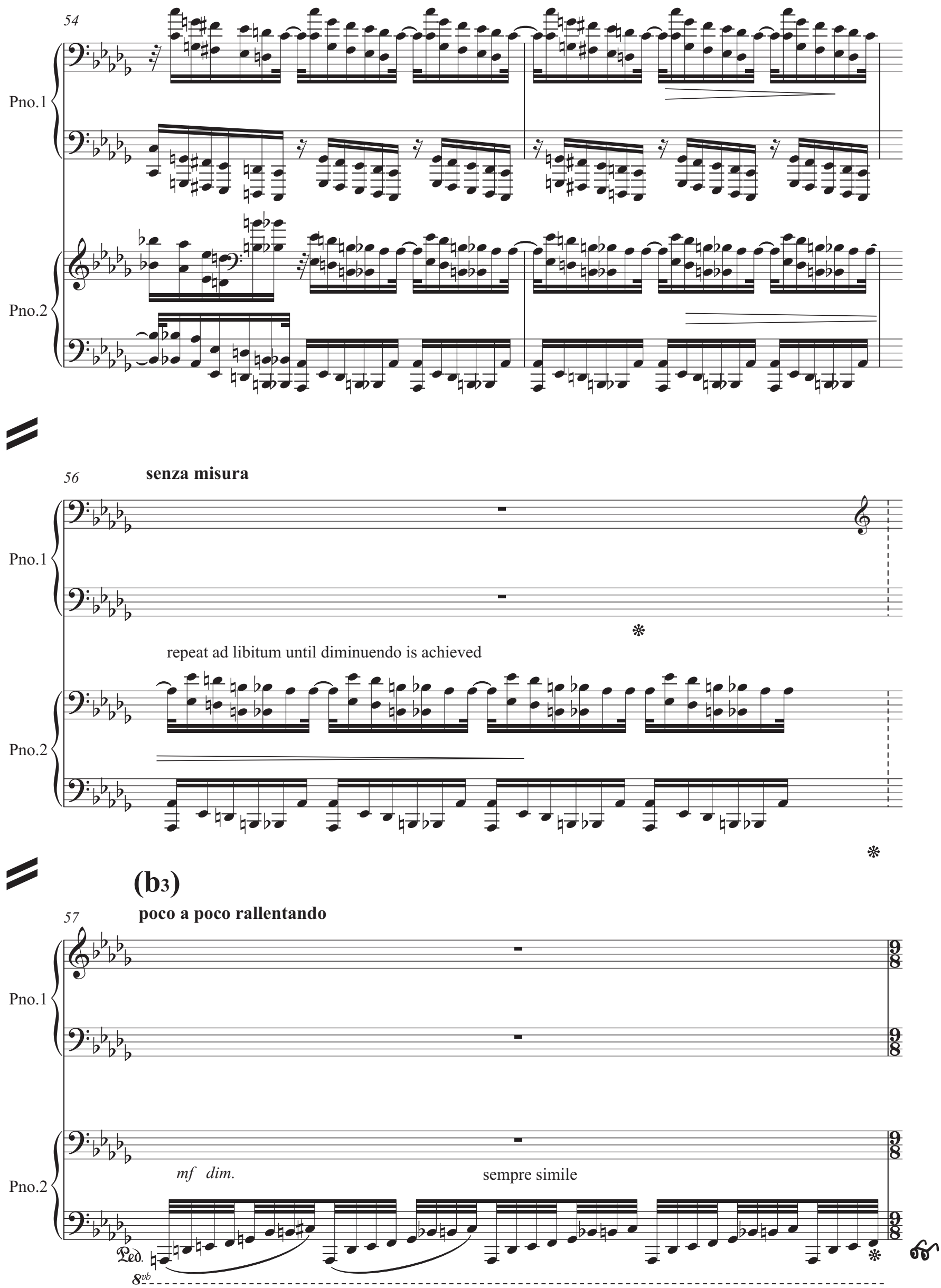
(8)

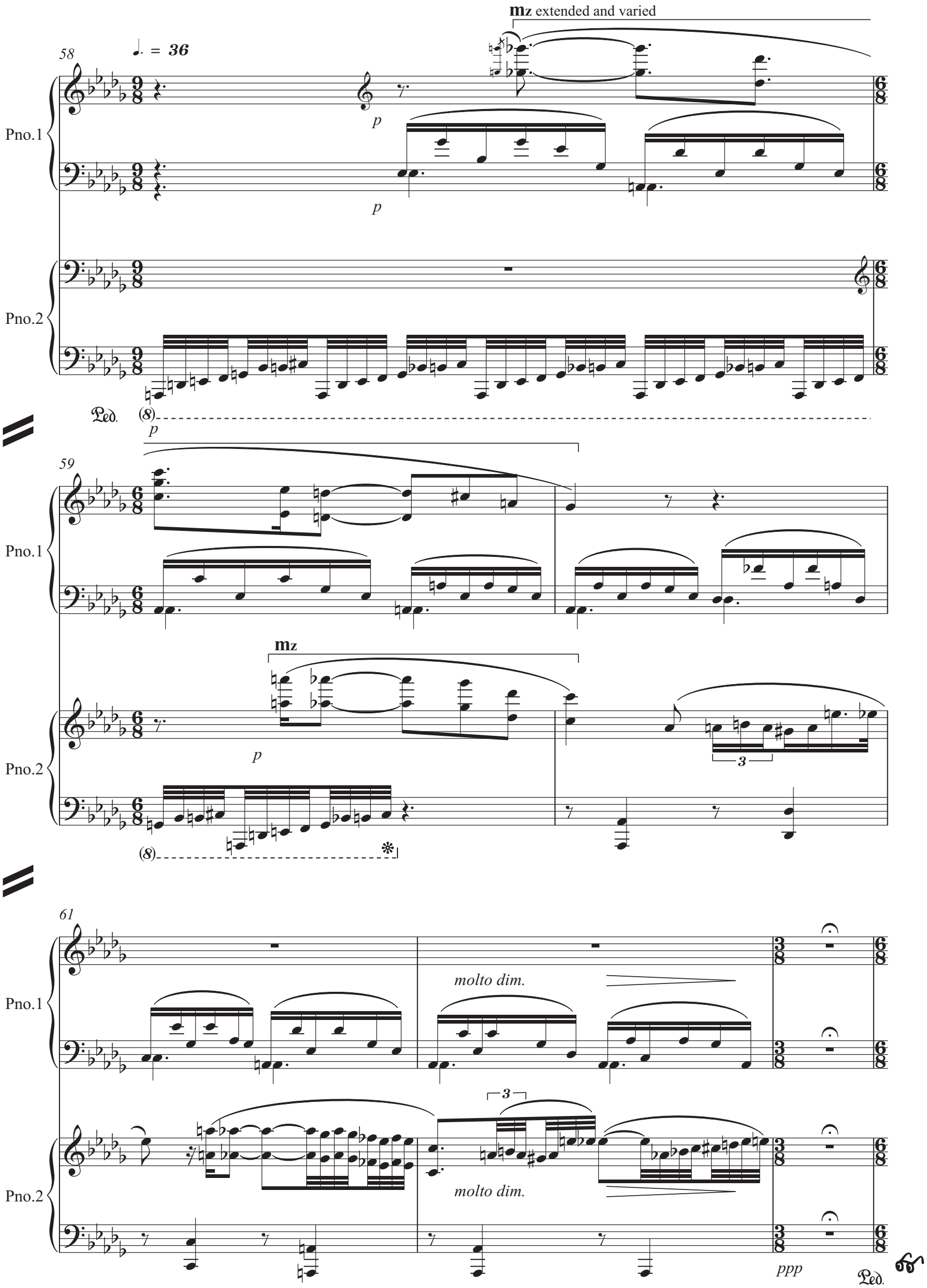

B (b1)
♩. = 40
mx
38
Pno.1
Pno.2
ppp
Ped.
42
♩. = 80
fff
43
♩. = 40
f

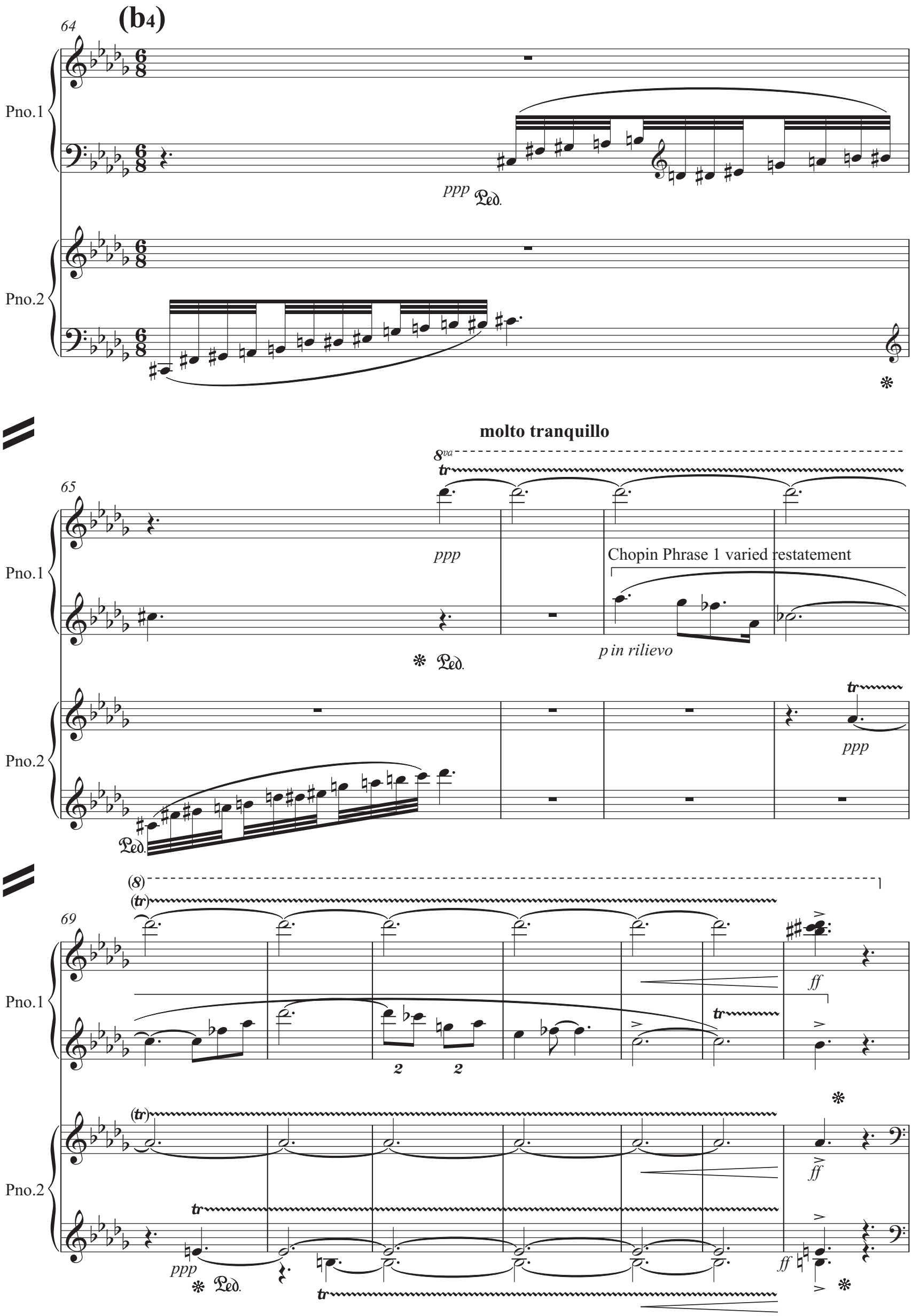

44
♩. = 80
Pno.1
Pno.2
fff
Ped.
45
♩.=36
my
46


(b2)
♩.=80
47
mz
ff
Pno.1
Pno.2
sempre simile
mf
Ped.
8vb
48
mq
3
3
fff
ff
Ped.
Ped.
Pno.1
Pno.2
(8)
50
tr
Pno.1
Ped.
fff
Pno.2
tr
fff
Ped.


51
Pno.1
Pno.2
fff
52
53
8va


54
Pno.1
Pno.2
56
senza misura
Pno.1
Pno.2
repeat ad libitum until diminuendo is achieved
(b3)
57
poco a poco rallentando
Pno.1
Pno.2
mf dim.
sempre simile
Ped.
8vb


mz extended and varied
58
♩. = 36
Pno.1
Pno.2
p
Ped.
59
mz
3
60
molto dim.
ppp


(b4)
64
Pno.1
Pno.2
ppp
Ped.
molto tranquillo
8va
tr
65
ppp
Chopin Phrase 1 varied restatement
p in rilievo
Ped.
tr
ppp
Ped.
(8)
(tr)
69
ff
tr
2
2
(tr)
ff
tr
ppp
Ped.
tr
ff
Ped.

(c)

76

(horologe-like bangs)

fff *dim.*

Pno.1

(horologe-like bangs)

fff *dim.*

(oiseaux style)

mf *in relievo*

Pno.2

80

(oiseaux style)

mf *in relievo*

Pno.1

Pno.2

83

(oiseaux style)

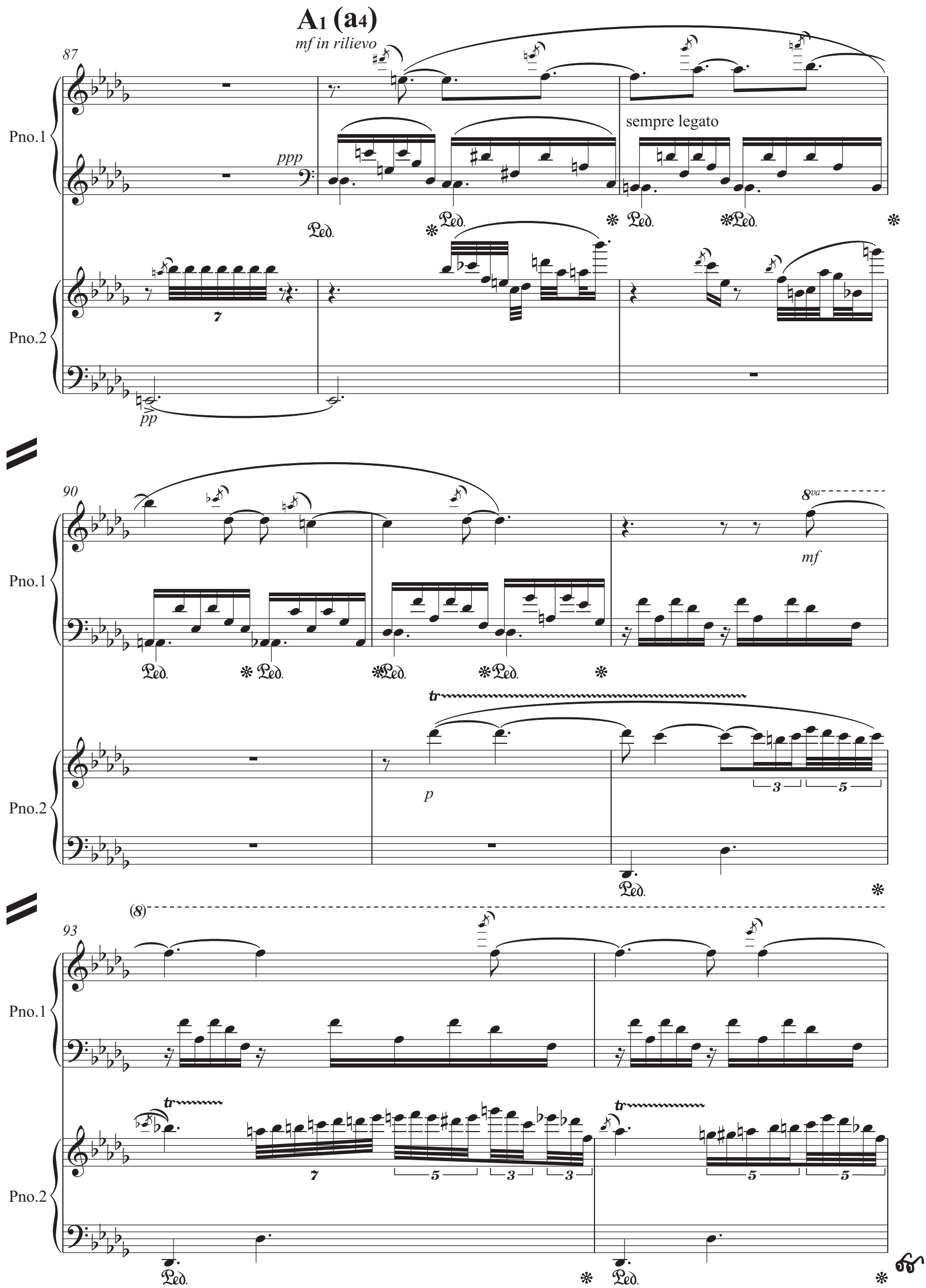
mf

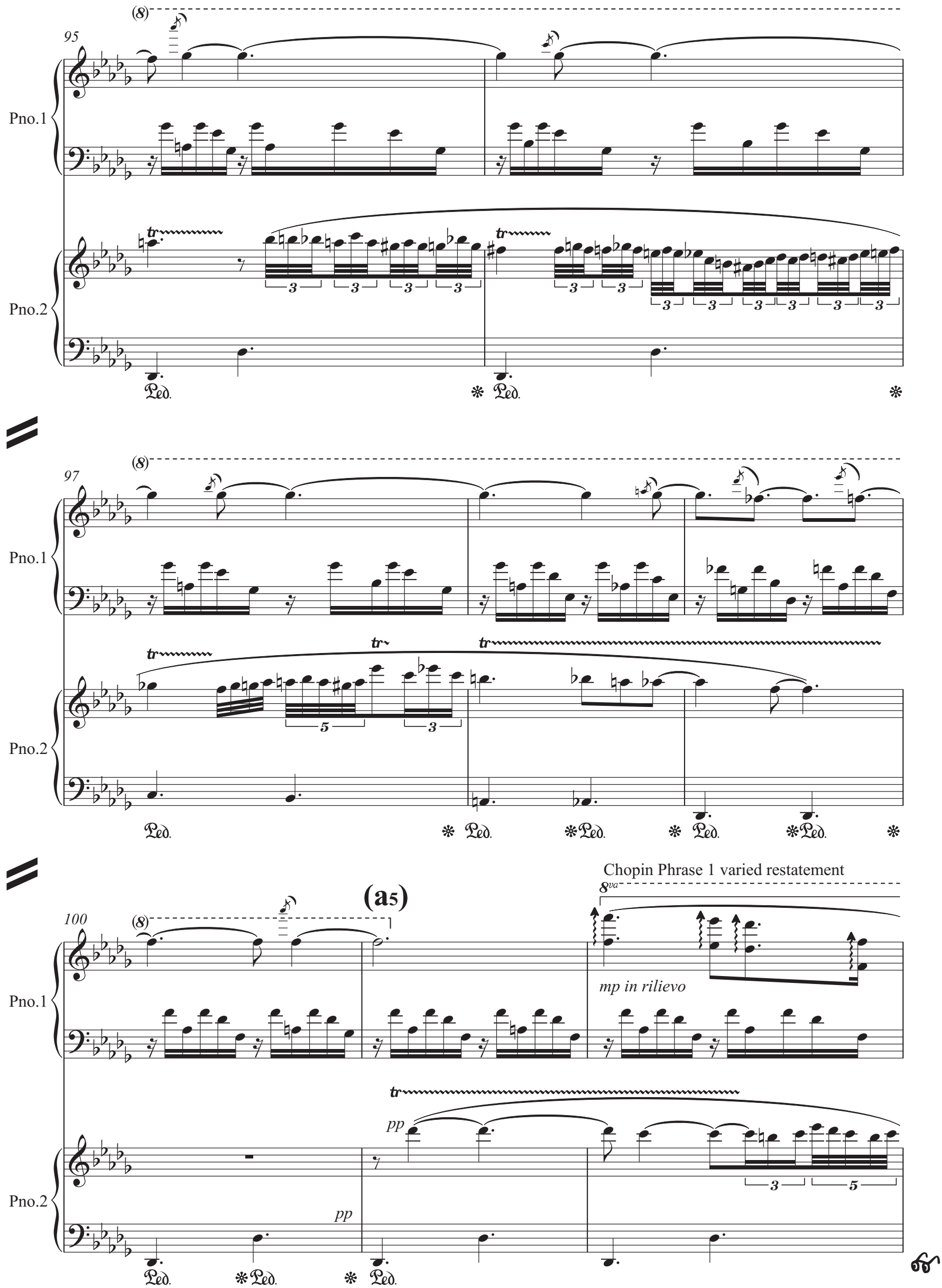
Pno.1

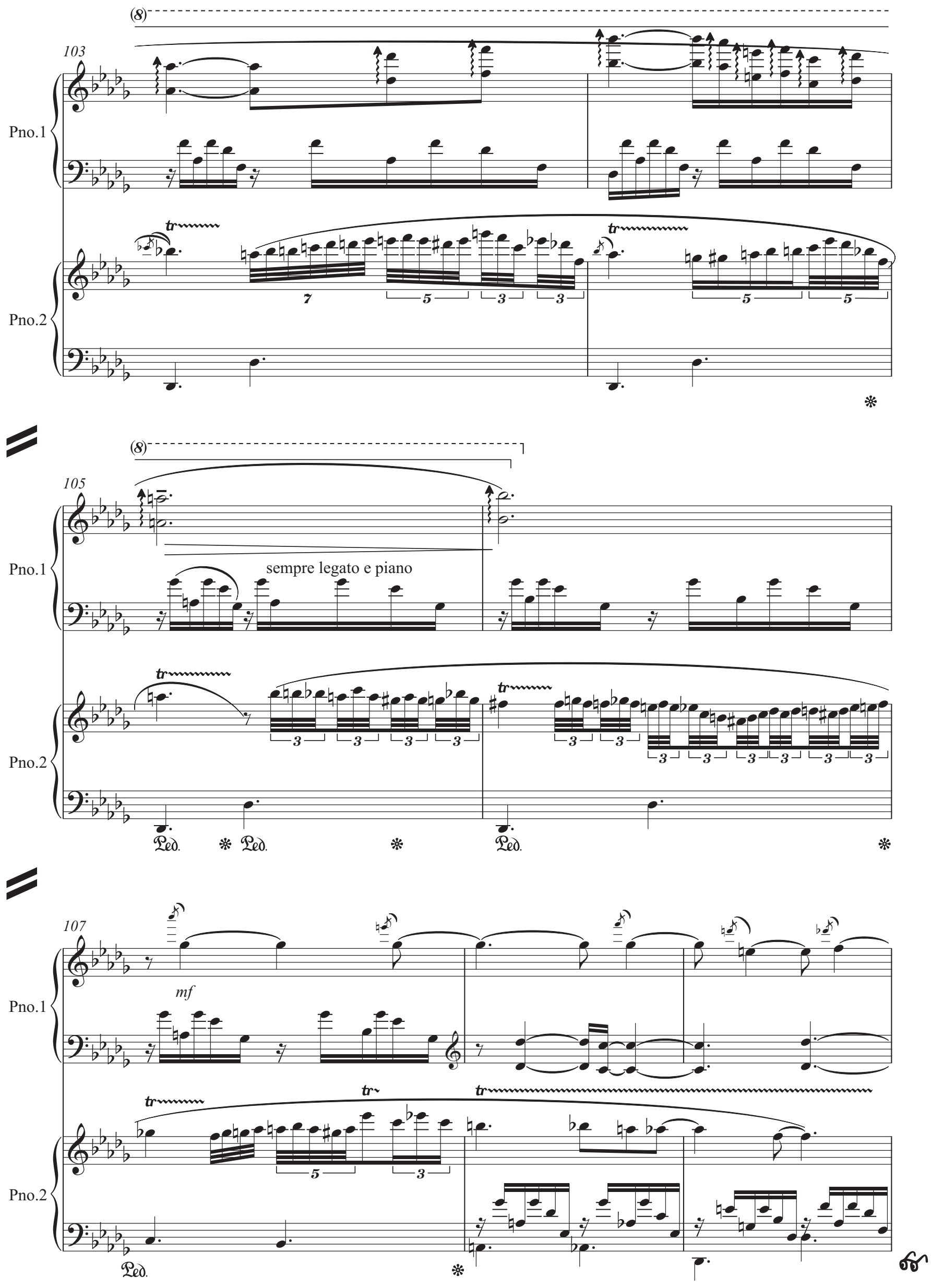
mf *in relievo*

Pno.2

sempre dim.


A1 (a4)
mf in rilievo
87
Pno.1
Pno.2
ppp
sempre legato
pp
90
8va
mf
tr
p
93
(8)


95
Pno.1
Pno.2
97
Pno.1
Pno.2
100
(a5)
Chopin Phrase 1 varied restatement
mp in rilievo
pp
Pno.1
Pno.2


(8)
103
Pno.1
Pno.2
tr
7
5
3
3
5
5
(8)
105
Pno.1
sempre legato e piano
Pno.2
tr
3
3
3
3
tr
3
3
3
3
3
3
3
3
Ped.
Ped.
Ped.
107
Pno.1
mf
Pno.2
tr
tr
tr
5
3
Ped.

110

(oiseaux style)

mf

Pno.1

Pno.2

ornamented melody

descending bass line

112

Pno.1

Pno.2

Chopin Phrase 2 varied restatement

115

(a5)

mf

mf

Pno.1

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

tr

pp

Pno.2

118

Pno.1

Pno.2

Ped. * Ped. *

(tr)

119

Pno.1

p

Ped. * Ped. *

Pno.2

(tr)

pp

3 3 3 3 3 3 5 5 5

120

Pno.1

Ped. * Ped. * Ped. * Ped. *

Pno.2

3 3 3

tr

122

Pno.1

Pno.2

(tr)

ppp

8vb

123

molto dim.

(8)

124

126

poco a poco rall.

Pno.1

Pno.2

pp

pp

pp

(8)

128

Pno.1

pp

Pno.2

(8)

mx (fragment)

130

Coda (b1 varied)

Pno.1

ppp

Pno.2

(8)

132

Pno.1

Pno.2

(8)

Ped.

135

Pno.1

ppp

Ped.

Pno.2

ppp

Ped.

136

8va

Pno.1

pppp perd.

Pno.2

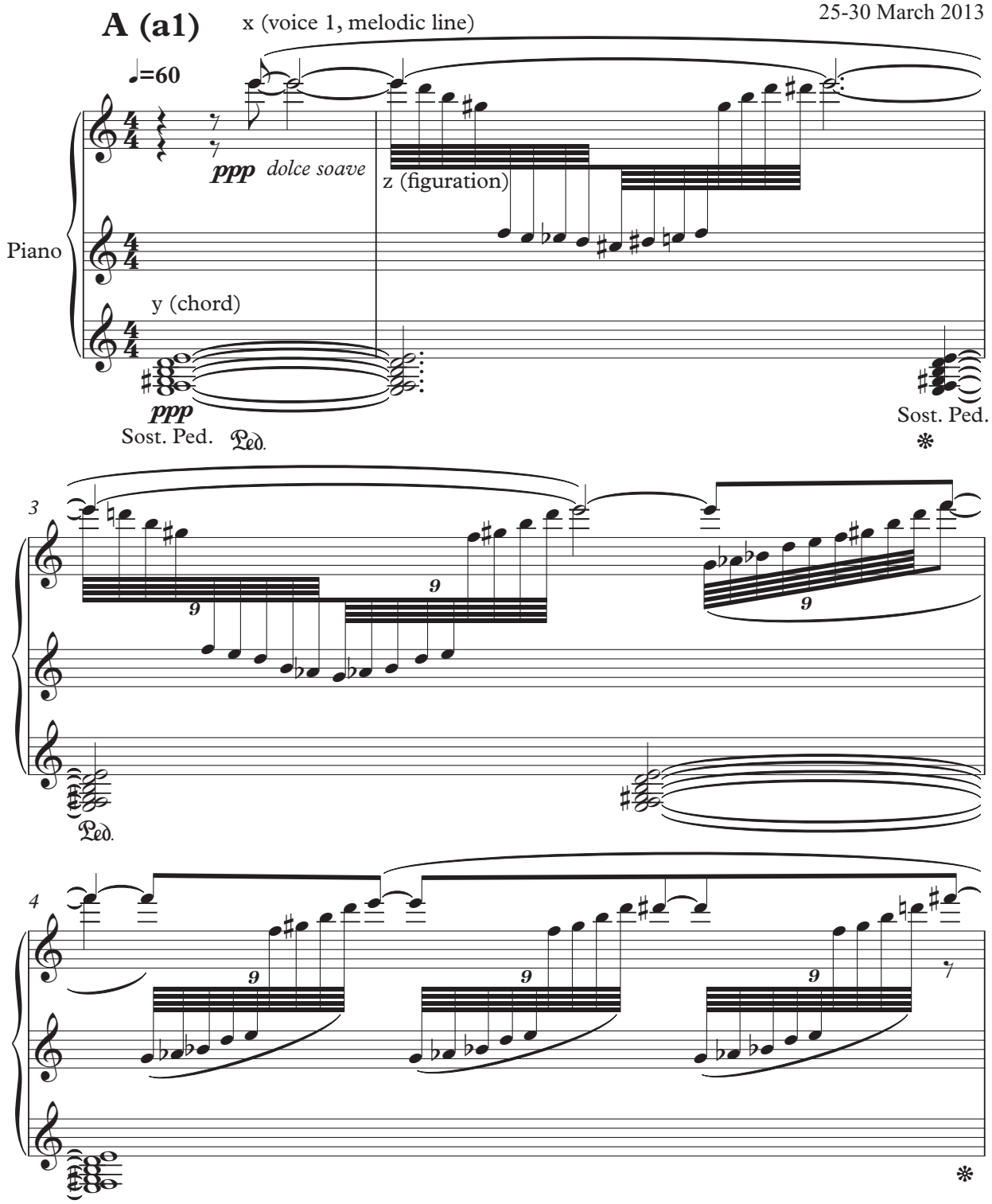
2-5 January 2010
Bucharest
2 pianos arrangement March 2013

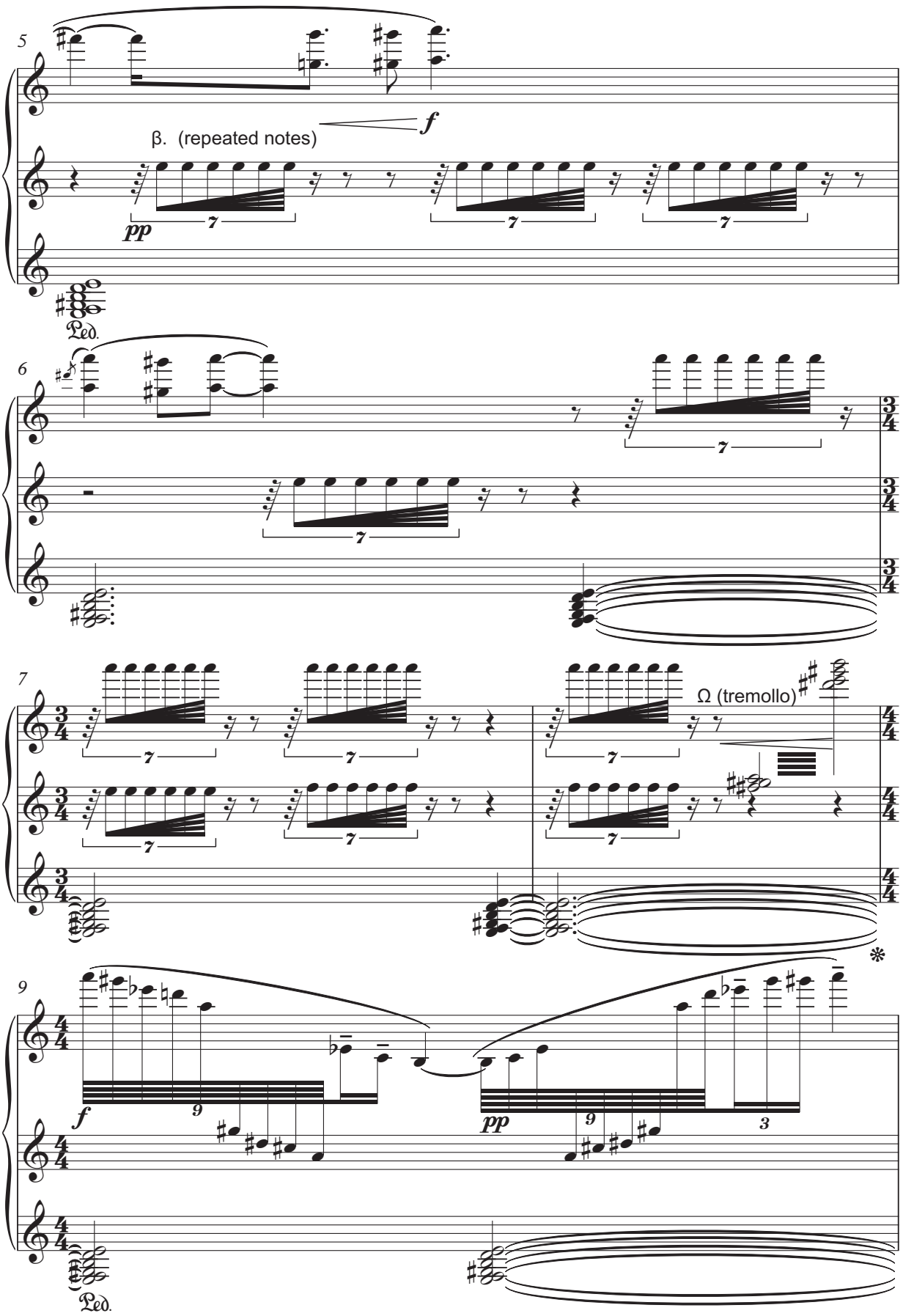
dedicated to my father

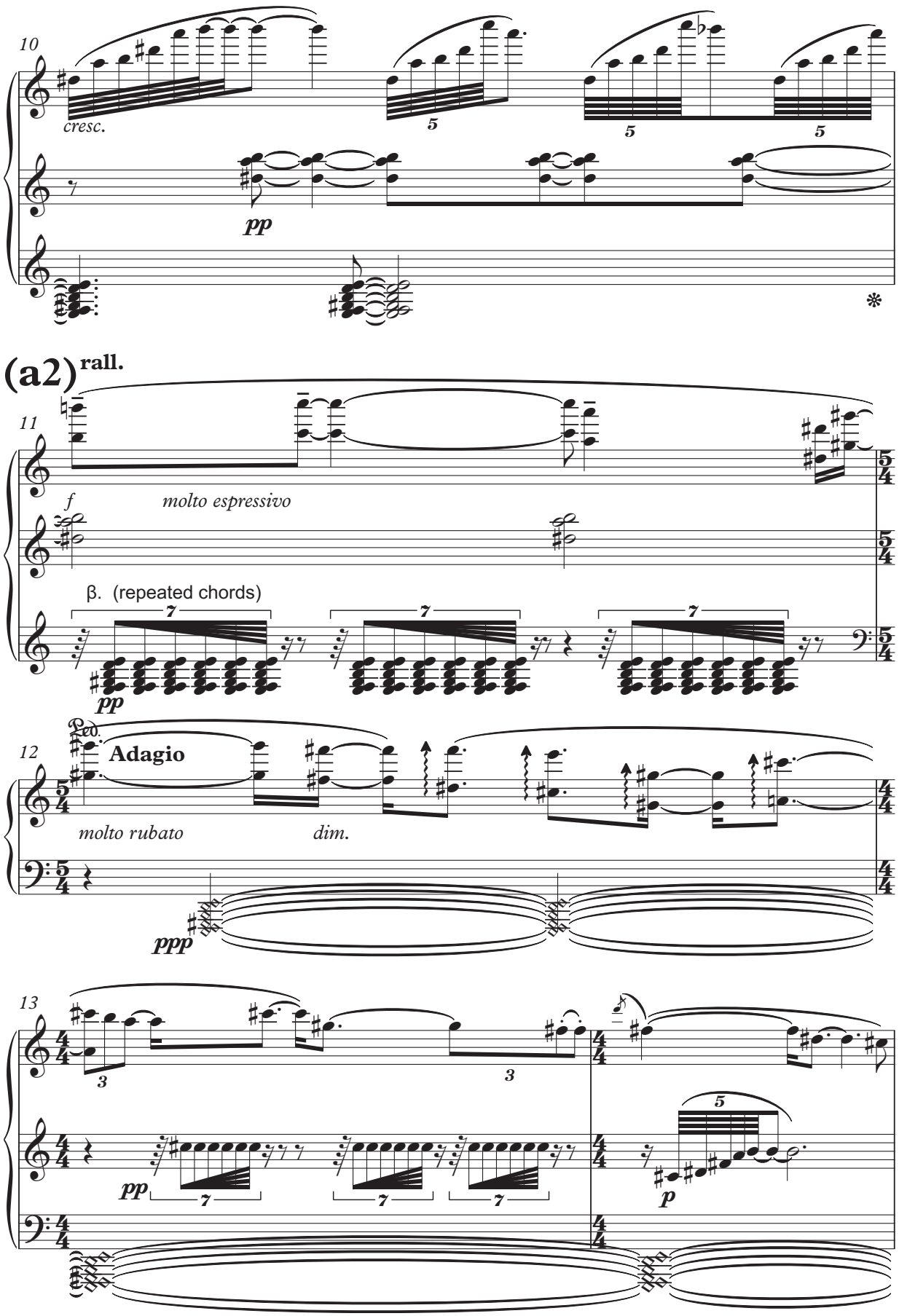
CALYPSO

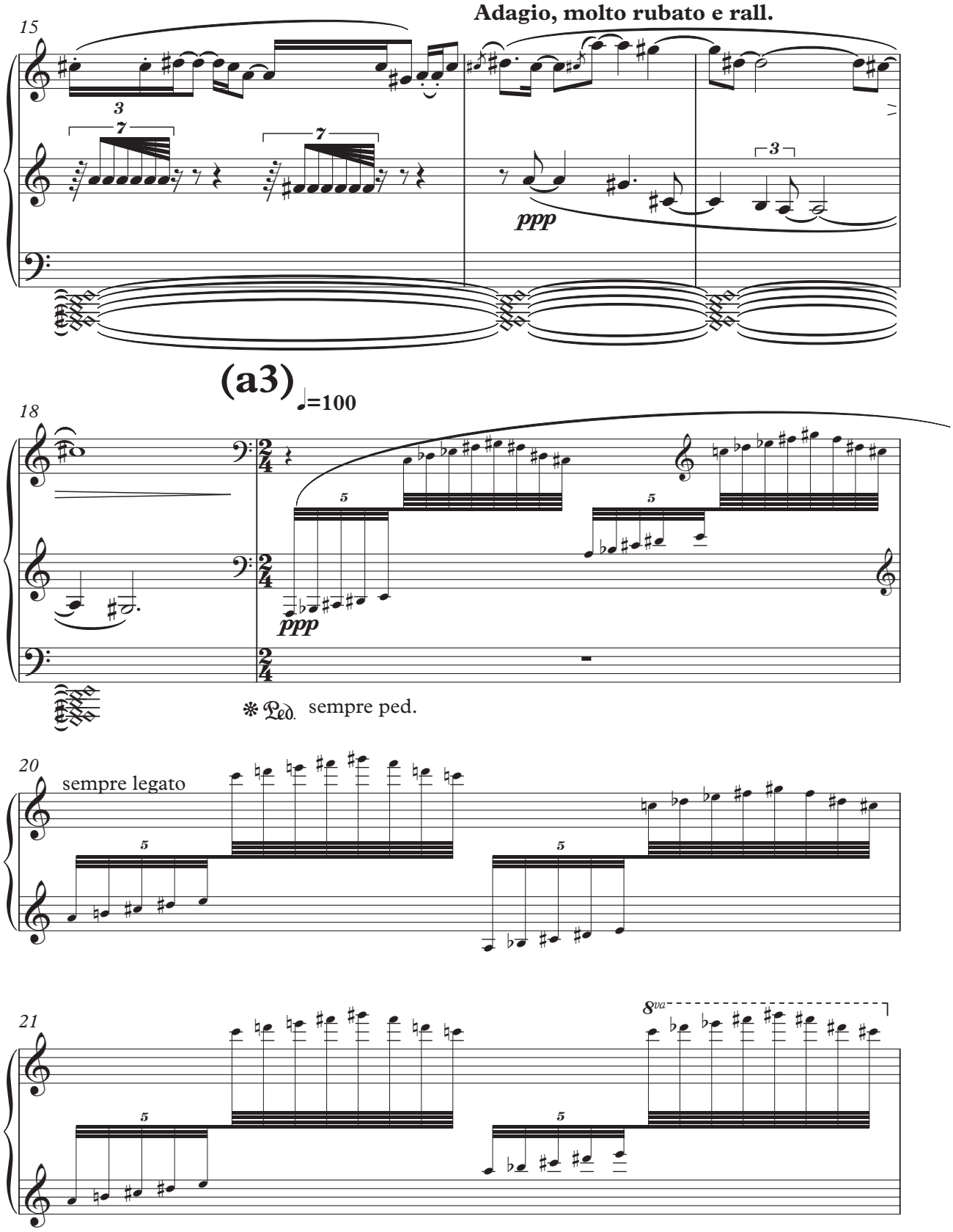
fantasy for piano solo

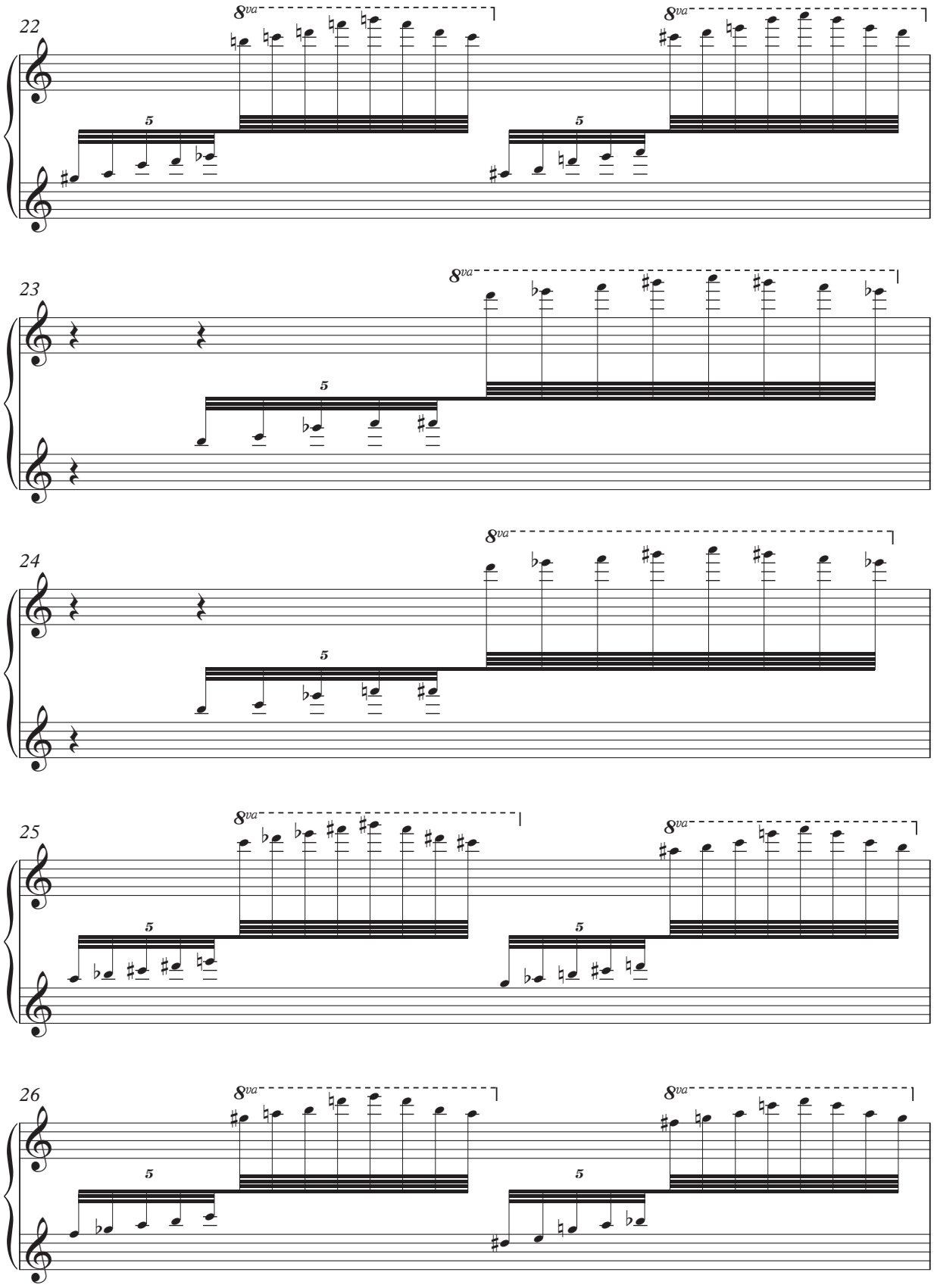
Livia Teodorescu-Ciocănea
25-30 March 2013

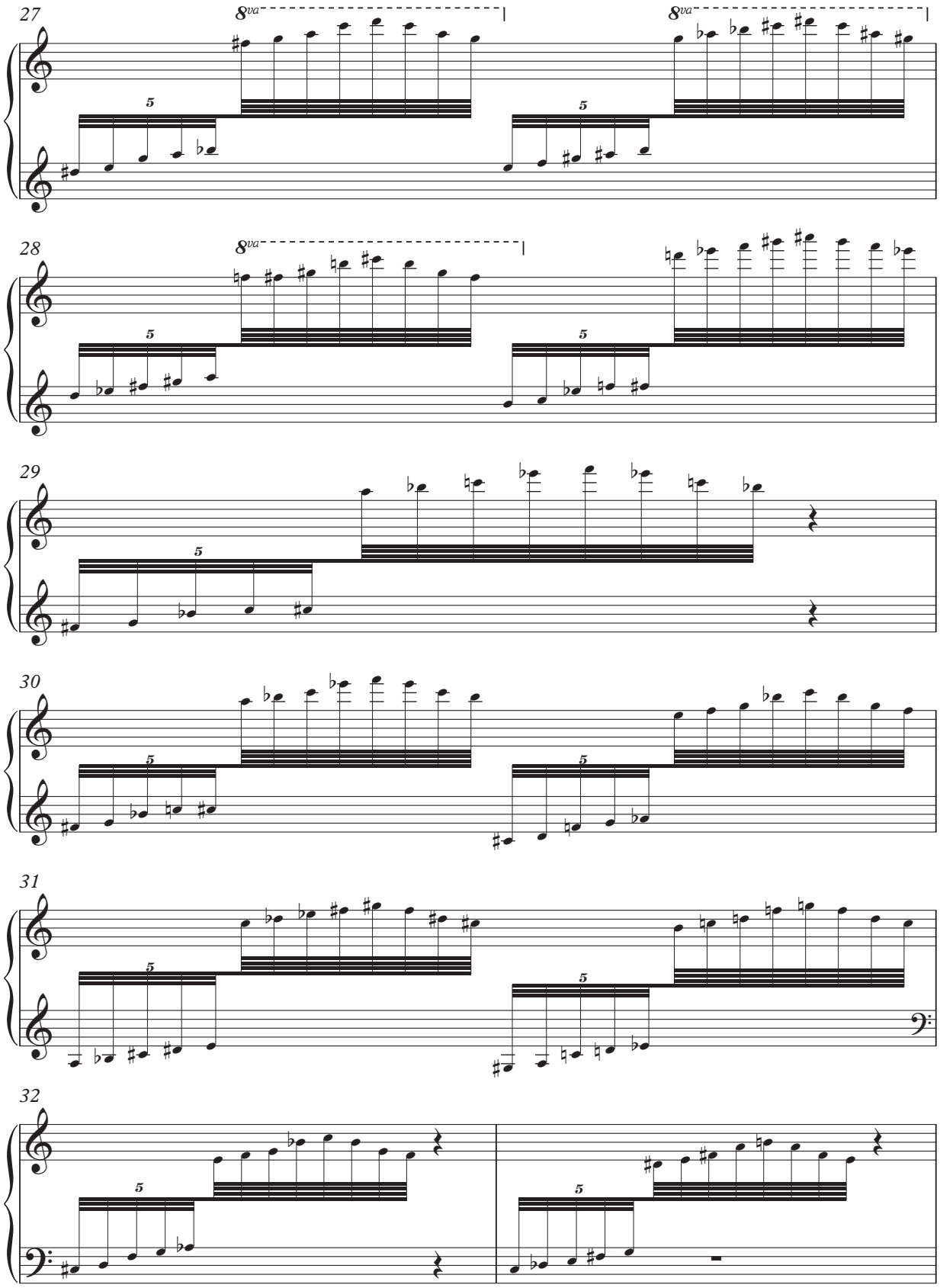


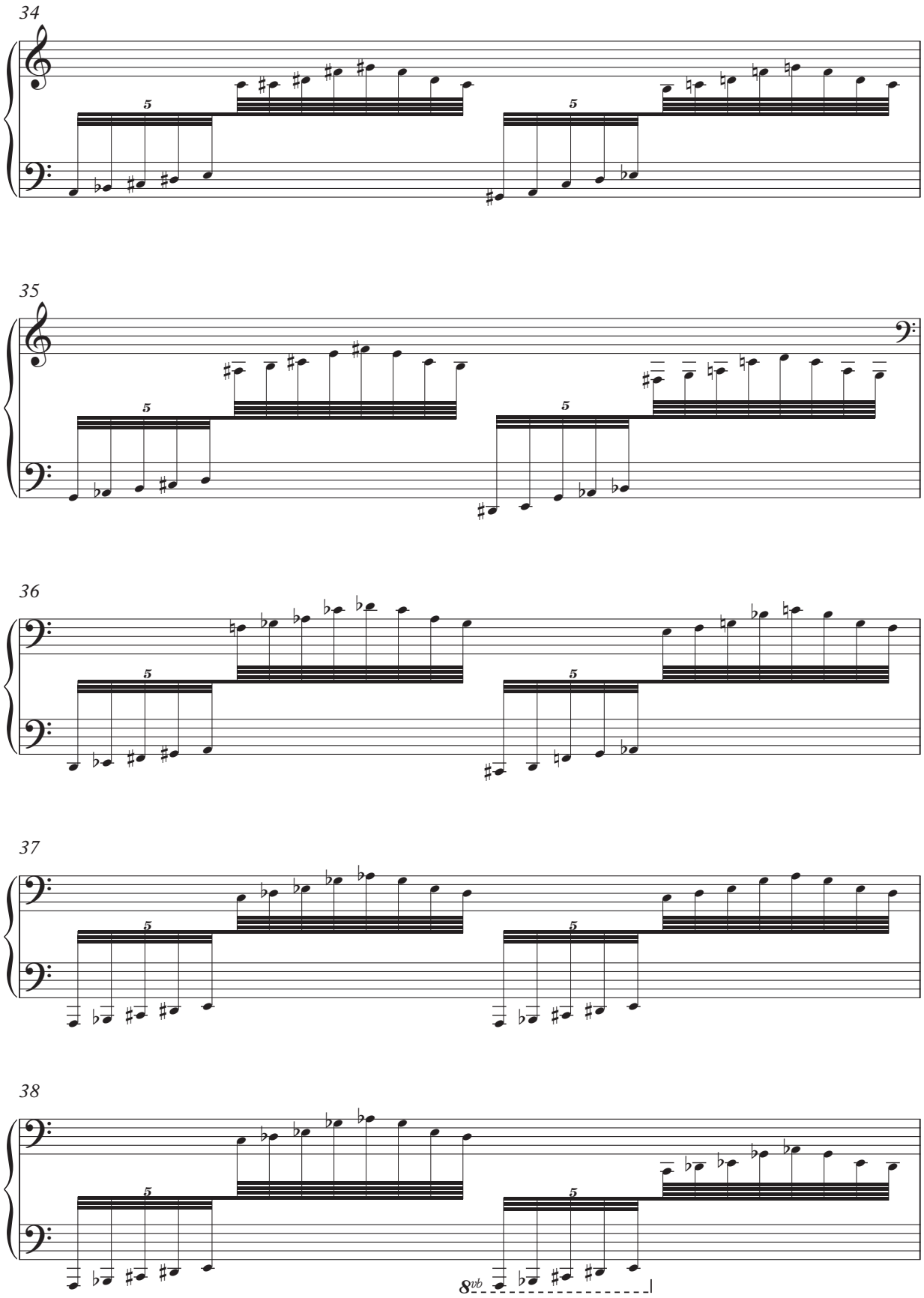

5
β. (repeated notes)
f
pp
Ped.
6
7
Ω (tremollo)
9
f
pp
Ped.

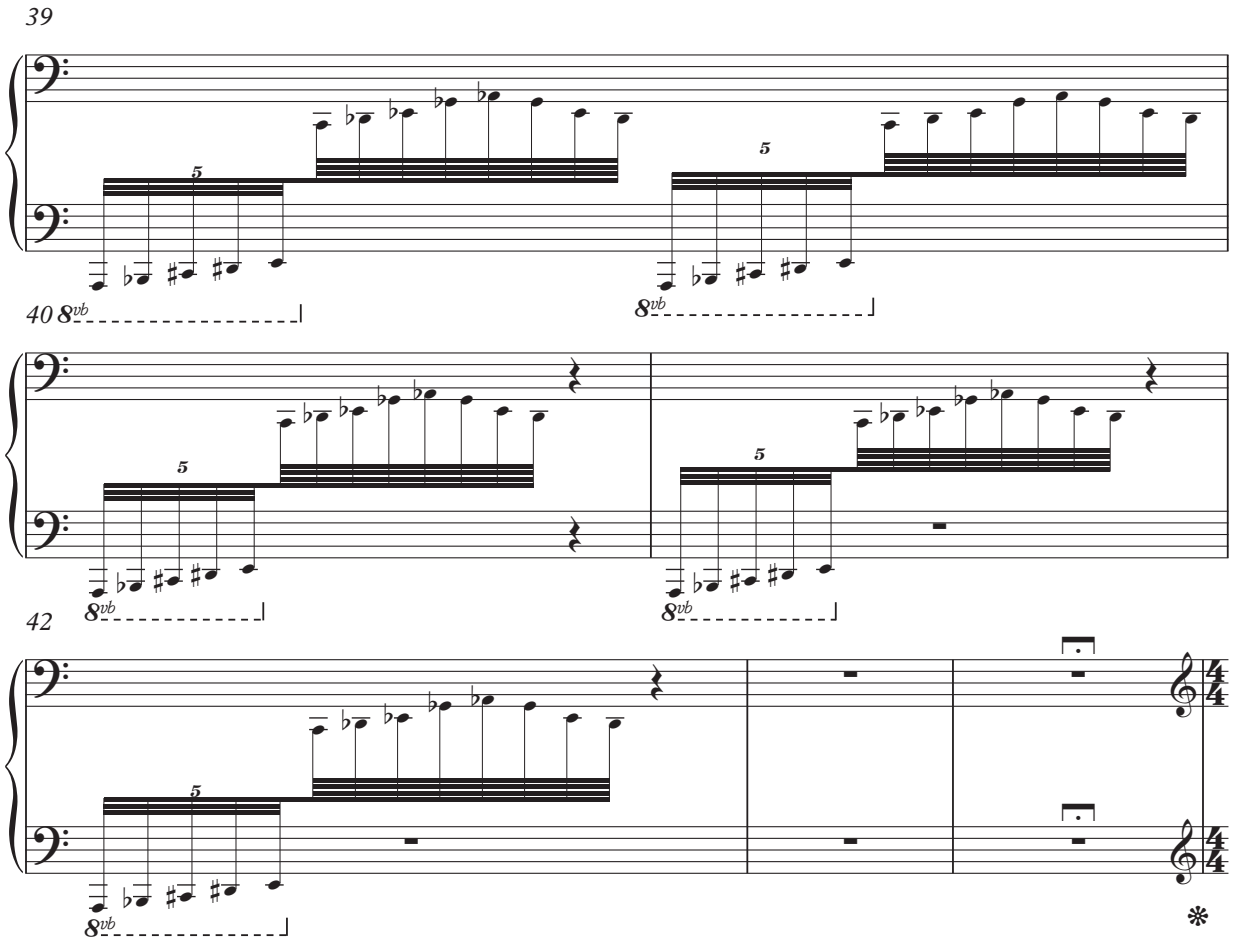

10
cresc.
pp
(a2) rall.
11
f
molto espressivo
β. (repeated chords)
pp
12
Ped.
Adagio
molto rubato
dim.
ppp
13
pp
p


15
Adagio, molto rubato e rall.
ppp
(a3)
=100
18
ppp
sempre ped.
20
sempre legato
21
8va


22
23
24
25
26
8va
5


27
8va
8va
5
5
28
8va
5
5
29
5
30
5
5
31
5
5
32
5
5

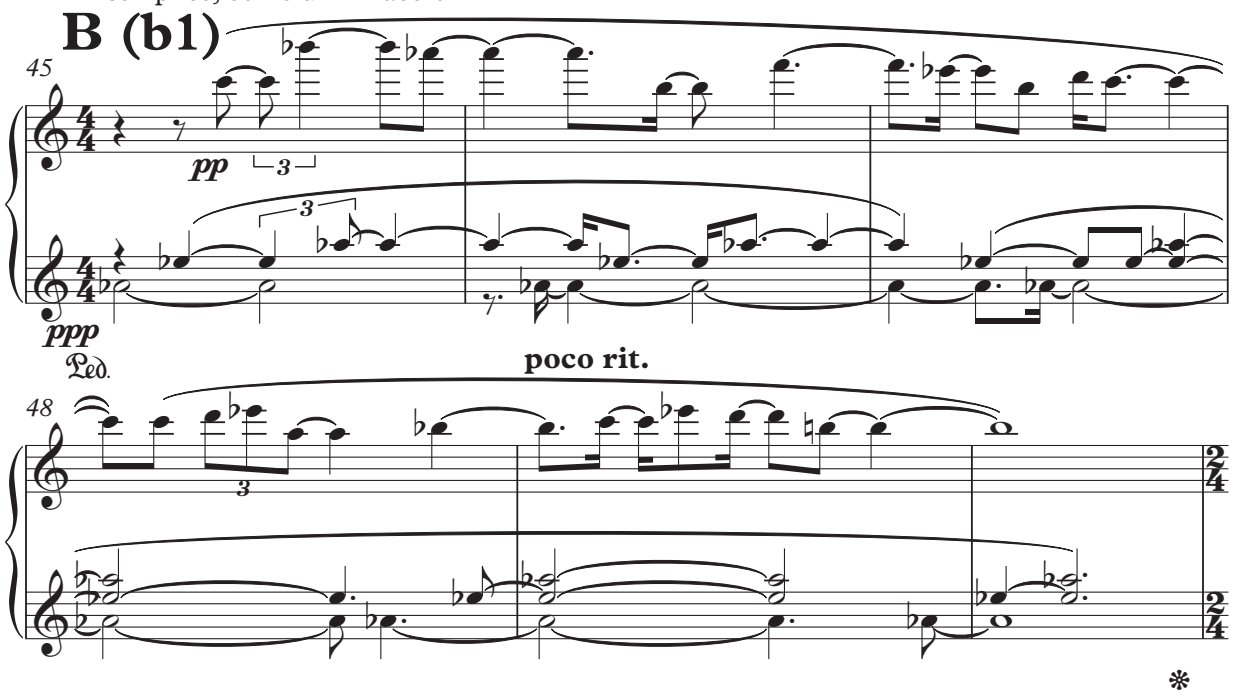

34
35
36
37
38
8vb

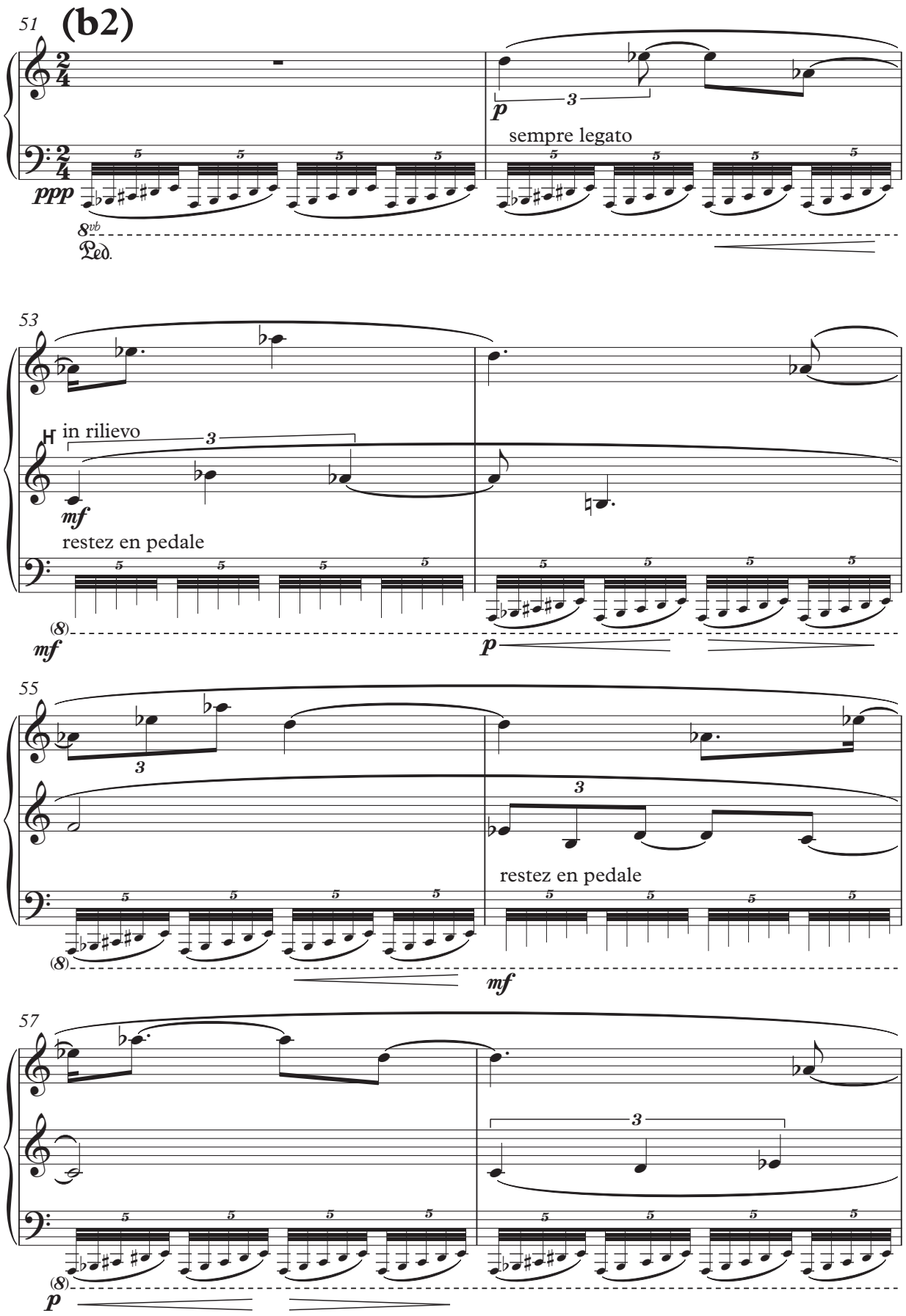


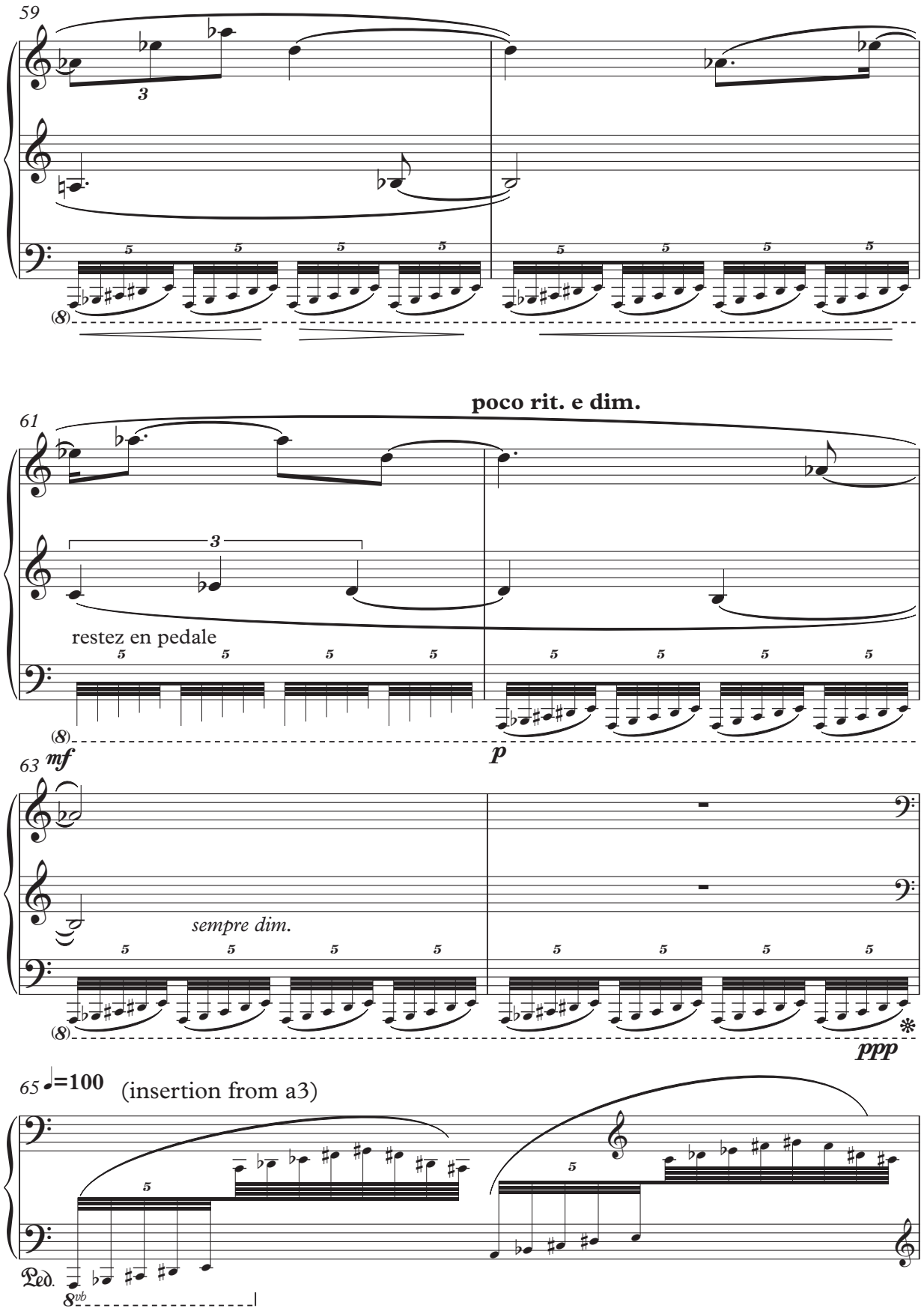
Adagio ♩=54

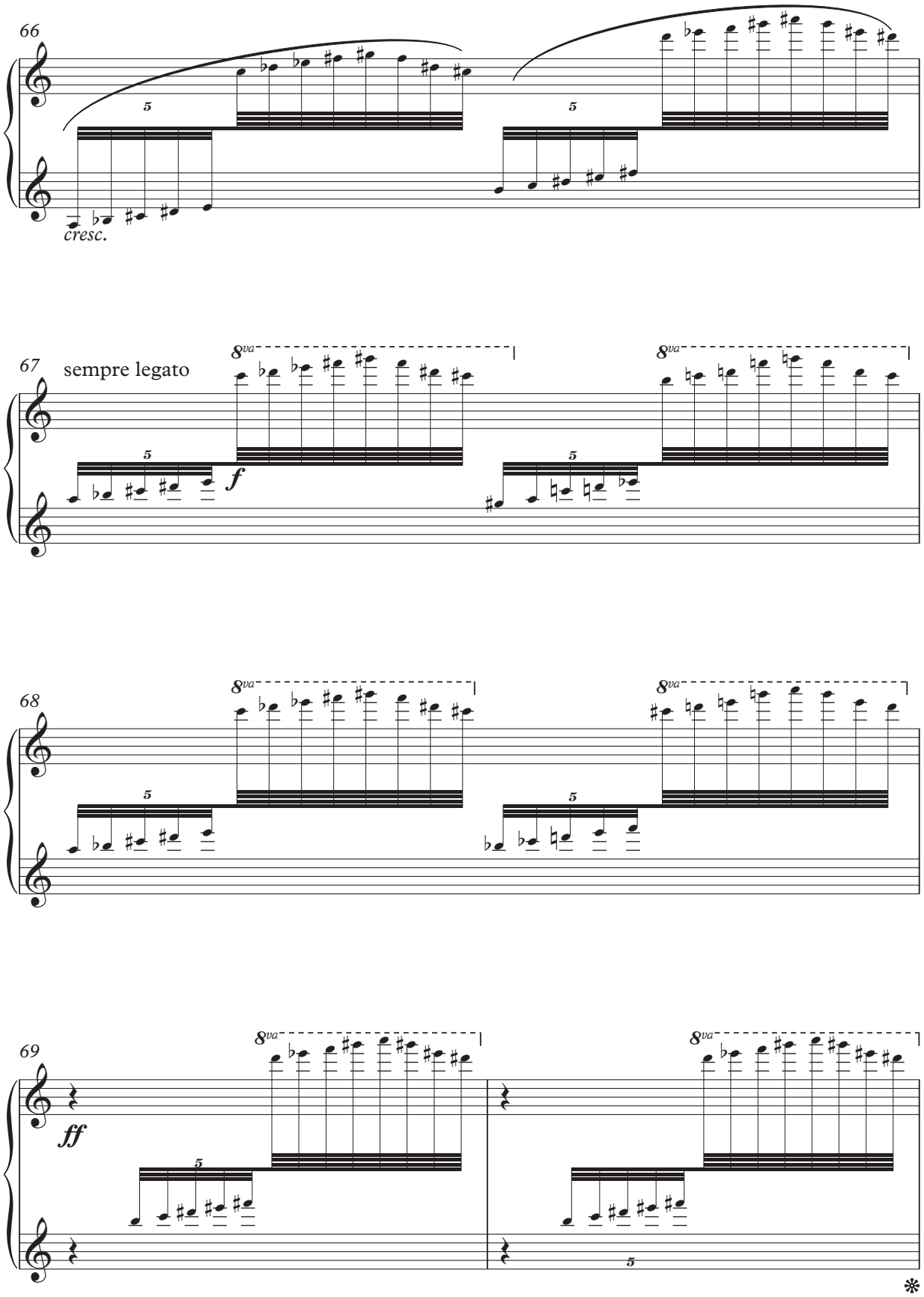
semplice, come un miracolo

B (b1)

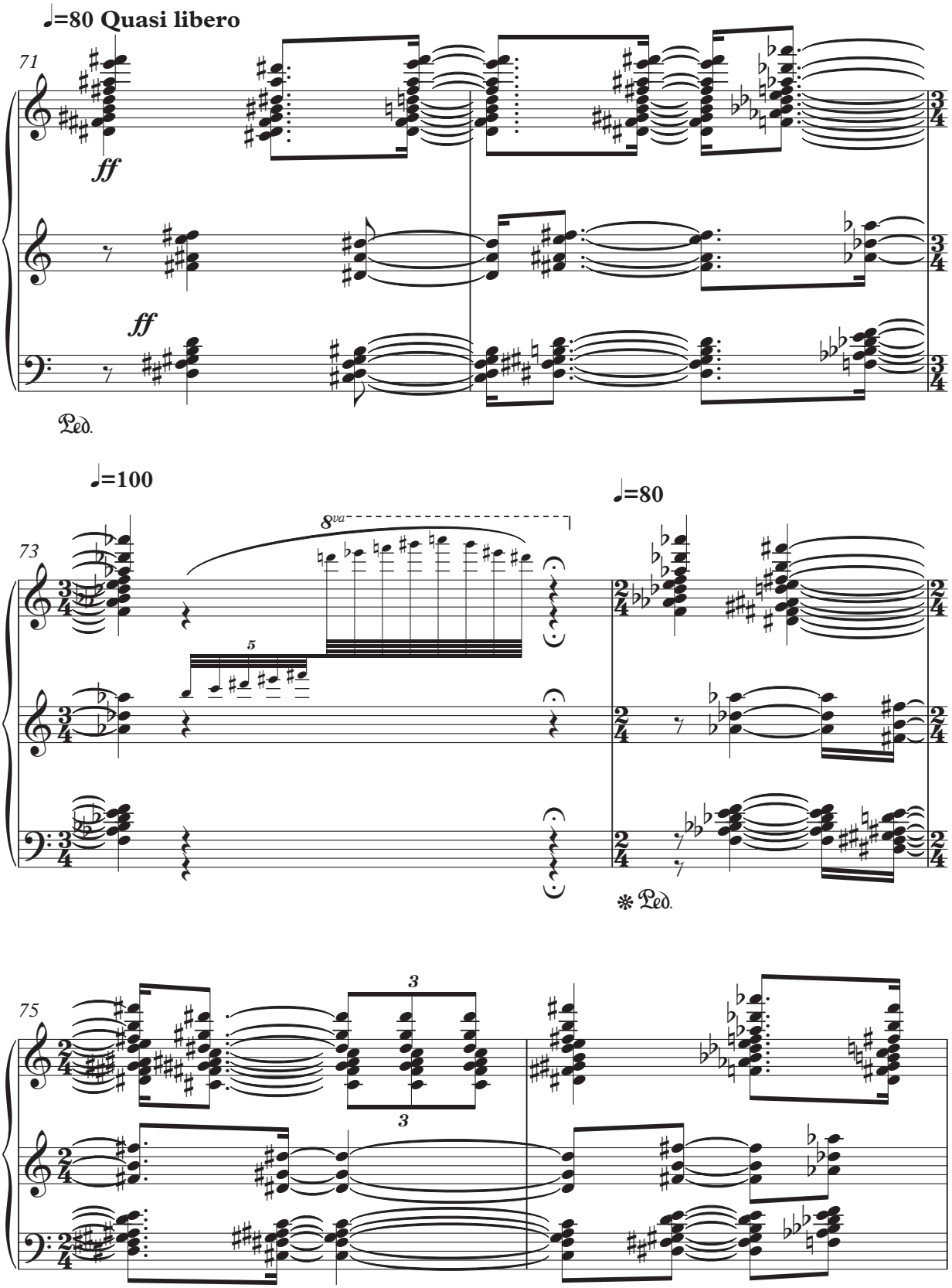


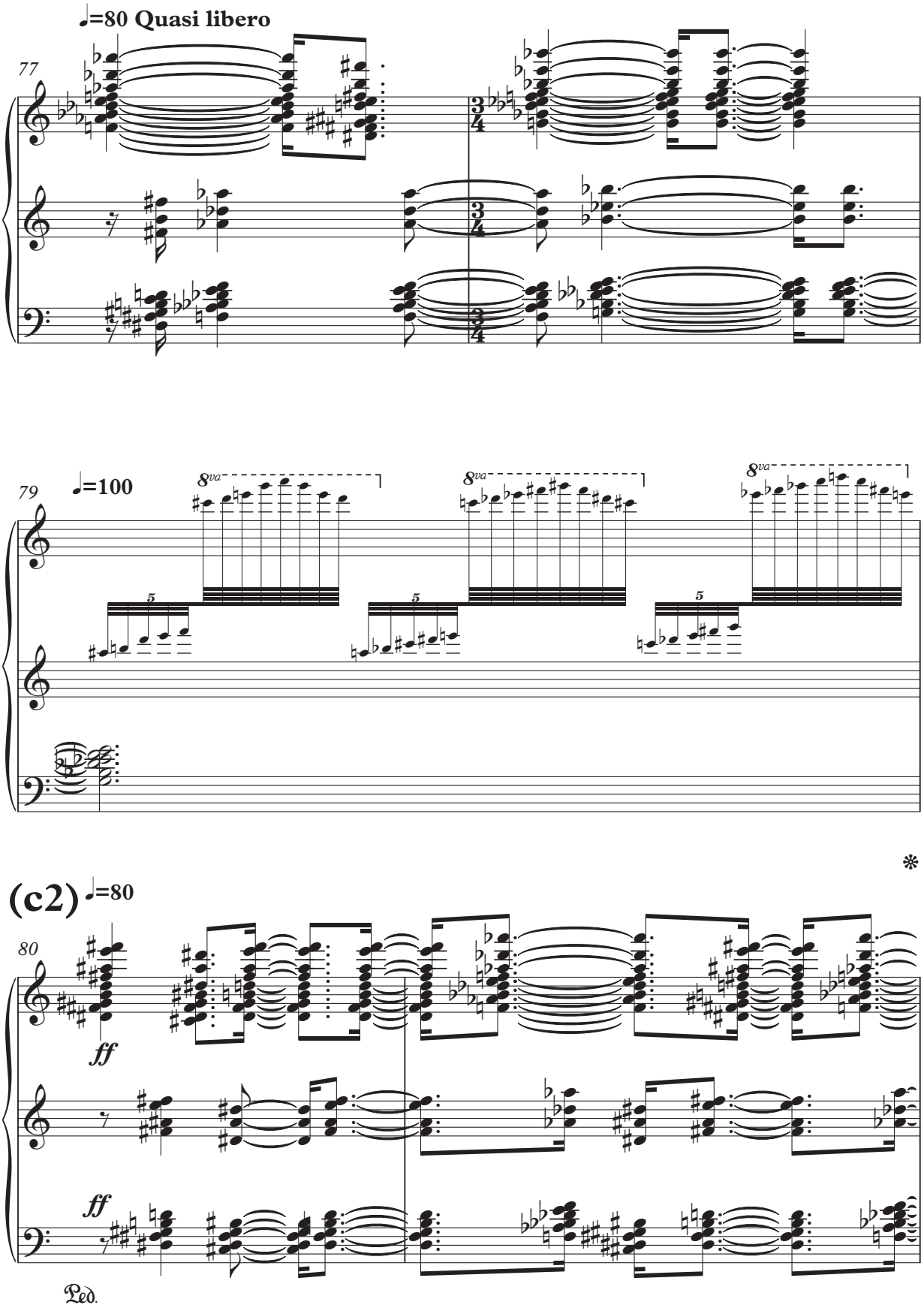

51
(b2)
ppp
p
sempre legato
8vb
Ped.
53
in rilievo
mf
restez en pedale
p
55
restez en pedale
mf
57
p

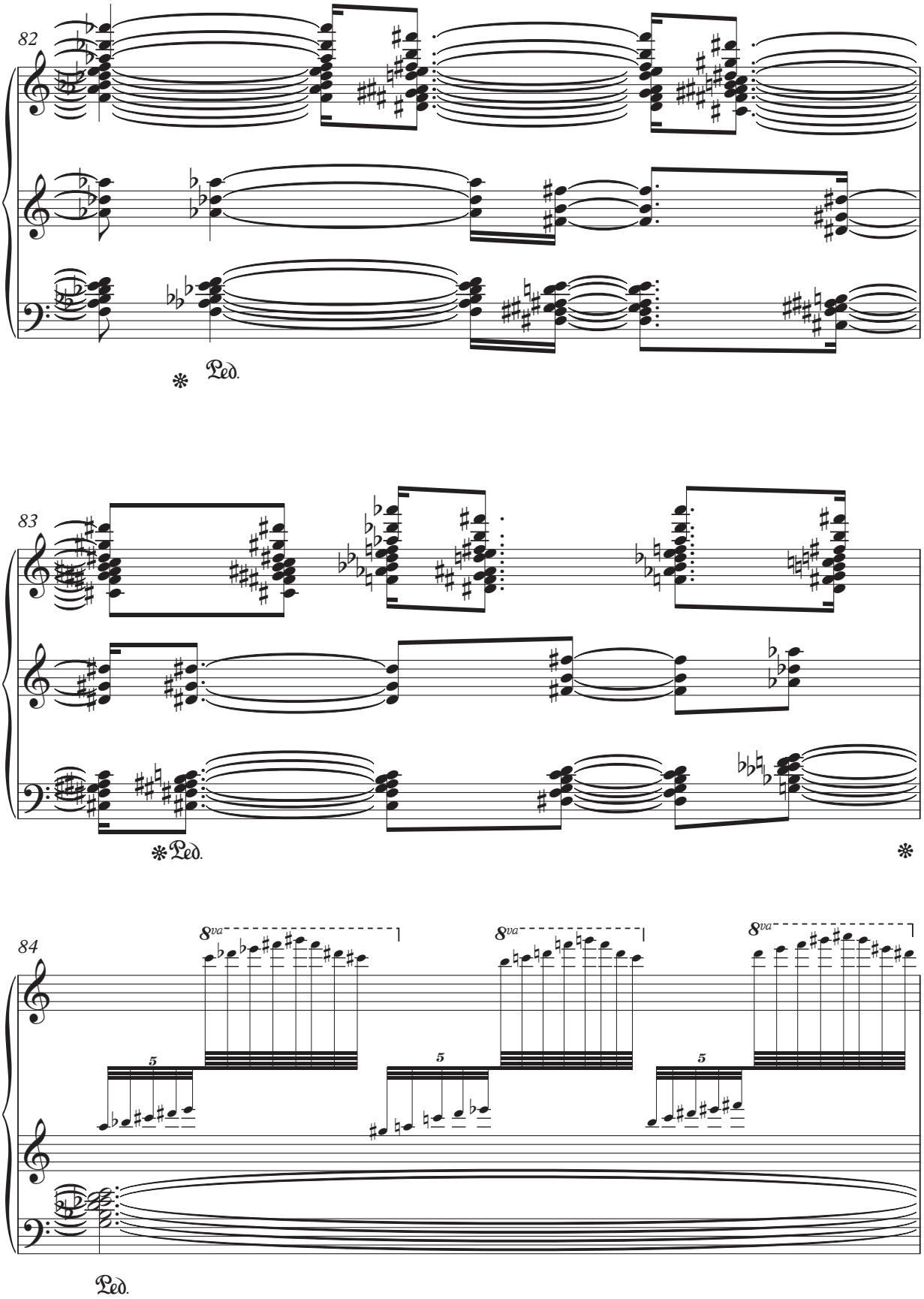

59
61
poco rit. e dim.
restez en pedale
mf
p
63
sempre dim.
ppp
65
=100
(insertion from a3)
Ped.

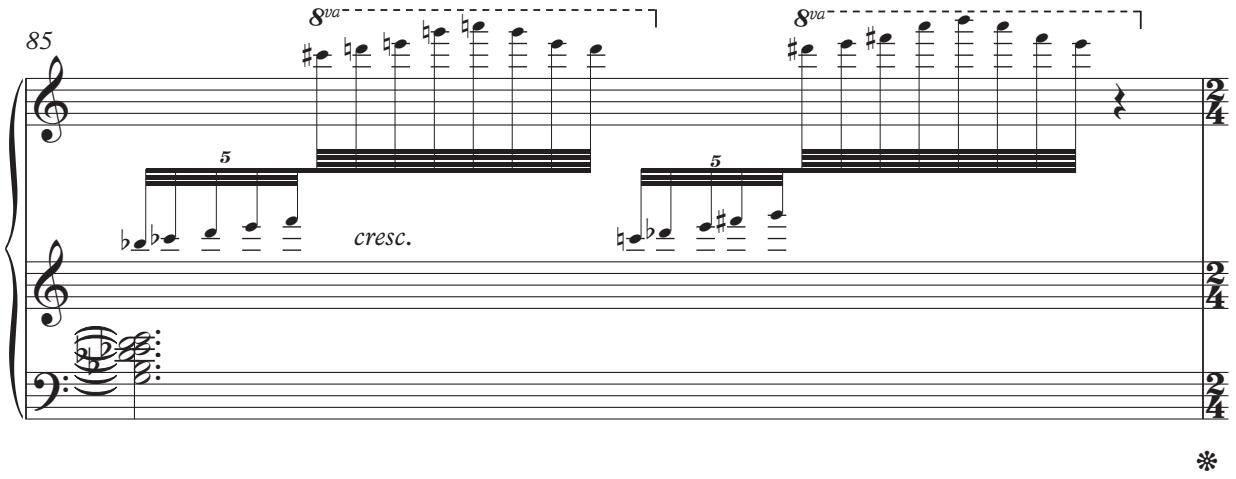

66
cresc.
67
sempre legato
f
68
69
ff

C (c1)

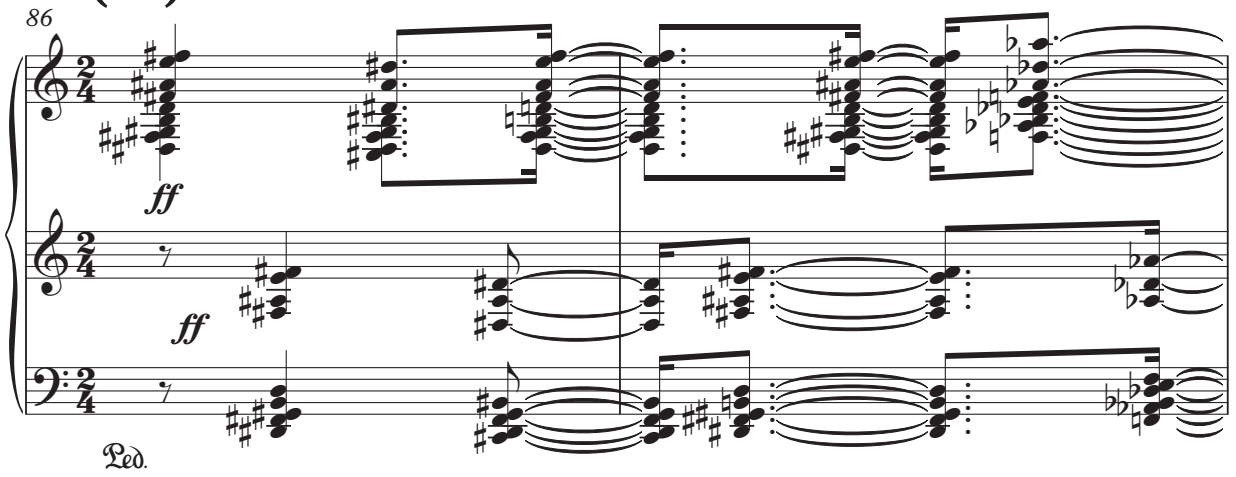


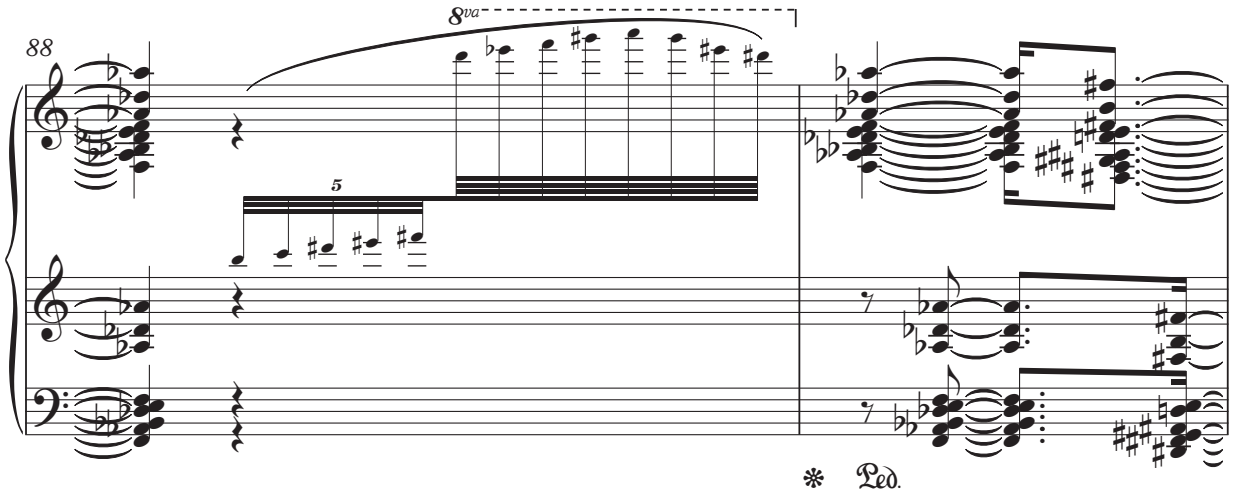

♩=80 Quasi libero
77
79
♩=100
8va
5
(c2) ♩=80
80
ff
Ped.

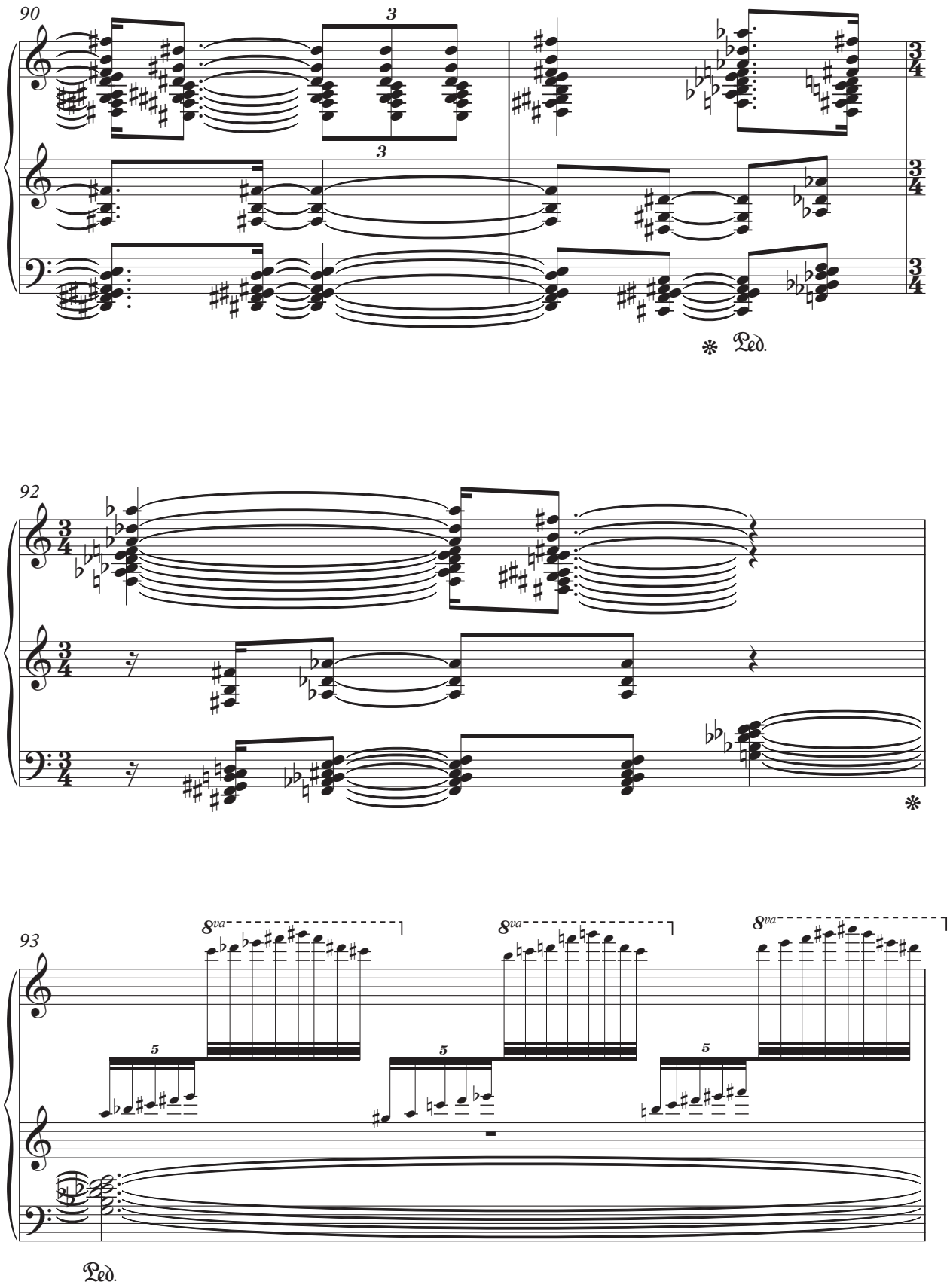

82
Ped.
83
Ped.
84
8va
8va
8va
5
5
5
Ped.

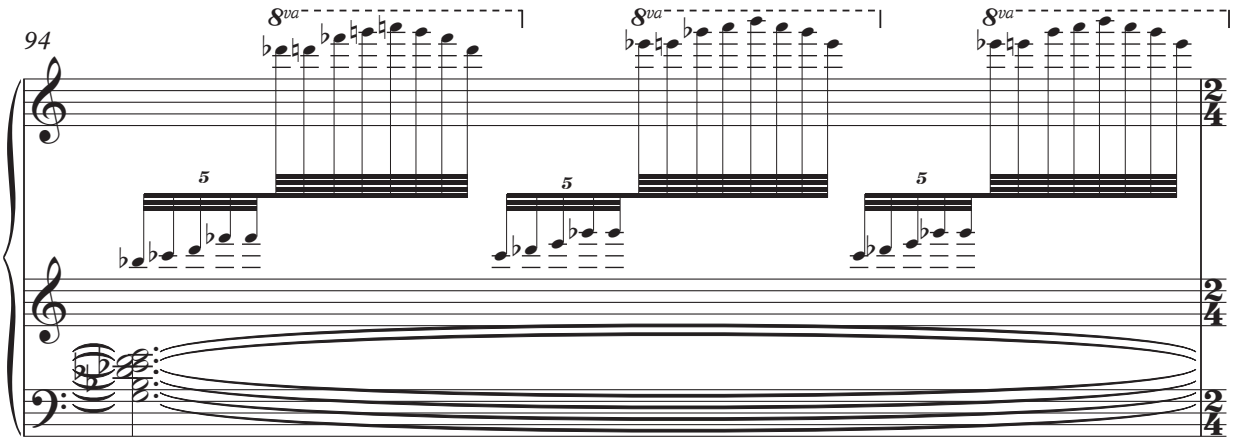


(c3)

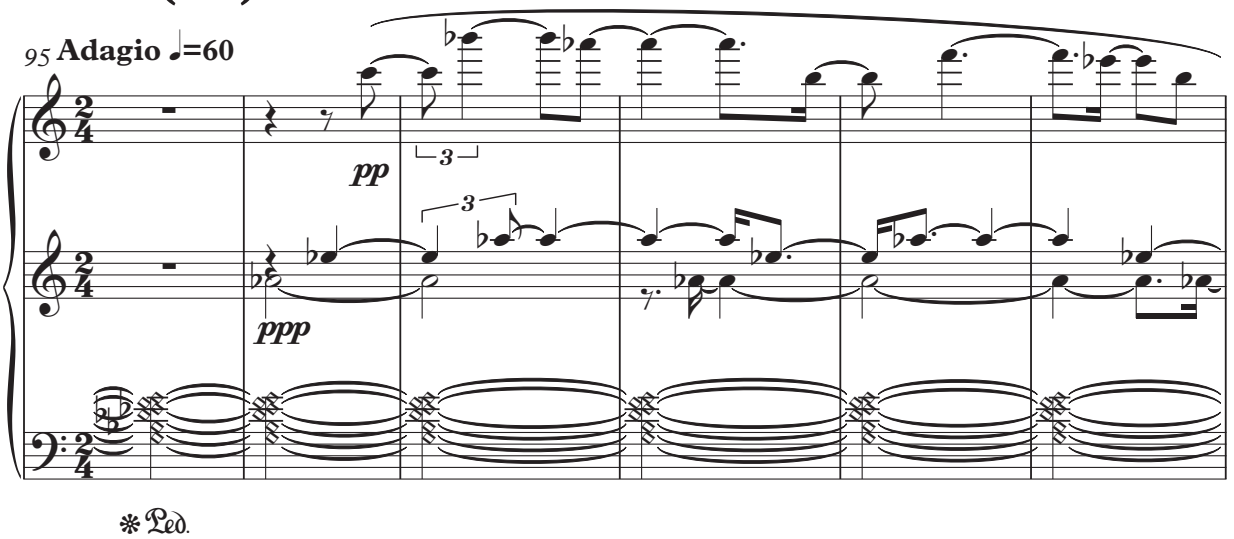


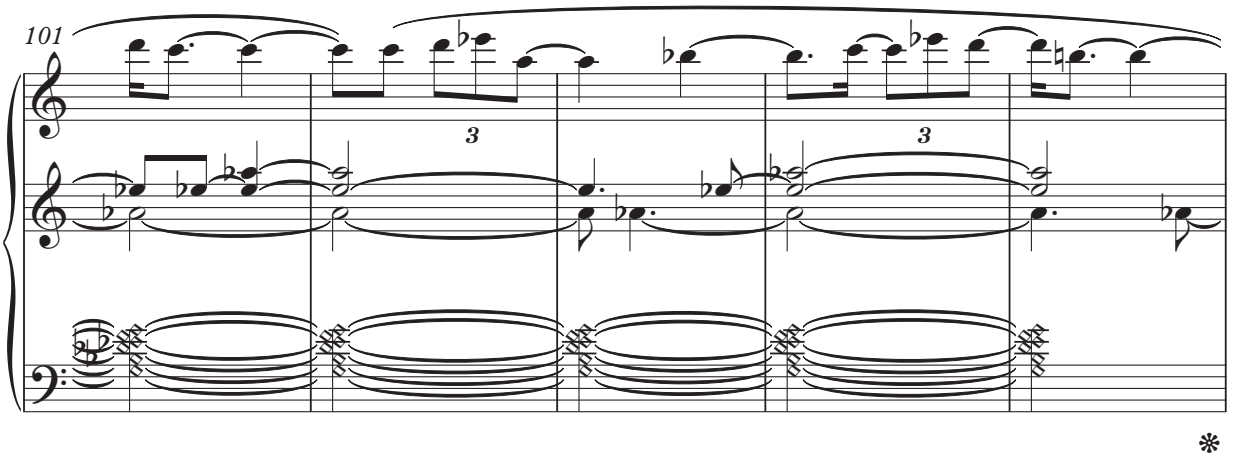



90
3
3
Ped.
92
93
8va
8va
8va
5
5
5
Ped.

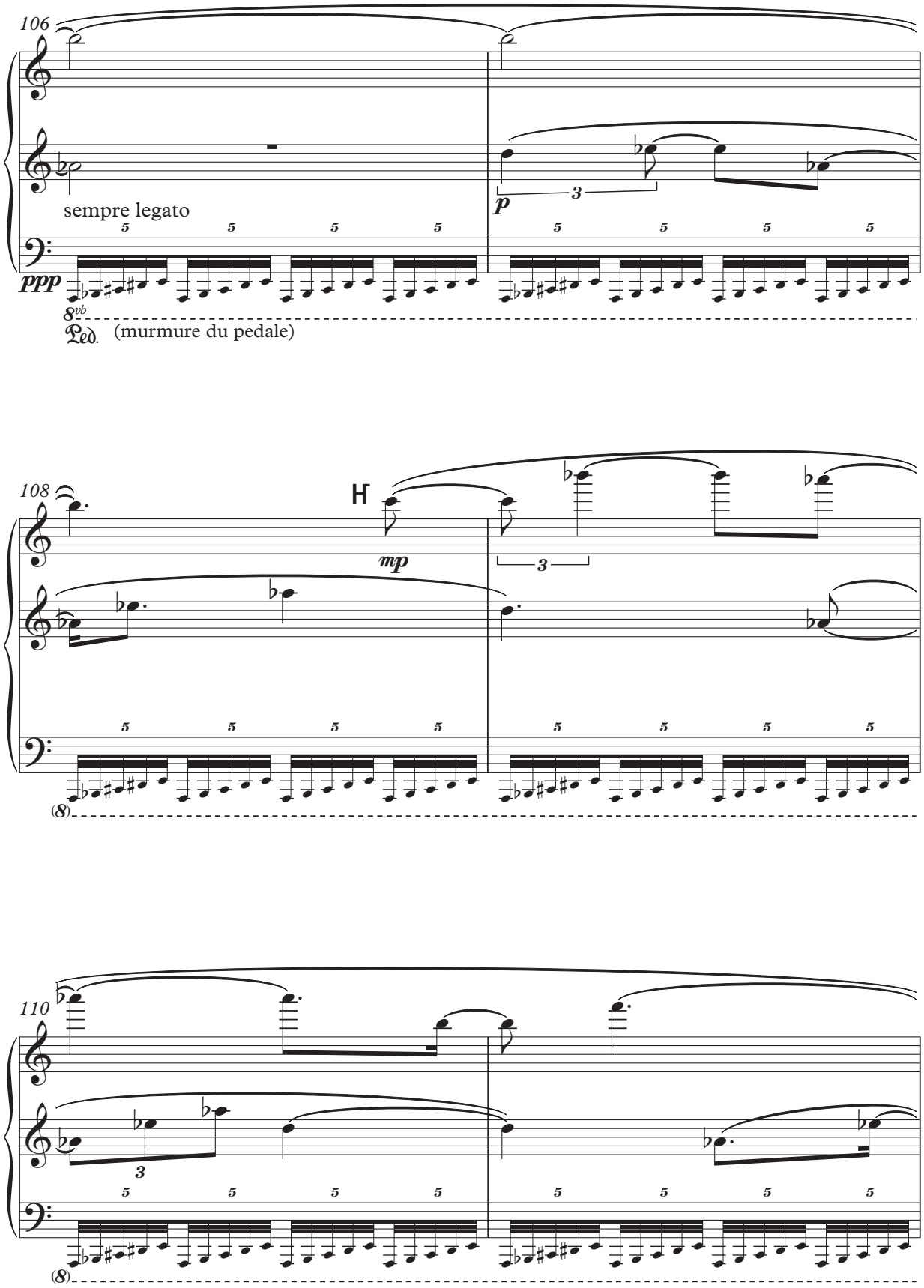


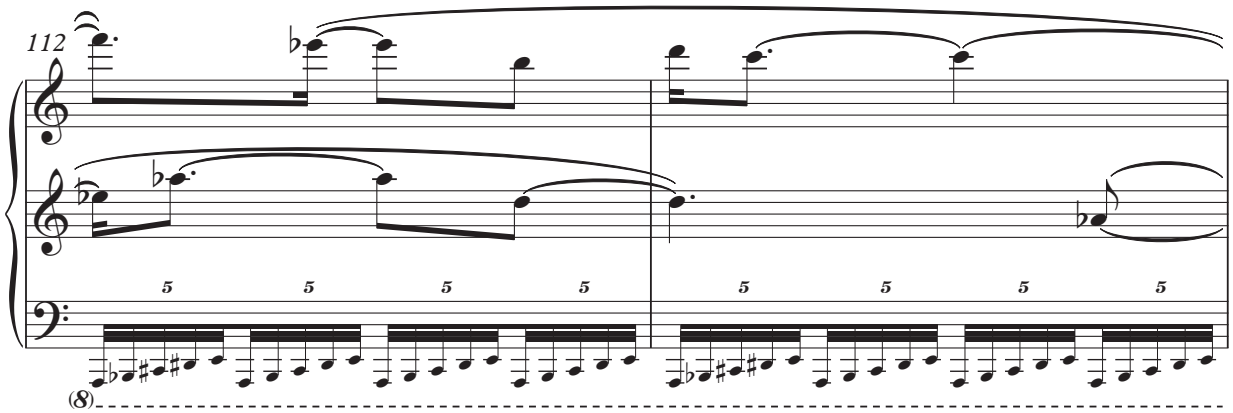
B1 (b1)

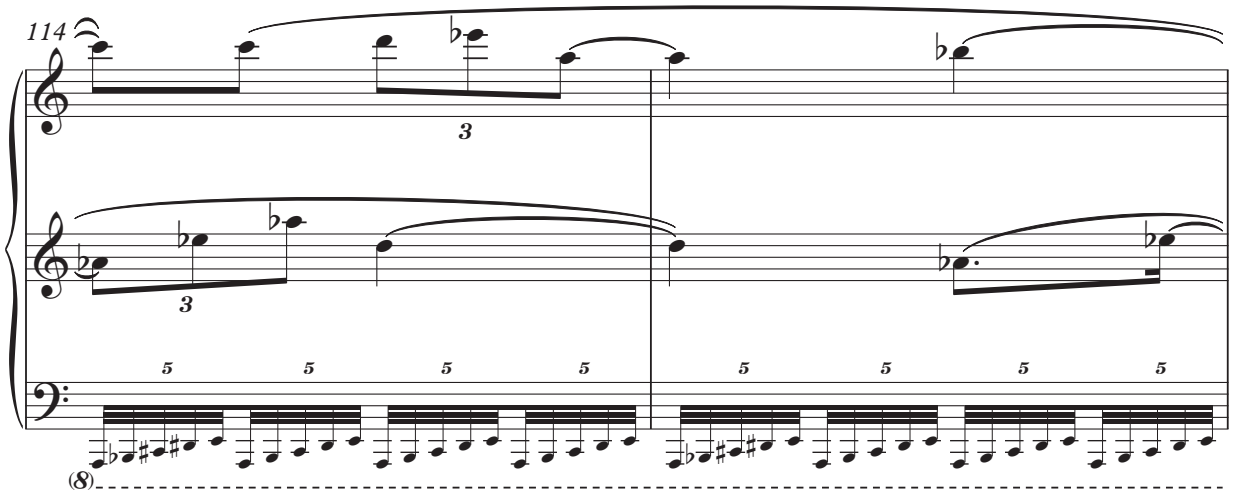


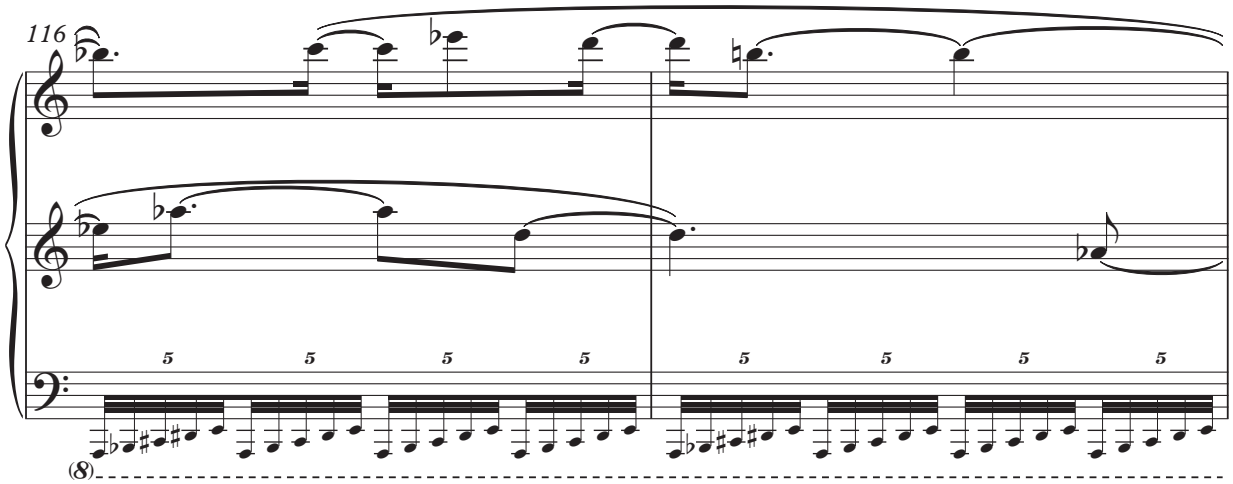


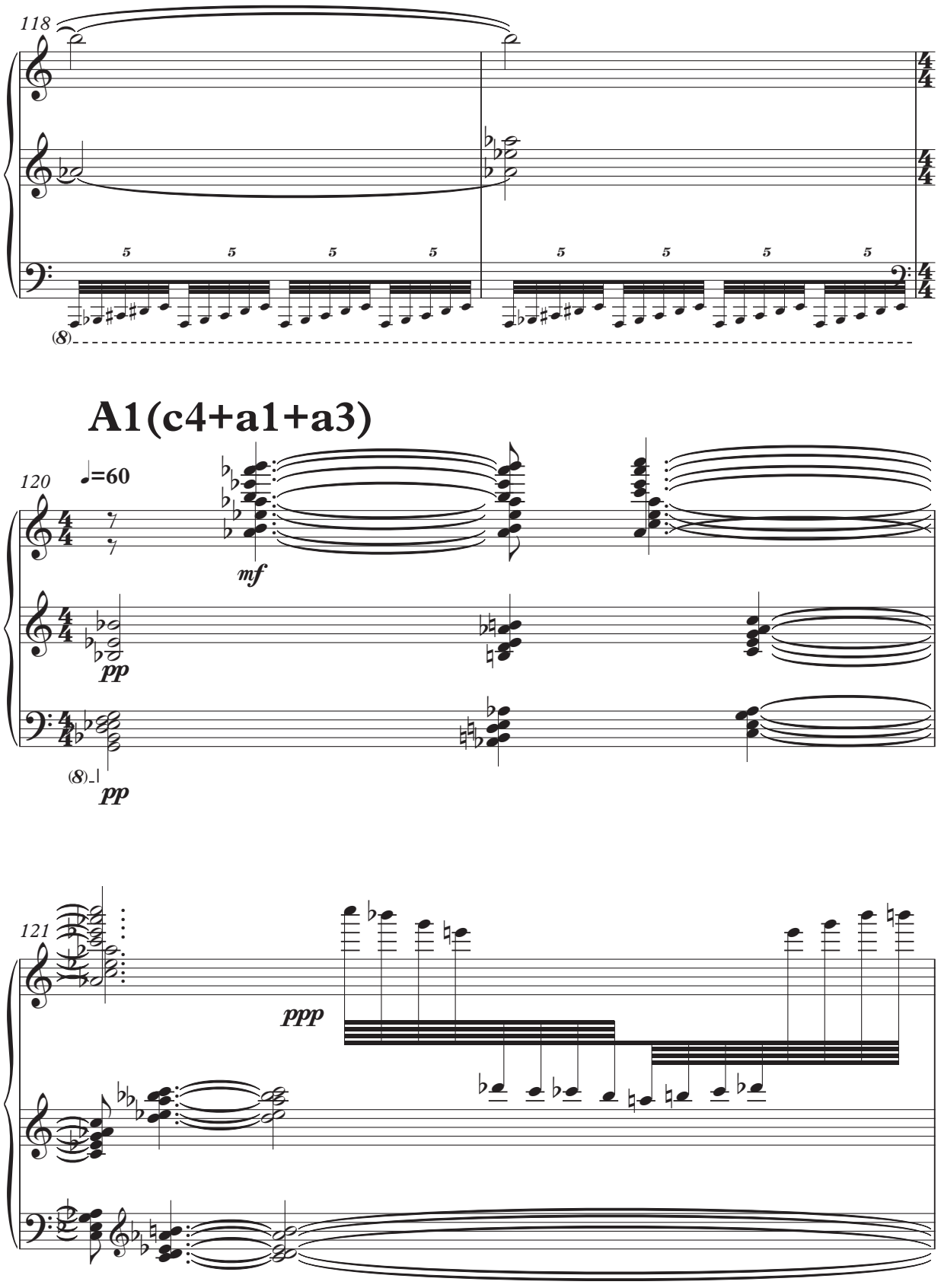
(b2)

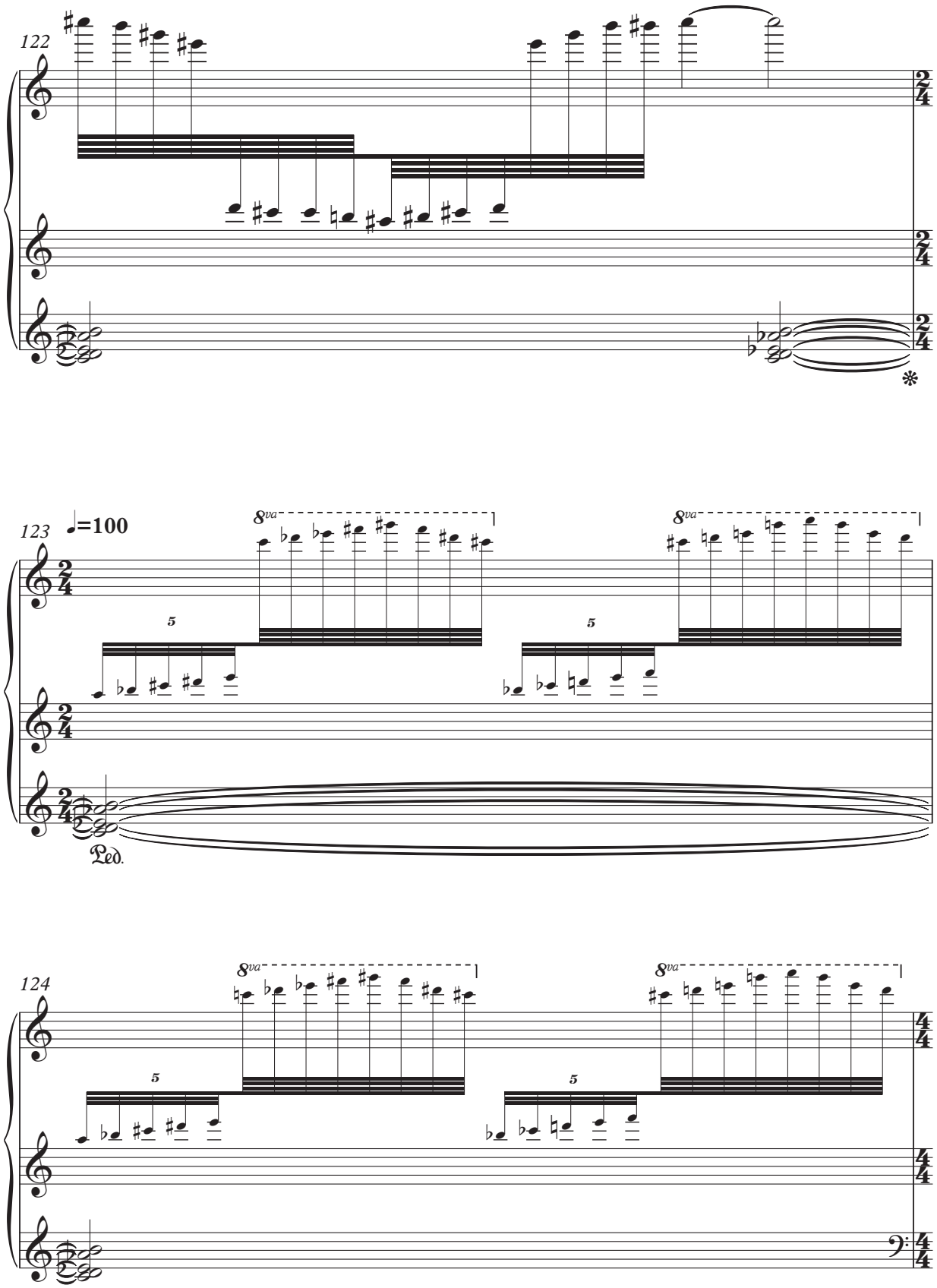

106
sempre legato
p
ppp
8vb
Ped.
(murmure du pedale)
108
H
mp
(8)
110
(8)

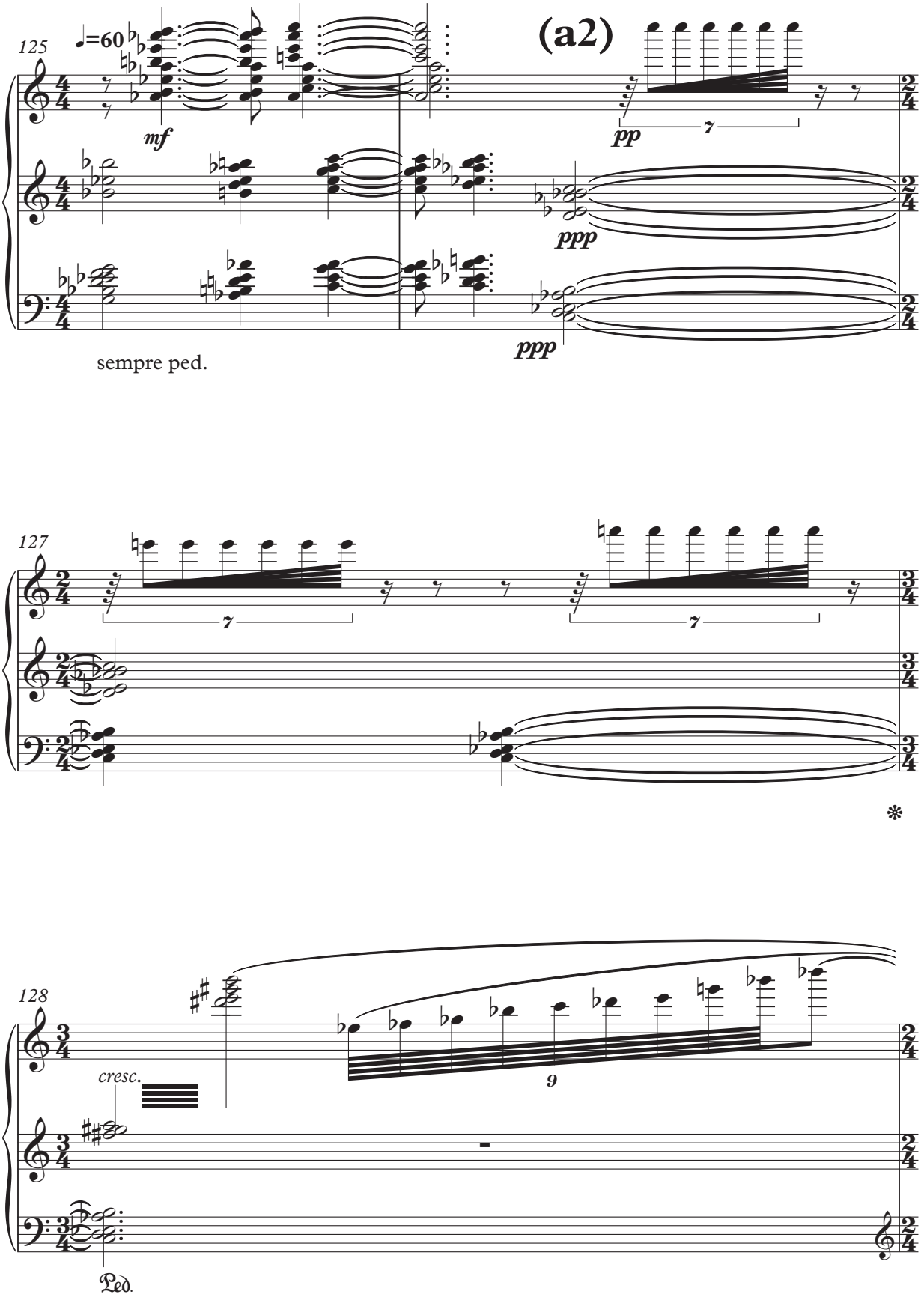

112
5 5 5 5 5 5 5 5
(8)

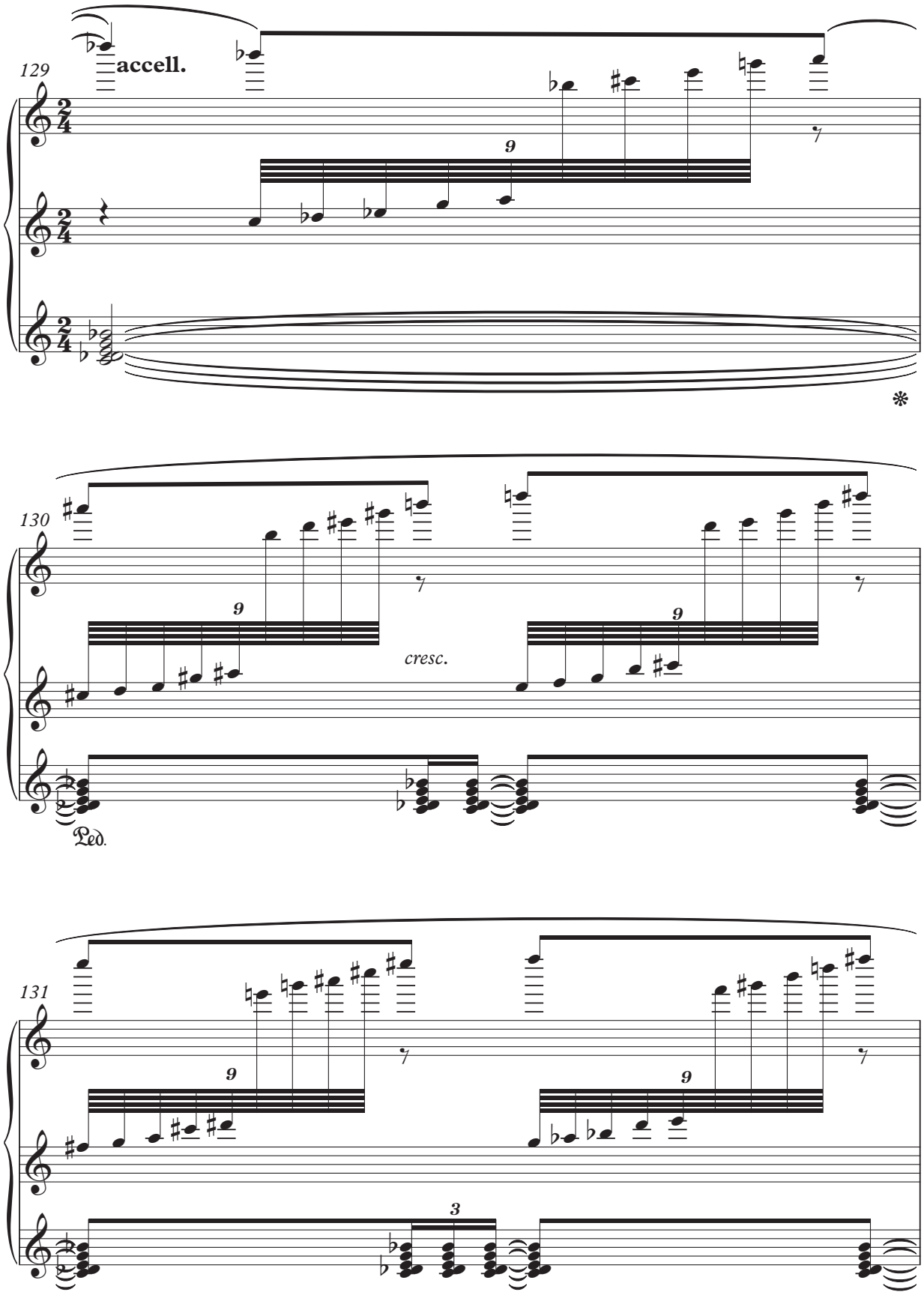

114
3
3
5 5 5 5 5 5 5 5
(8)

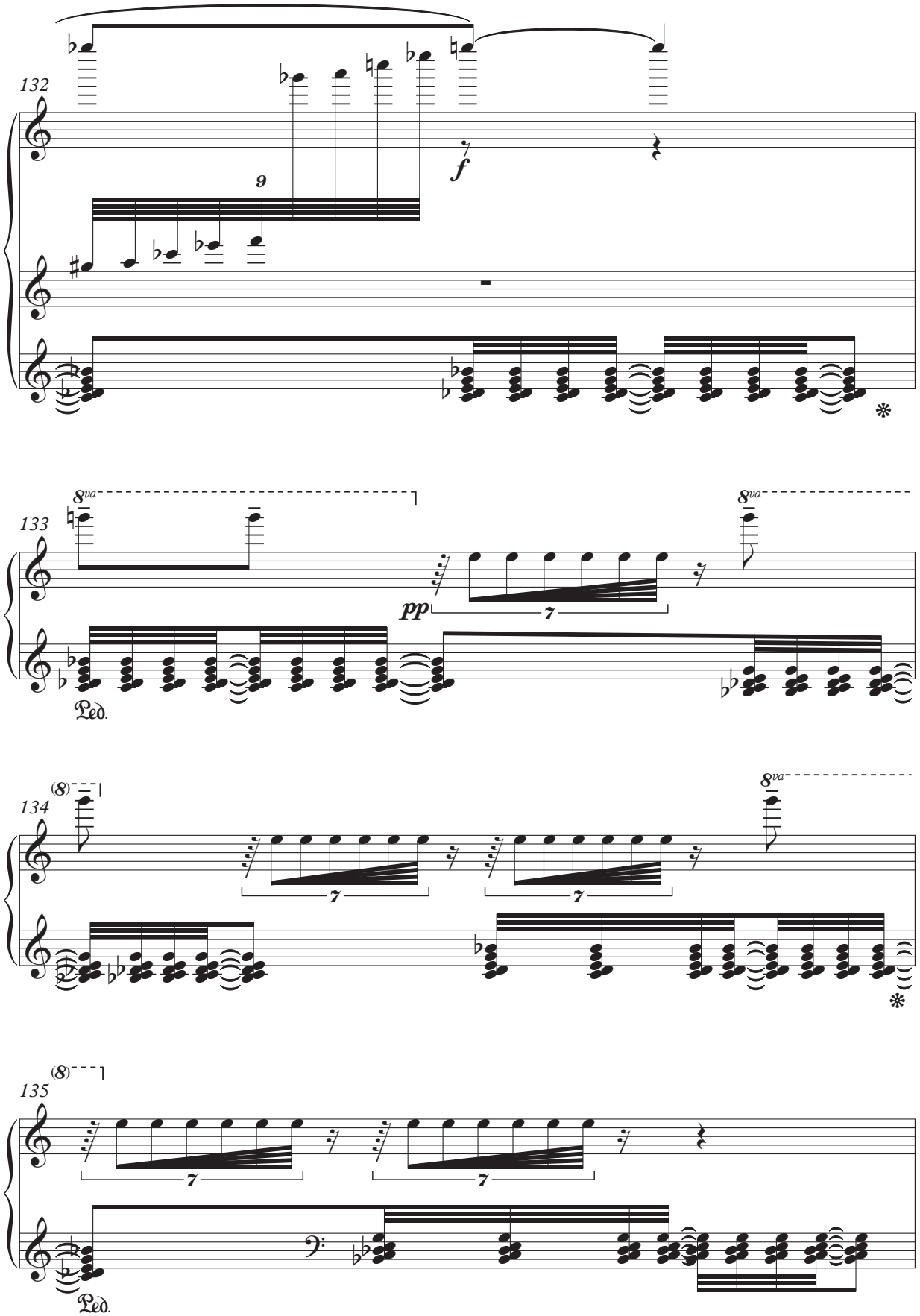

116
5 5 5 5 5 5 5 5
(8)

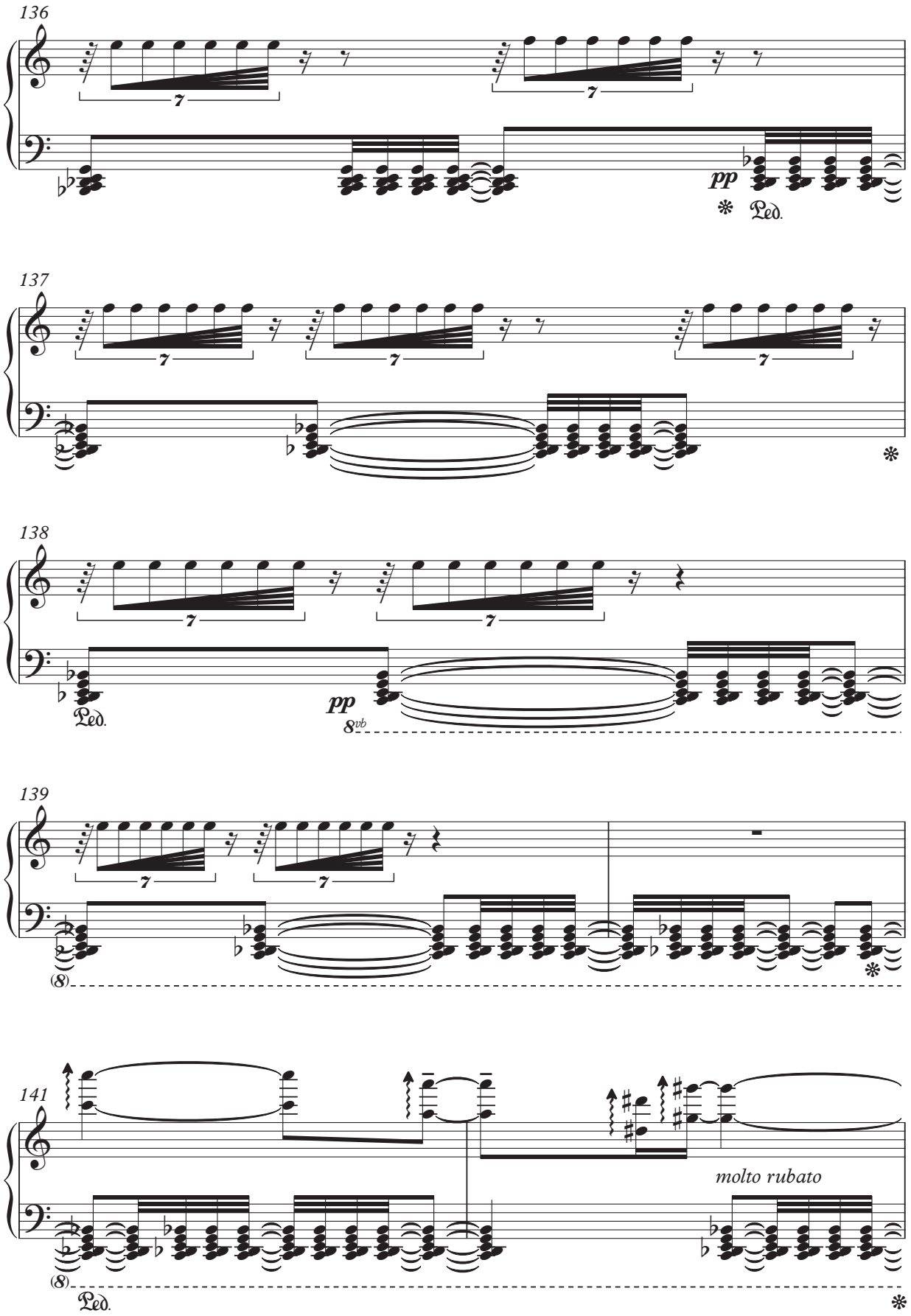

118
A1(c4+a1+a3)
120
♩=60
mf
pp
pp
121
ppp

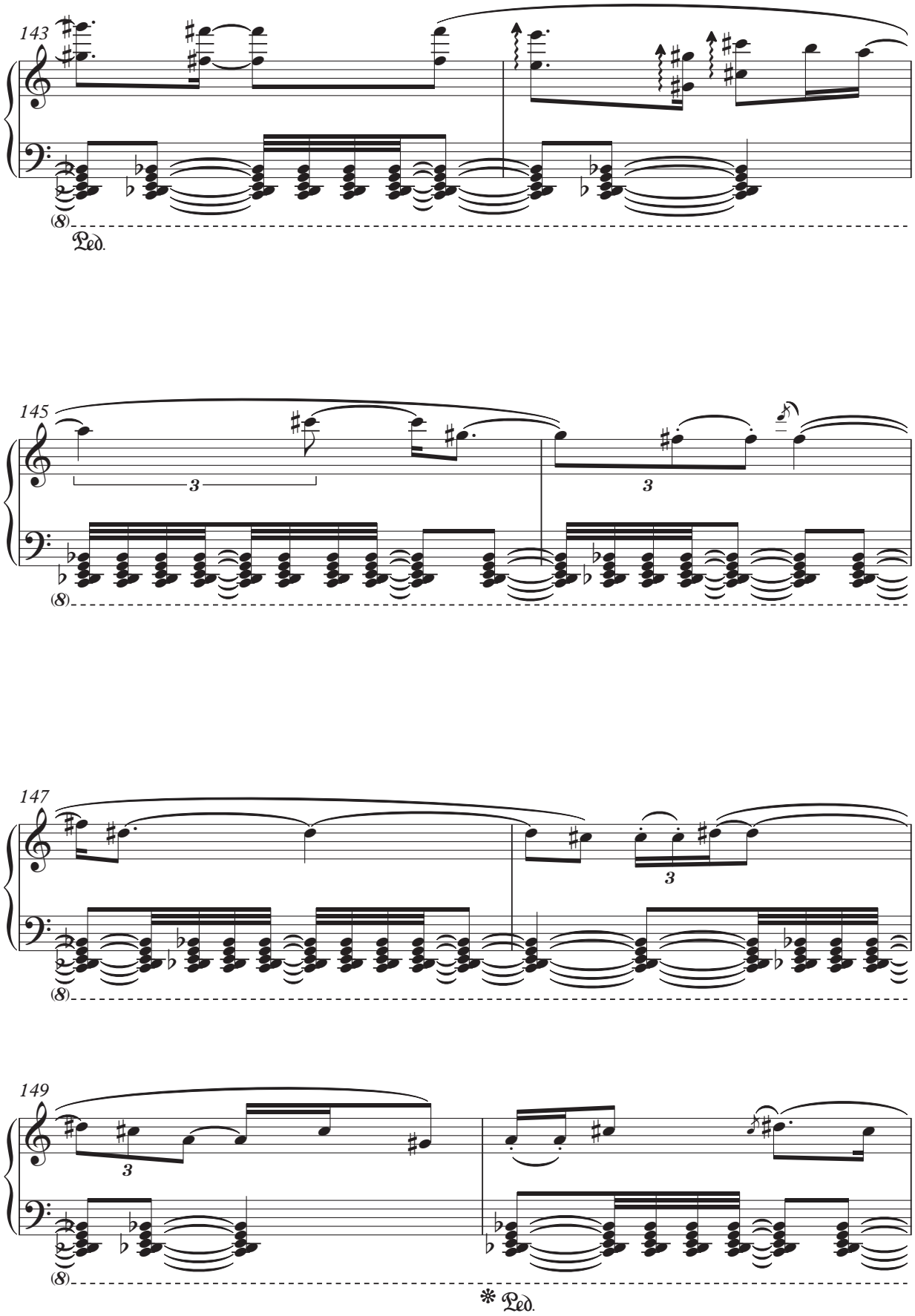

122
123
♩=100
8va
5
Ped.
124

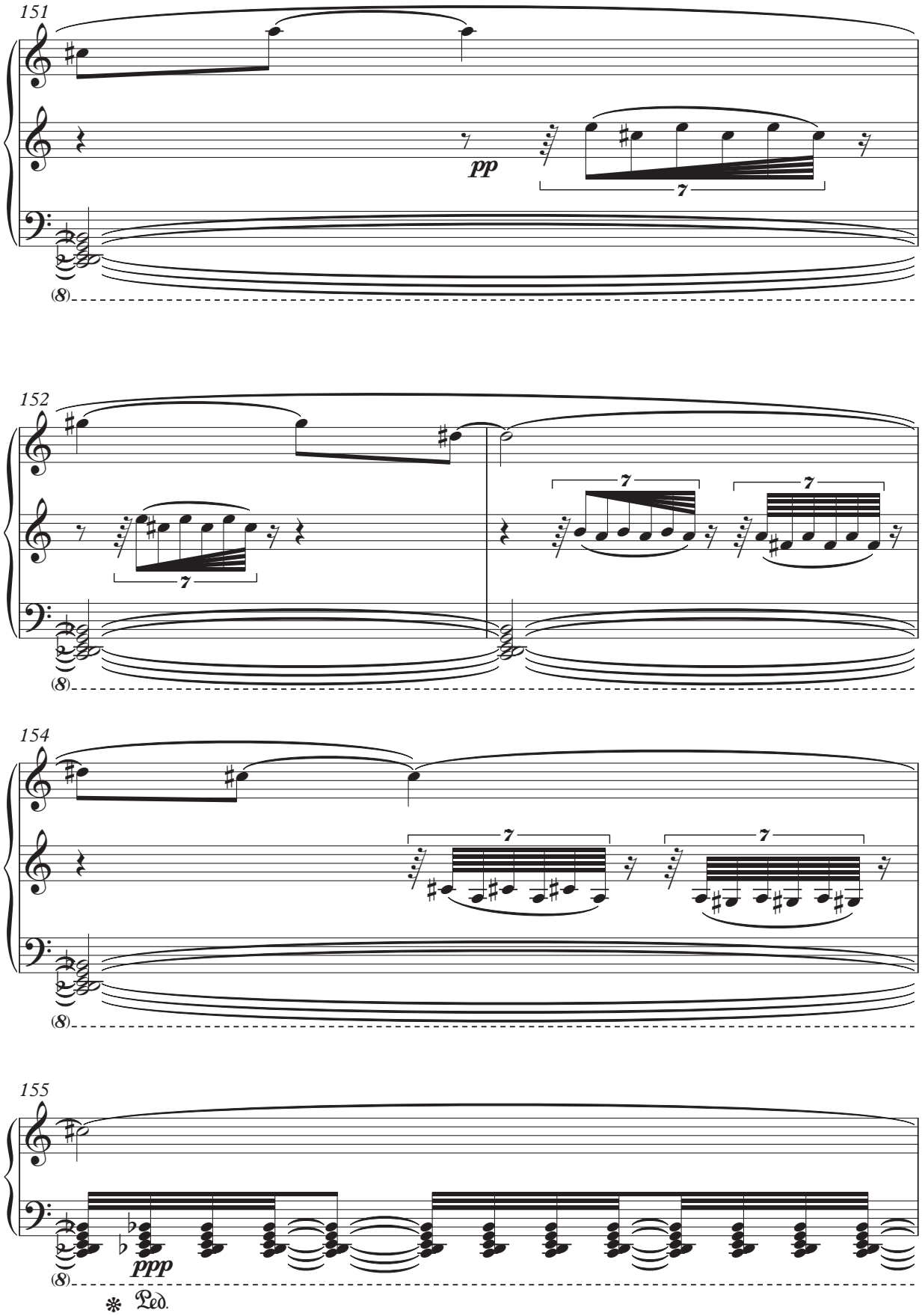

125
♩=60
(a2)
mf
pp
ppp
ppp
sempre ped.
127
128
cresc.
Ped.

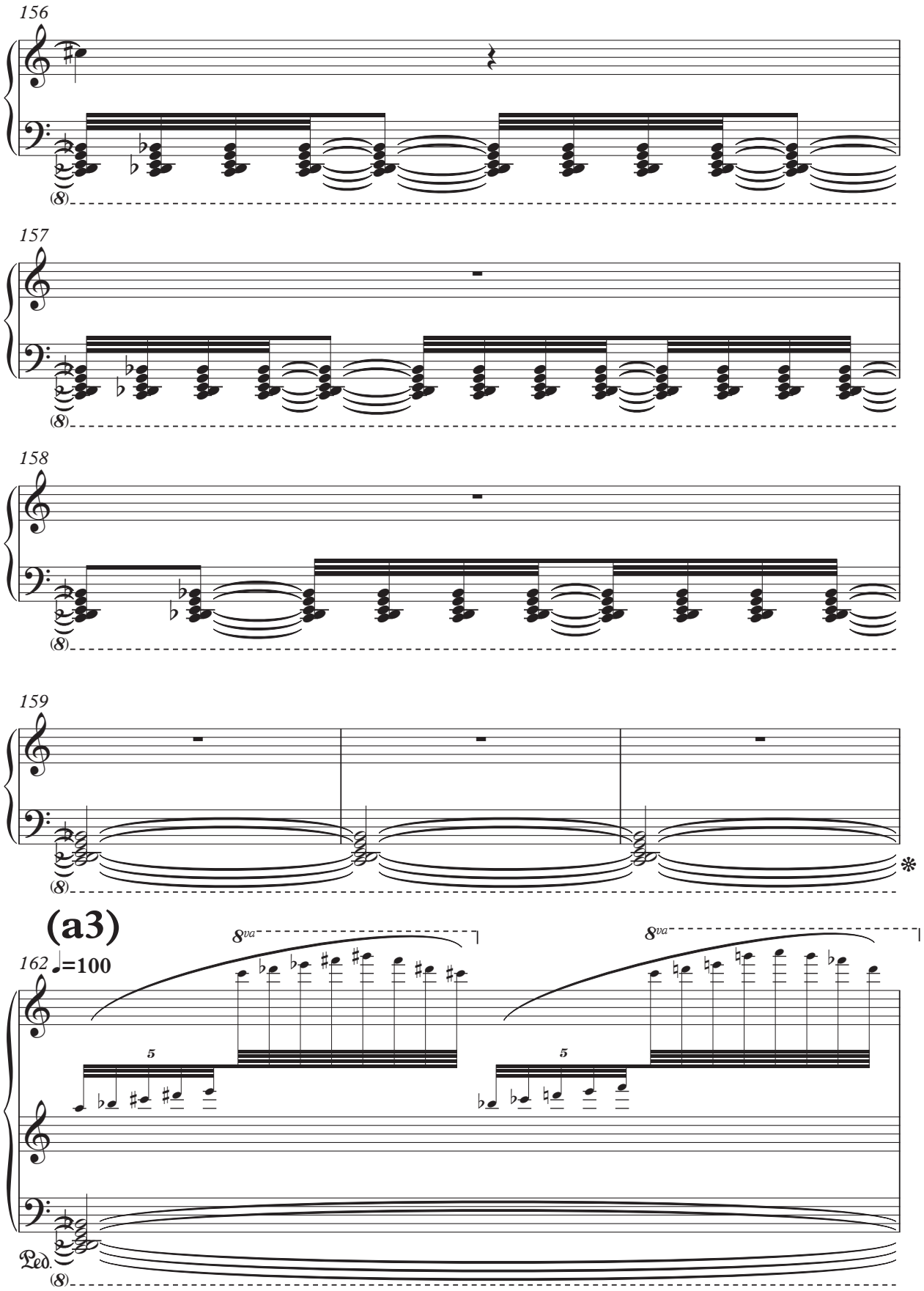

129
accell.
130
cresc.
Ped.
131

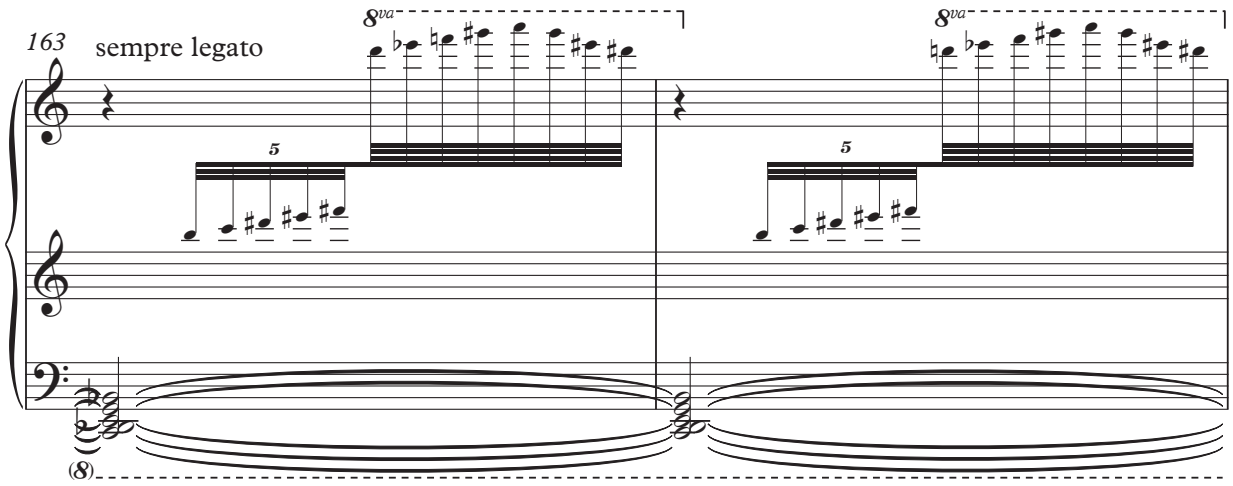

132
f
9
133
8va
pp
7
Ped.
134
(8)
8va
7
7
135
(8)
7
7
Ped.

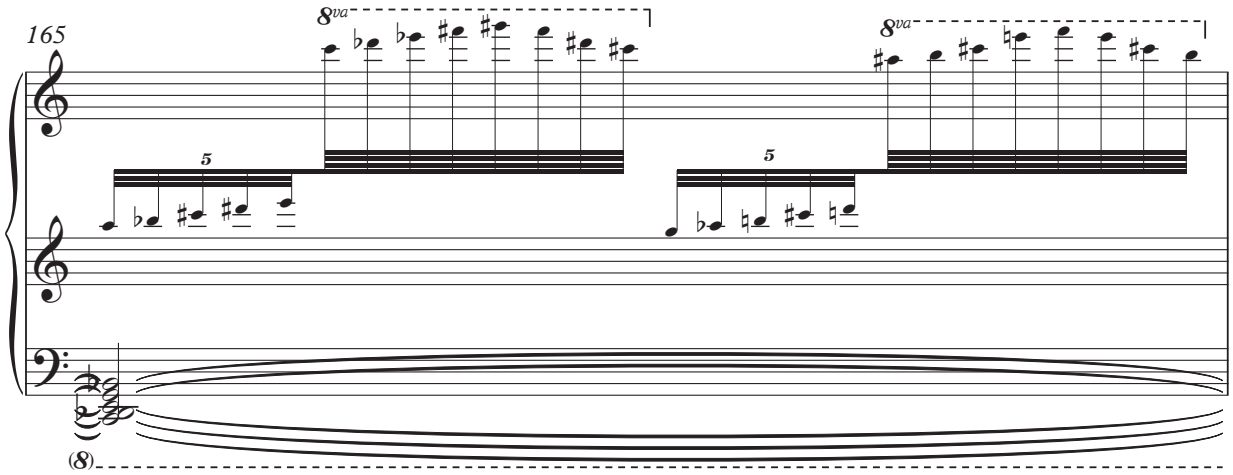

136
pp
Ped.
137
138
Ped.
pp
8vb
139
(8)
141
molto rubato
(8)
Ped.

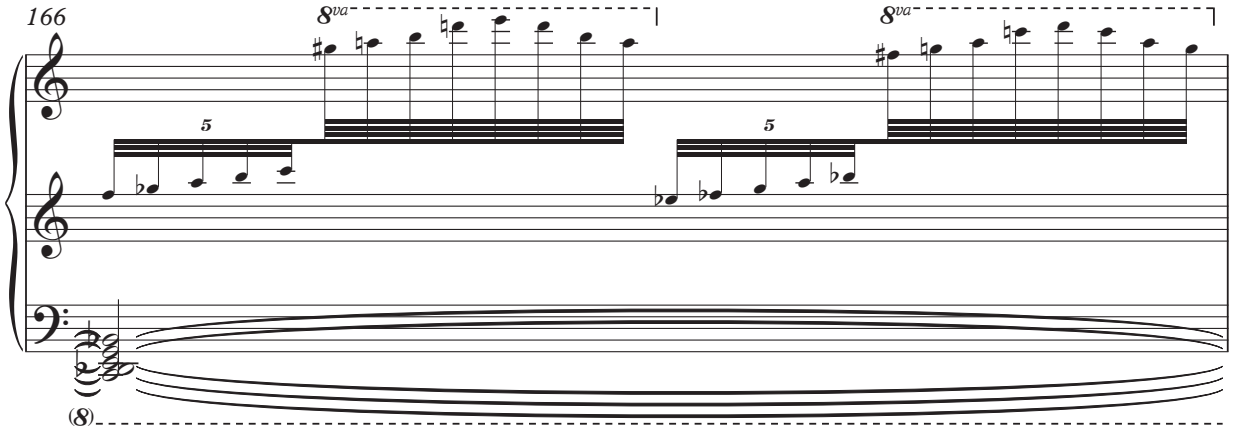

143
Ped.
145
3
3
147
3
149
3
Ped.

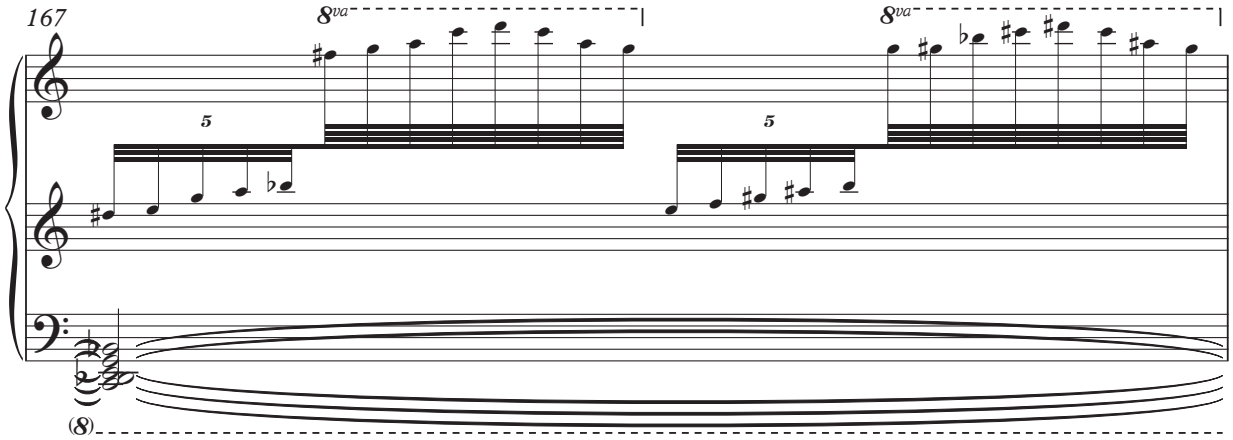

151
pp
7
152
7
7
7
154
7
7
155
ppp
Ped.

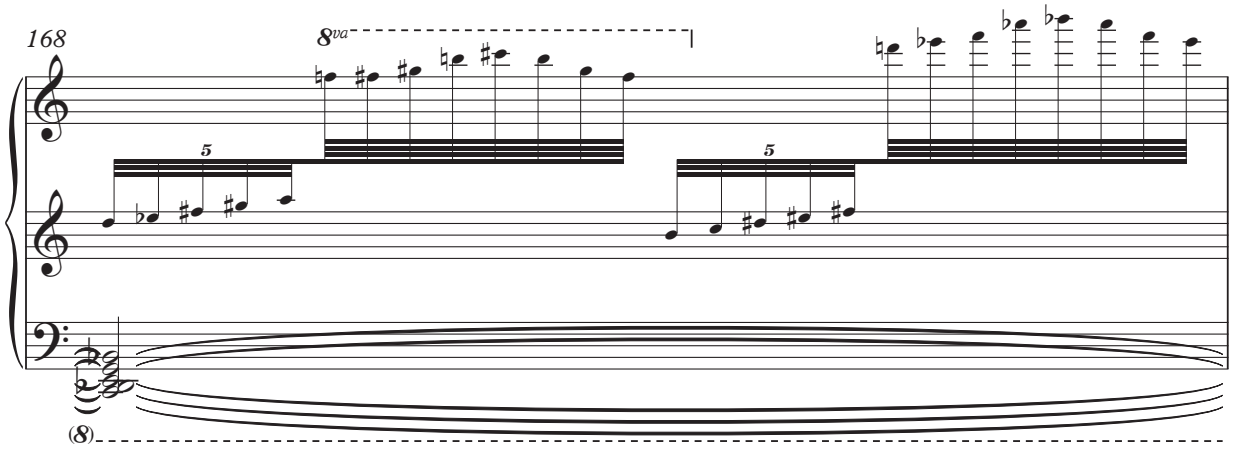

156
157
158
159
(a3)
162 ♩=100
8va
8va
5
5
Ped.

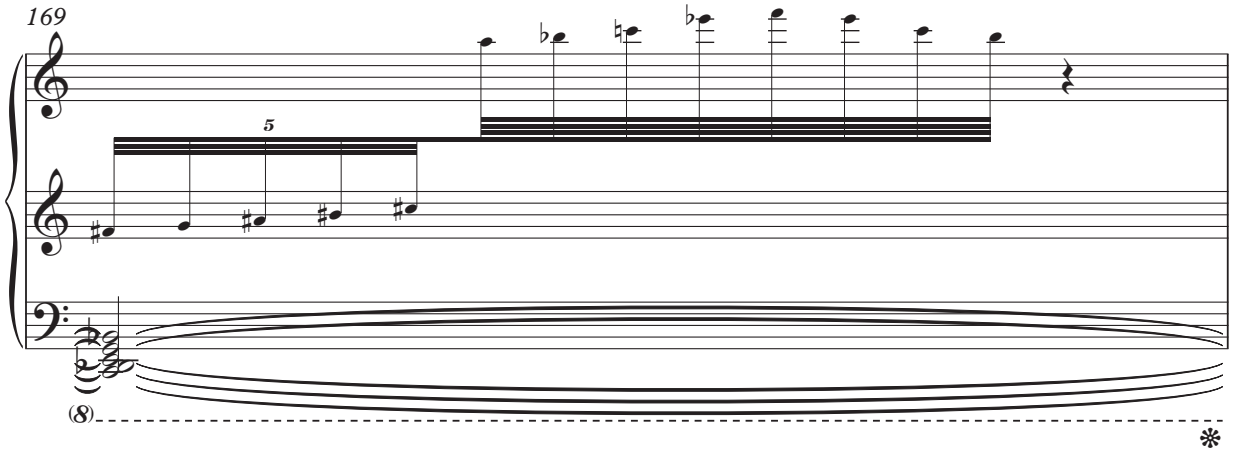

163
sempre legato
8va
5
(8)

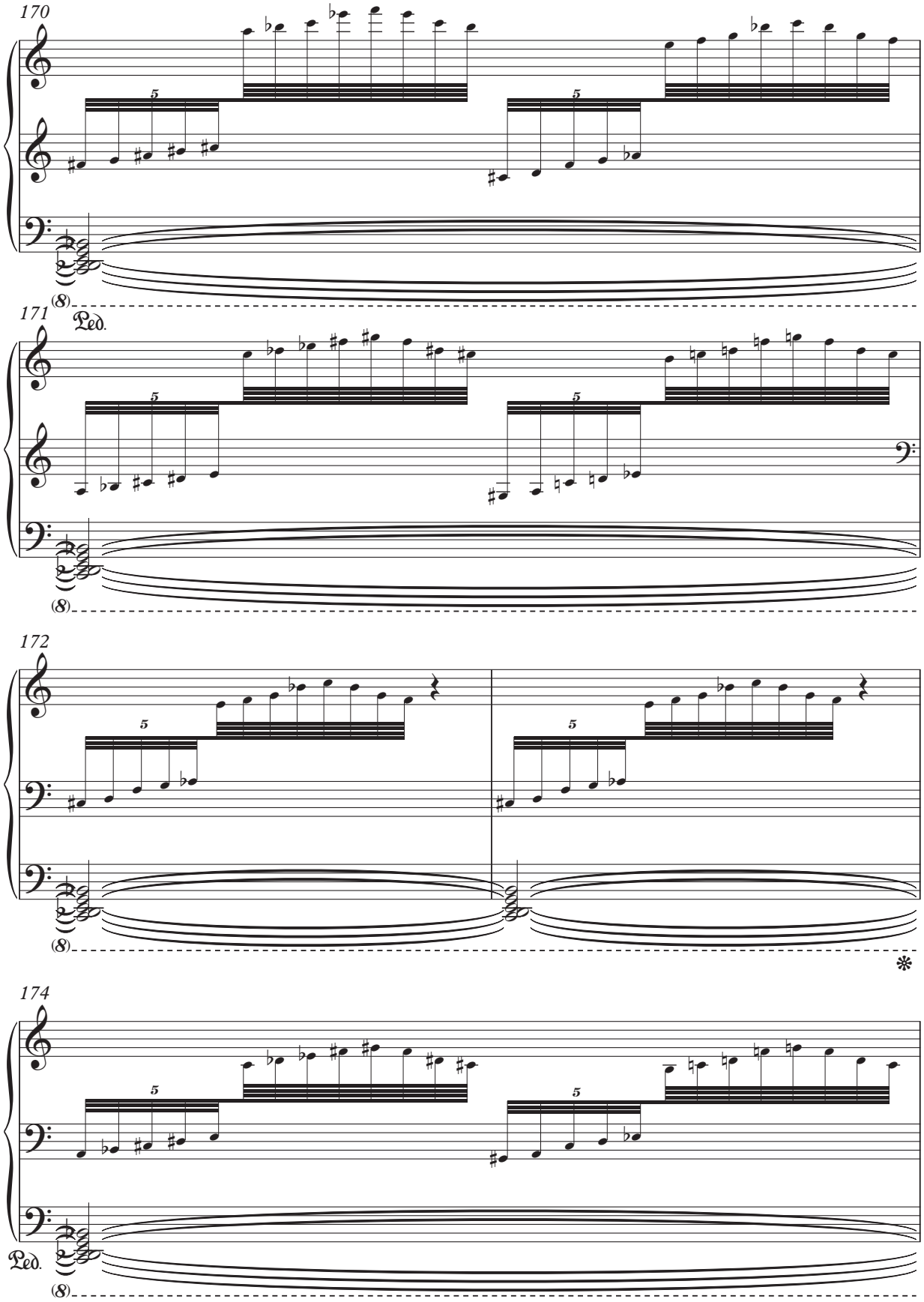

165
8va
5
(8)


166
8va
5
(8)

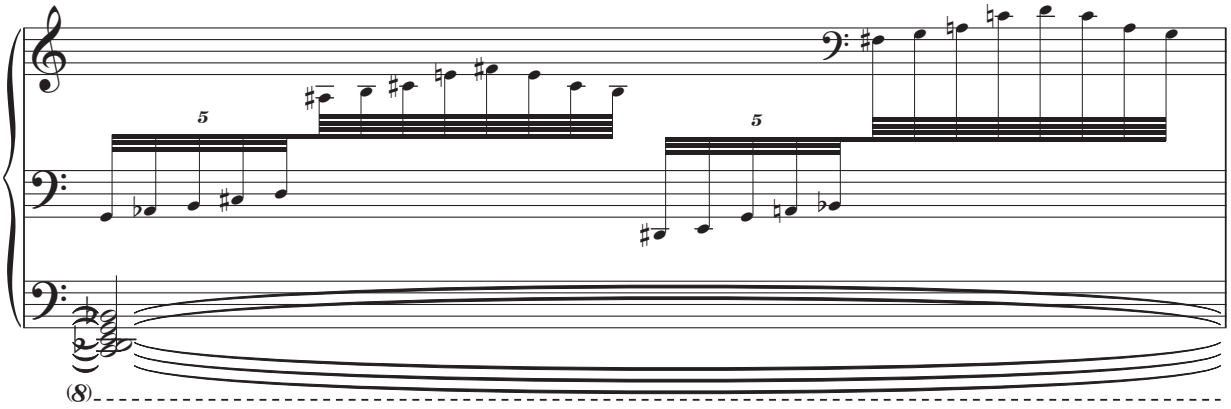

167
8va
8va
5
5
(8)


168
8va
5
5
(8)

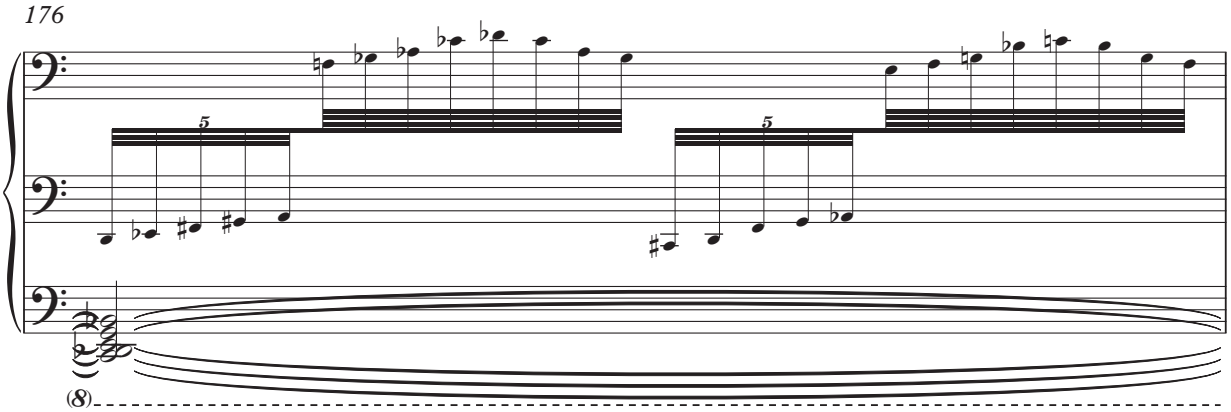

169
5
(8)


170
171
Ped.
172
174
Ped.

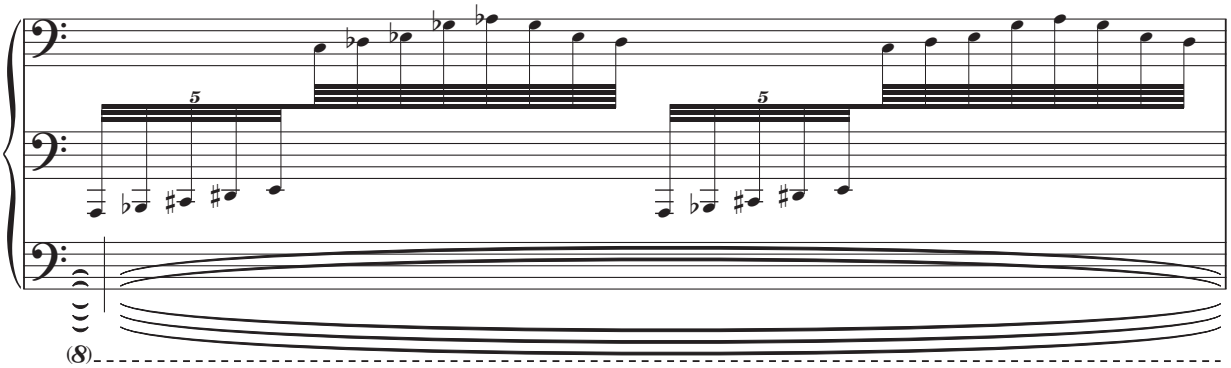
175



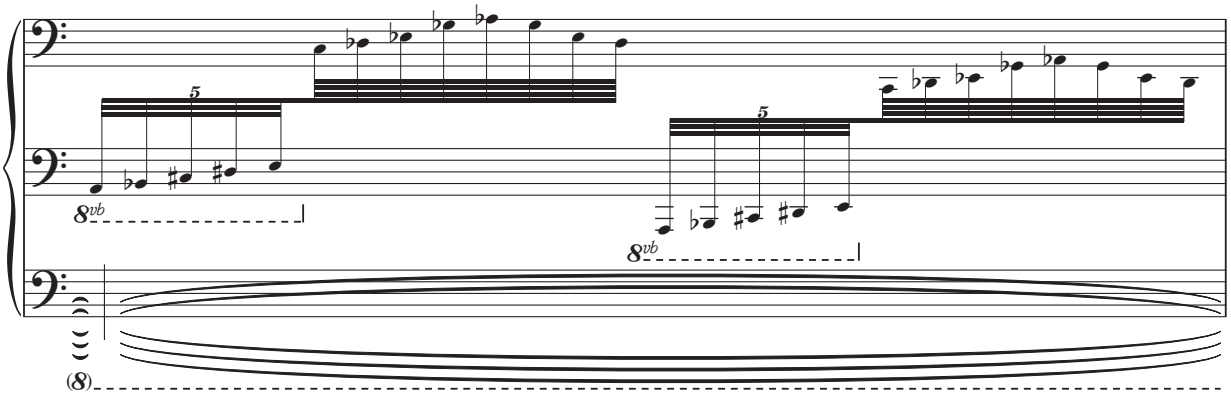
176



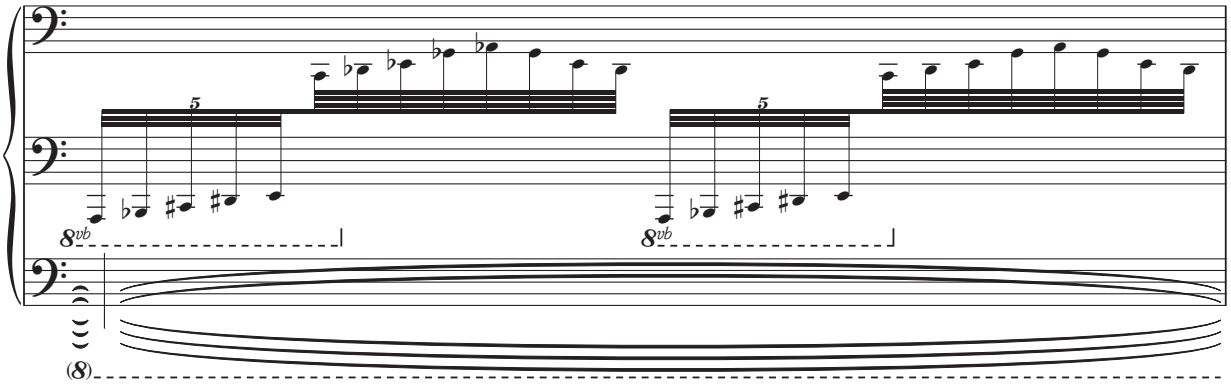
177



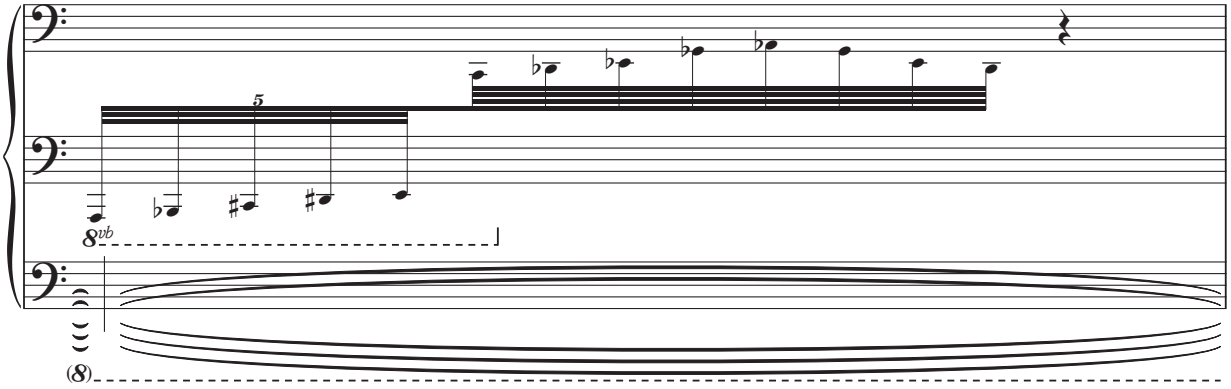
178



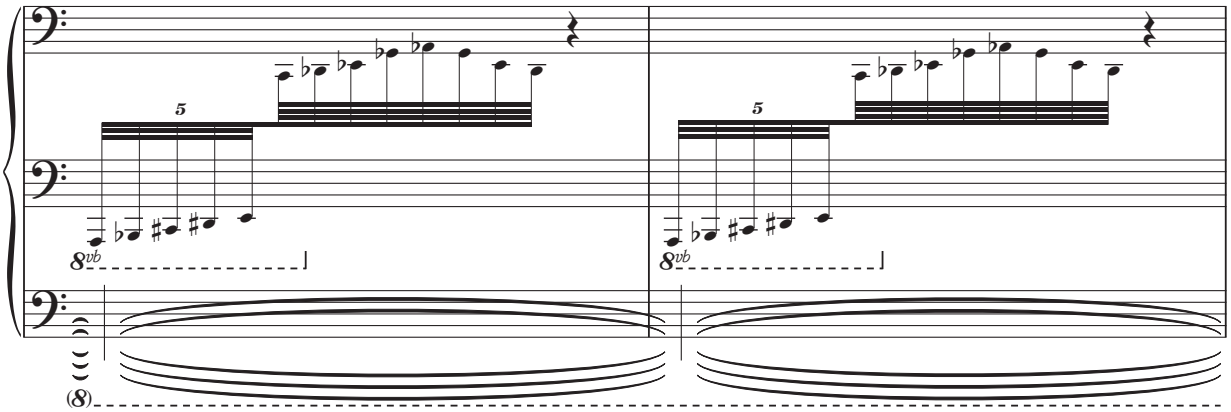
179



180

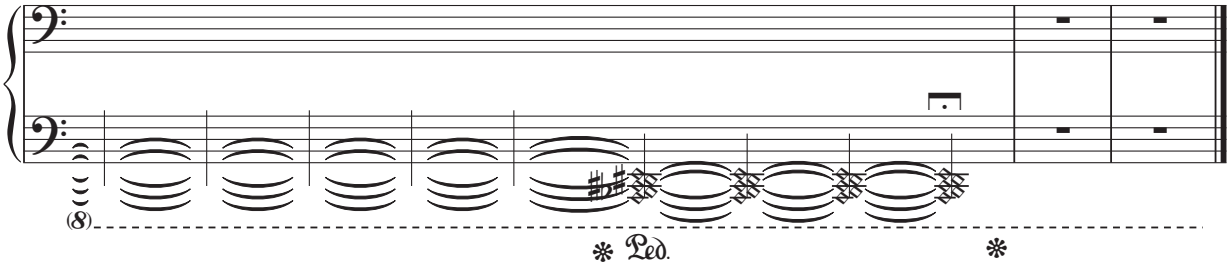


181



183 **libero, lasciare perdere il suono**

25-30 March 2013, Bucharest



Lebenskraft

Piano Concerto nr.2

dedicated to Tamara Smolyar

Part I

Livia Teodorescu-Ciocănea

Nov.-Dec.2007, orch.2008, revised 2011

EXPOSITION
Principal Theme Groupe (a1, a2)

Principal Theme a1

♩ = 90

Piano I
Solo

Piano II
Orchestra

Introduction element

ff

x

y

z

x (fragmentation process)

I

II

a2 (anacrusis for the varied restatement of a1)

A

f

p

cresc.

7

I

II

ff

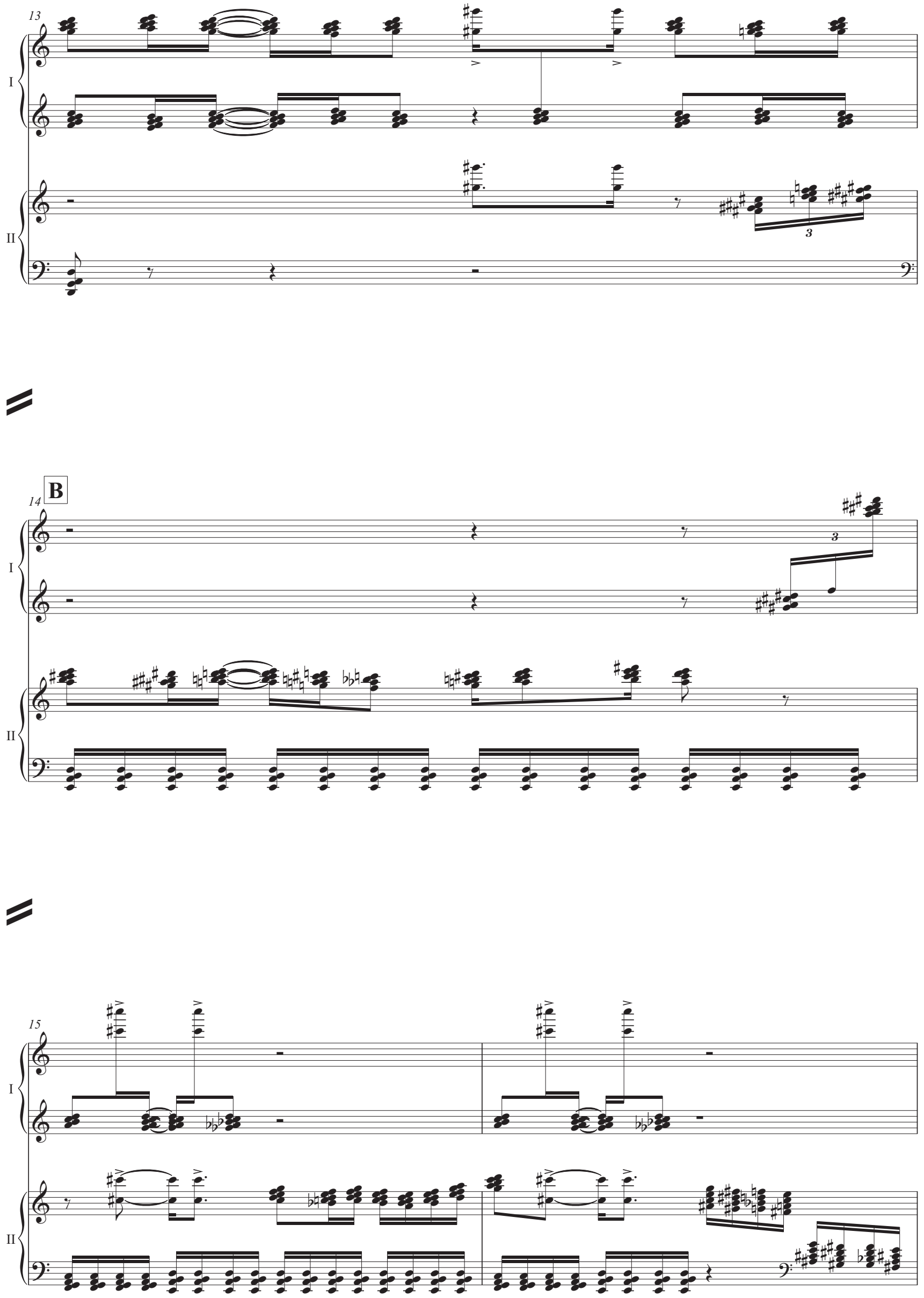
Orchestral varied repetition of the Principal Theme

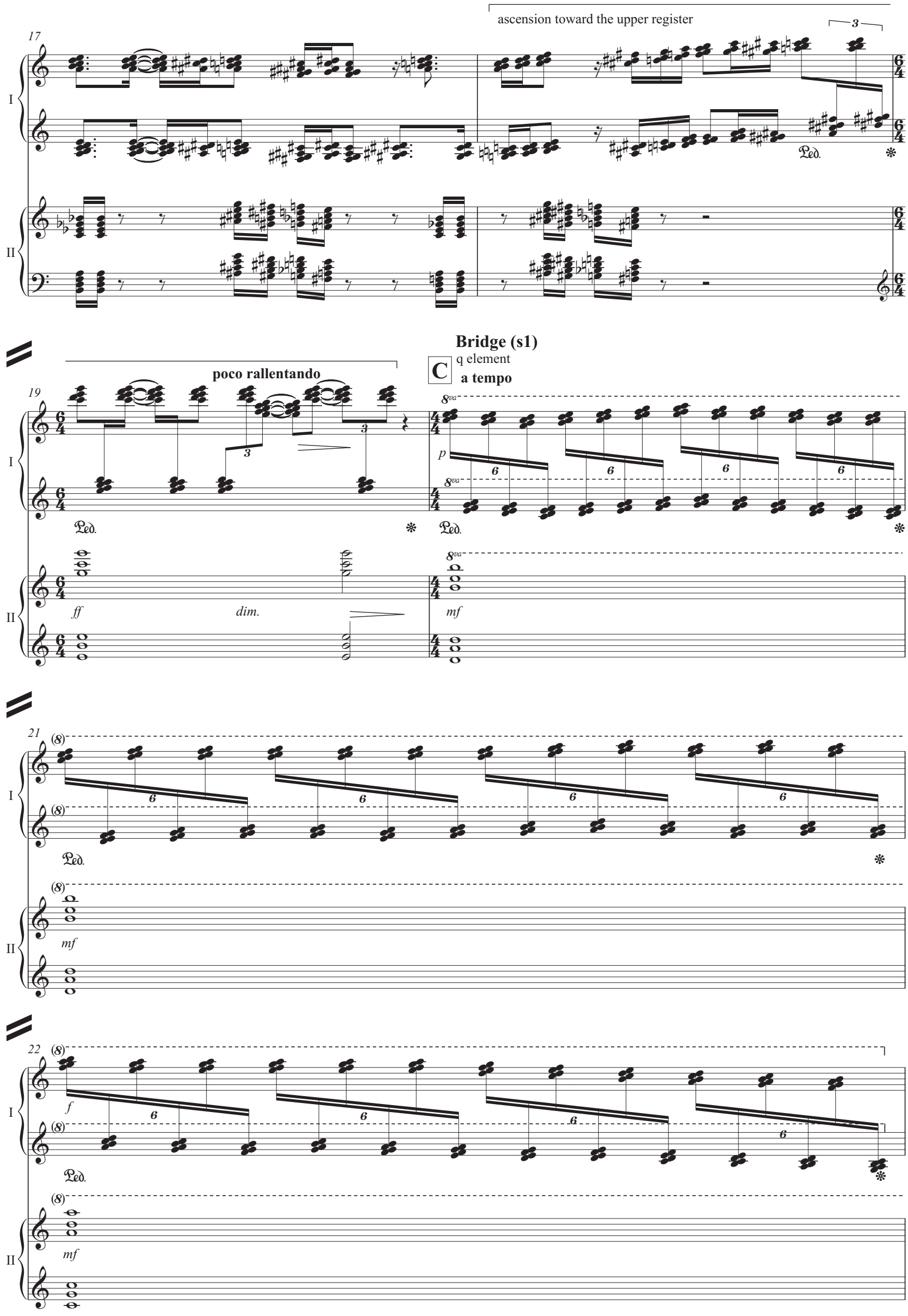
f

9

10

11


13
I
II
14
B
I
II
15
I
II


ascension toward the upper register
17
I
II
Ped.
19
poco rallentando
Bridge (s1)
C
q element
a tempo
8va
p
ff
dim.
mf
21
(8)
22
f

23

I

II

Ped.

(8)

mf

mf

24

I

II

sempre cresc.

Ped.

sempre cresc.

D s2

25

I

II

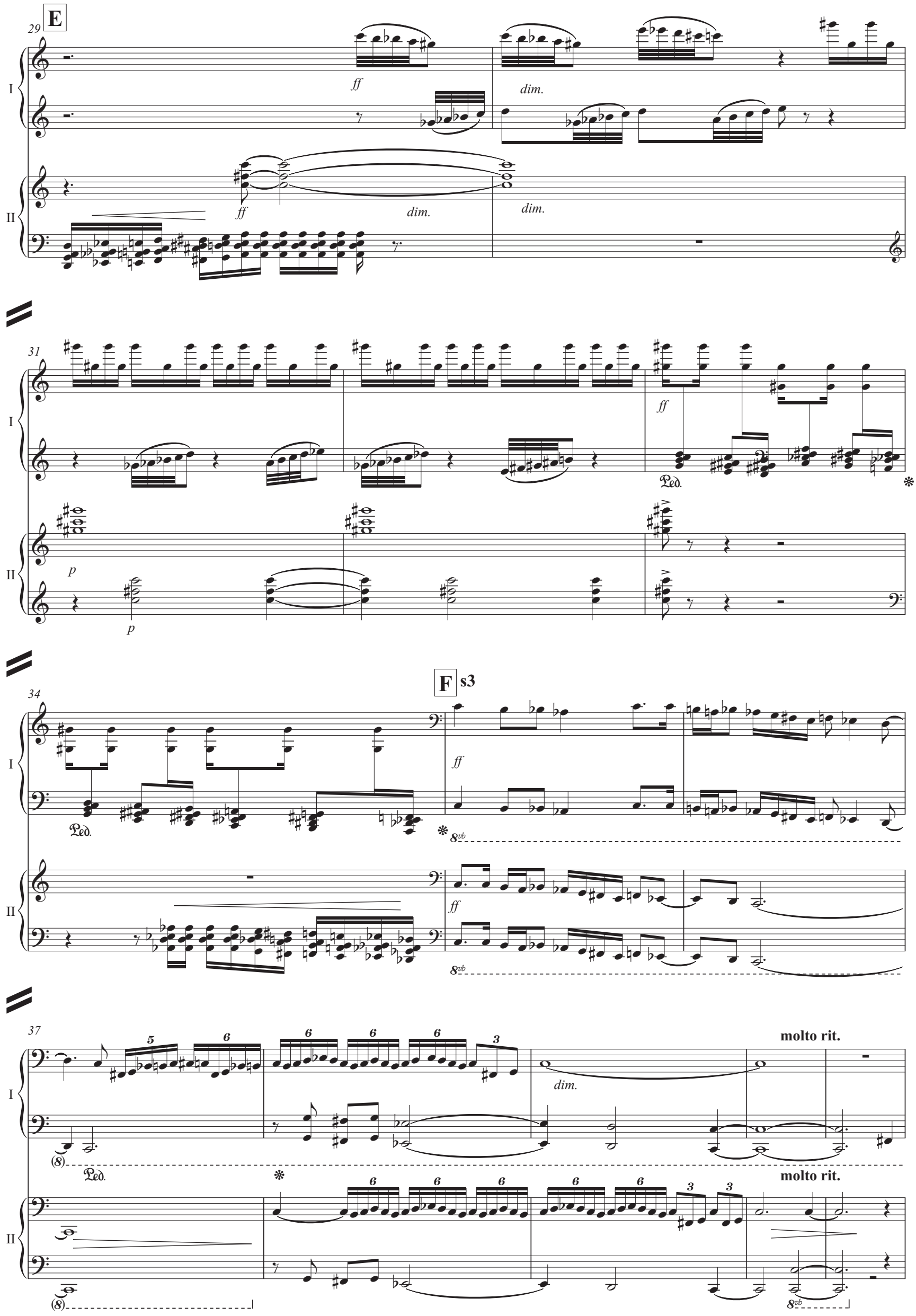
ff

f ritmico

27

I

II


29
E
I
II
ff
dim.
31
p
Ped.
34
F
s3
8vb
37
molto rit.
(8)

42 G

poco rubato

poco piu mosso, giocoso giusto

meno mosso poco rubato

I

mp

mp

mf

(8)

8vb

poco rubato

poco piu mosso, giocoso giusto

meno mosso poco rubato

II

mp

p

8vb

46

a tempo

♩ = 90

mf espressivo

3

5

8va

f

a tempo

p

f

(8)

49

(8)

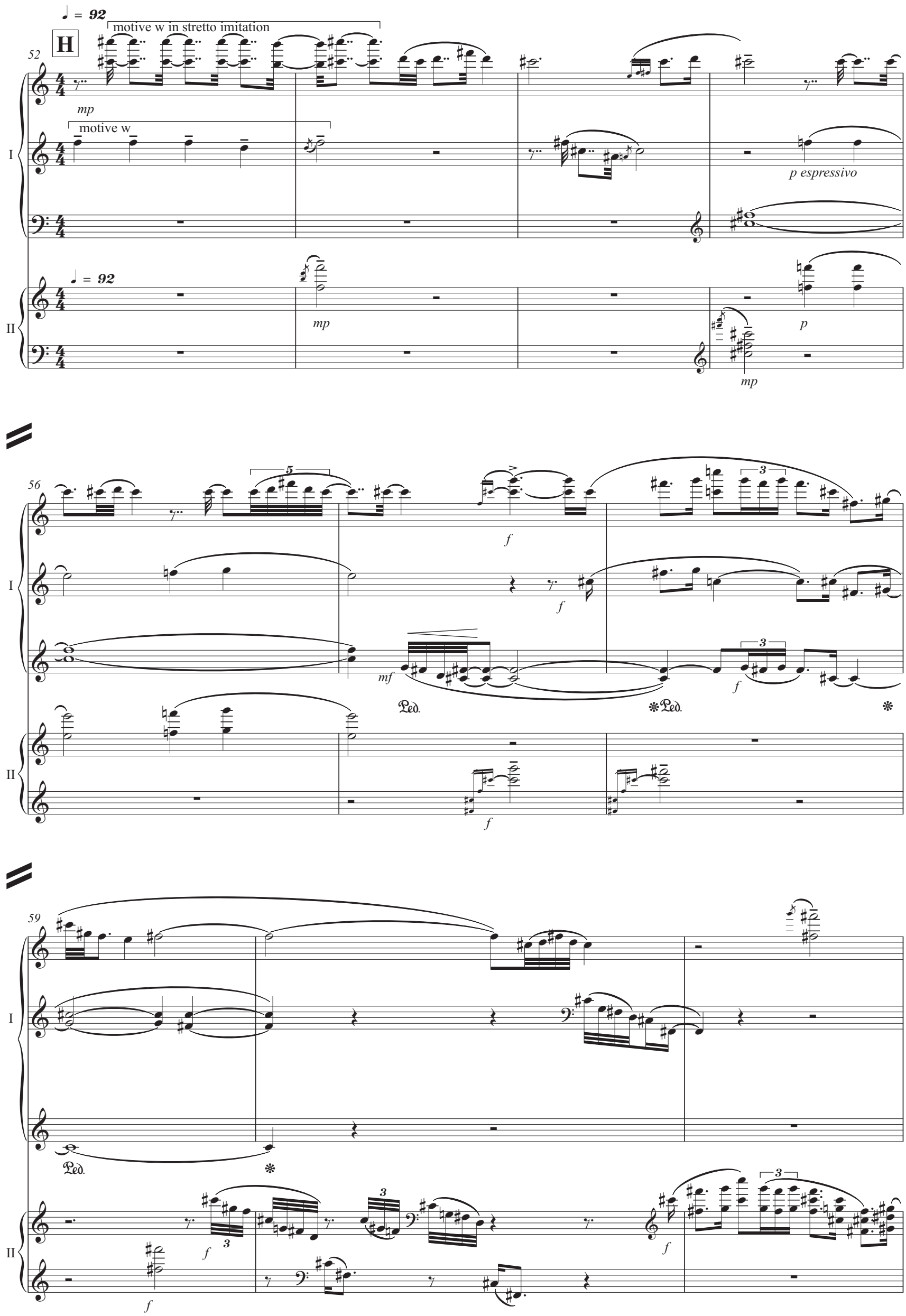
poco a poco rit.

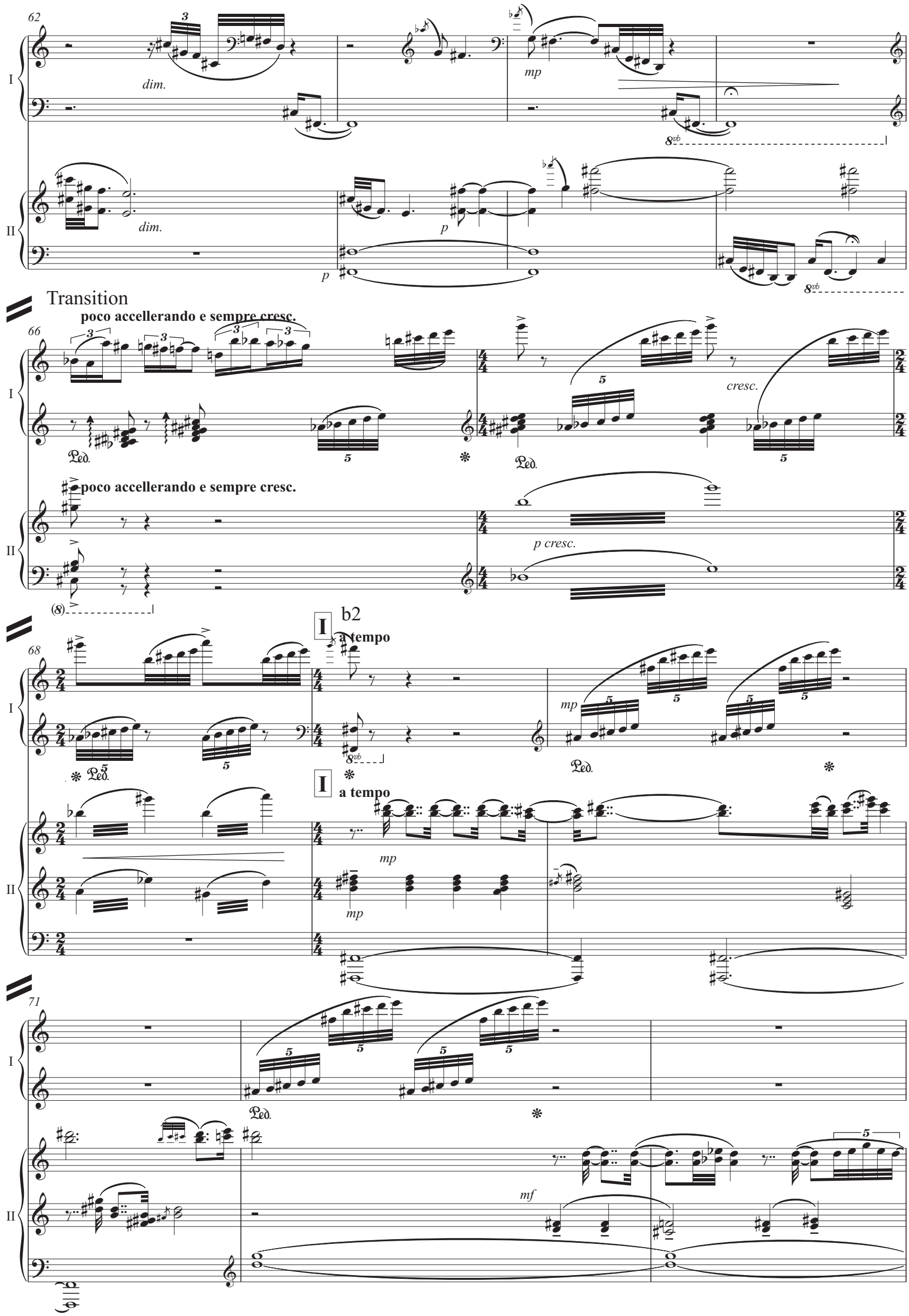
I

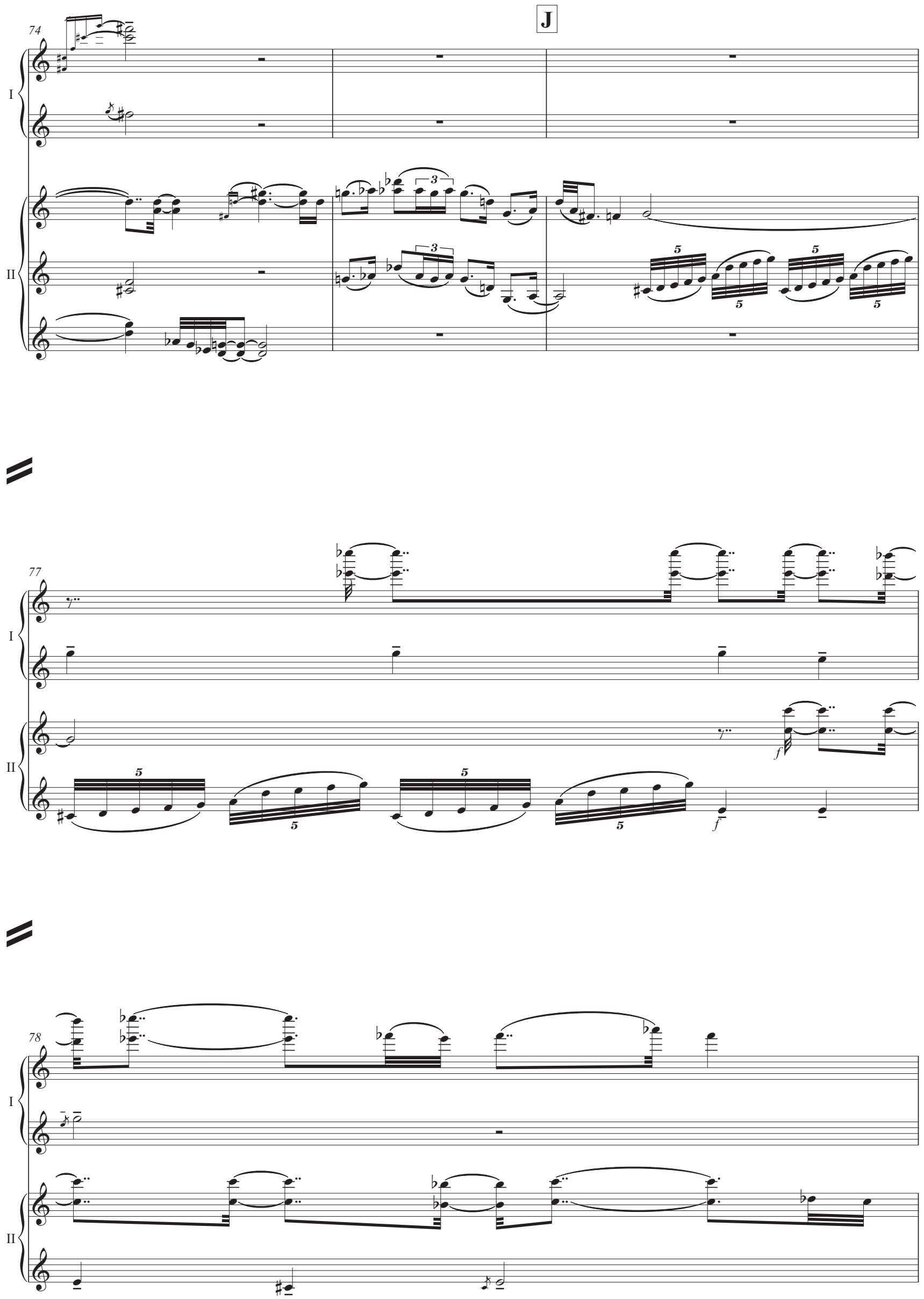
poco a poco rit.

II

Secondary Theme Group (b1)




62
dim.
mp
dim.
p
p
8vb
8vb
Transition
poco accellerando e sempre cresc.
66
cresc.
poco accellerando e sempre cresc.
p cresc.
b2
I
a tempo
68
mp
I
a tempo
mp
mp
71
mf


J
74
77
78
I
II

79

I

sempre cresc.

II

sempre cresc.

80

I

II

K

81

I

f

II

f

f

f

5

5

84

I

II

p

poco a poco cresc.

86

I

II

f

87

I

II

sempre cresc.

8vb

88

molto cresc.

allargando

L

DEVELOPMENT (D1)

♩ = 90

p subito

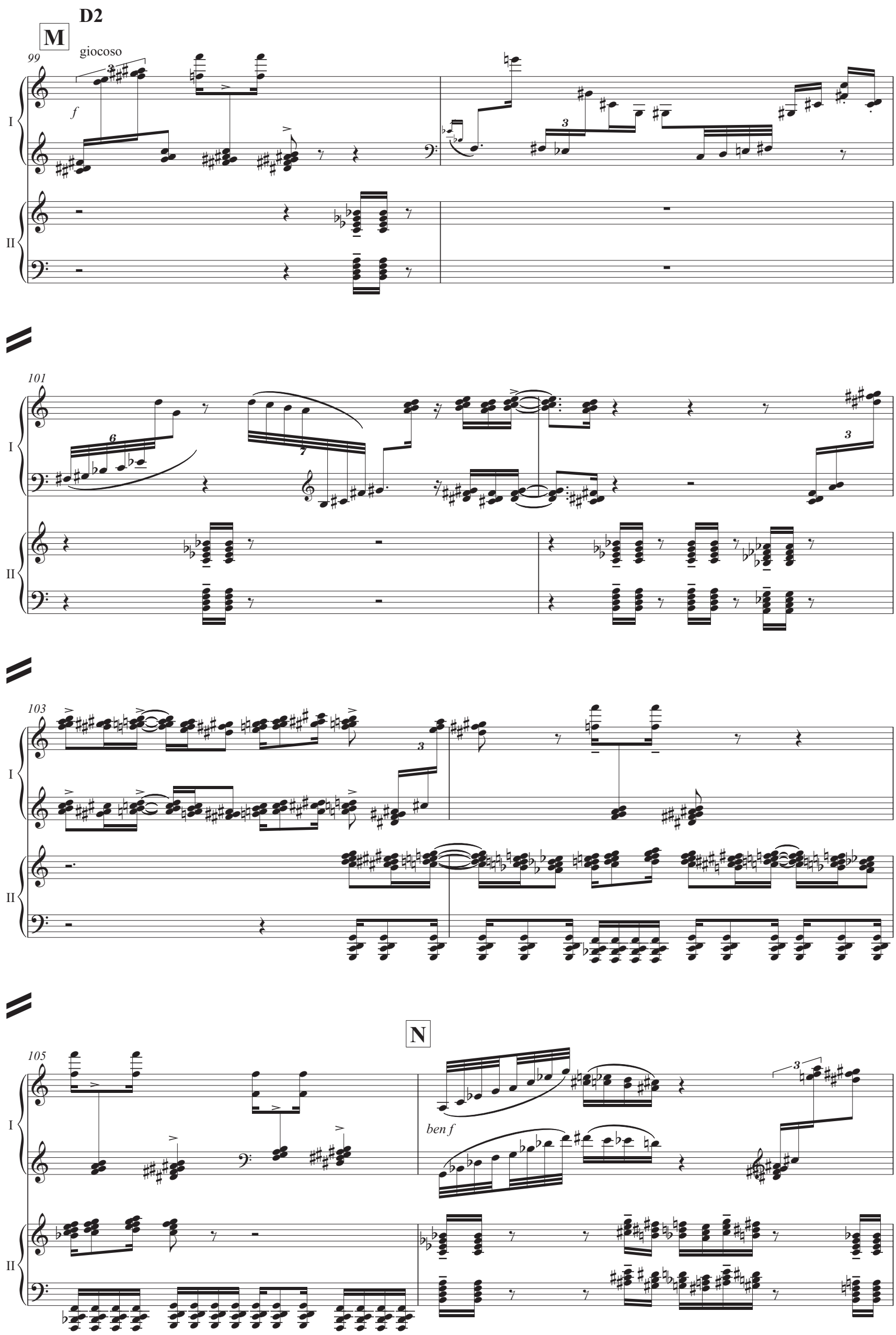
p

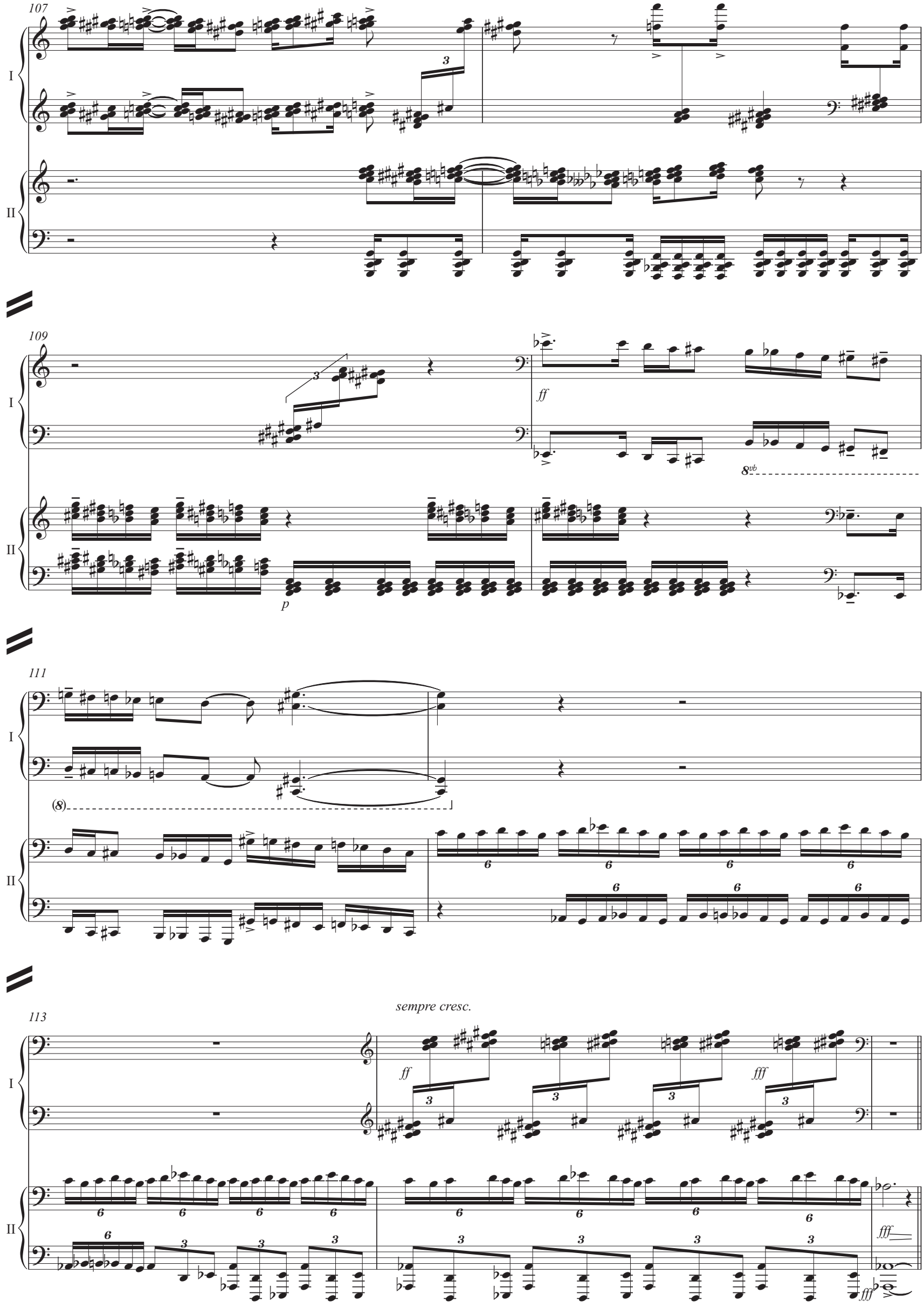
mf

cresc.

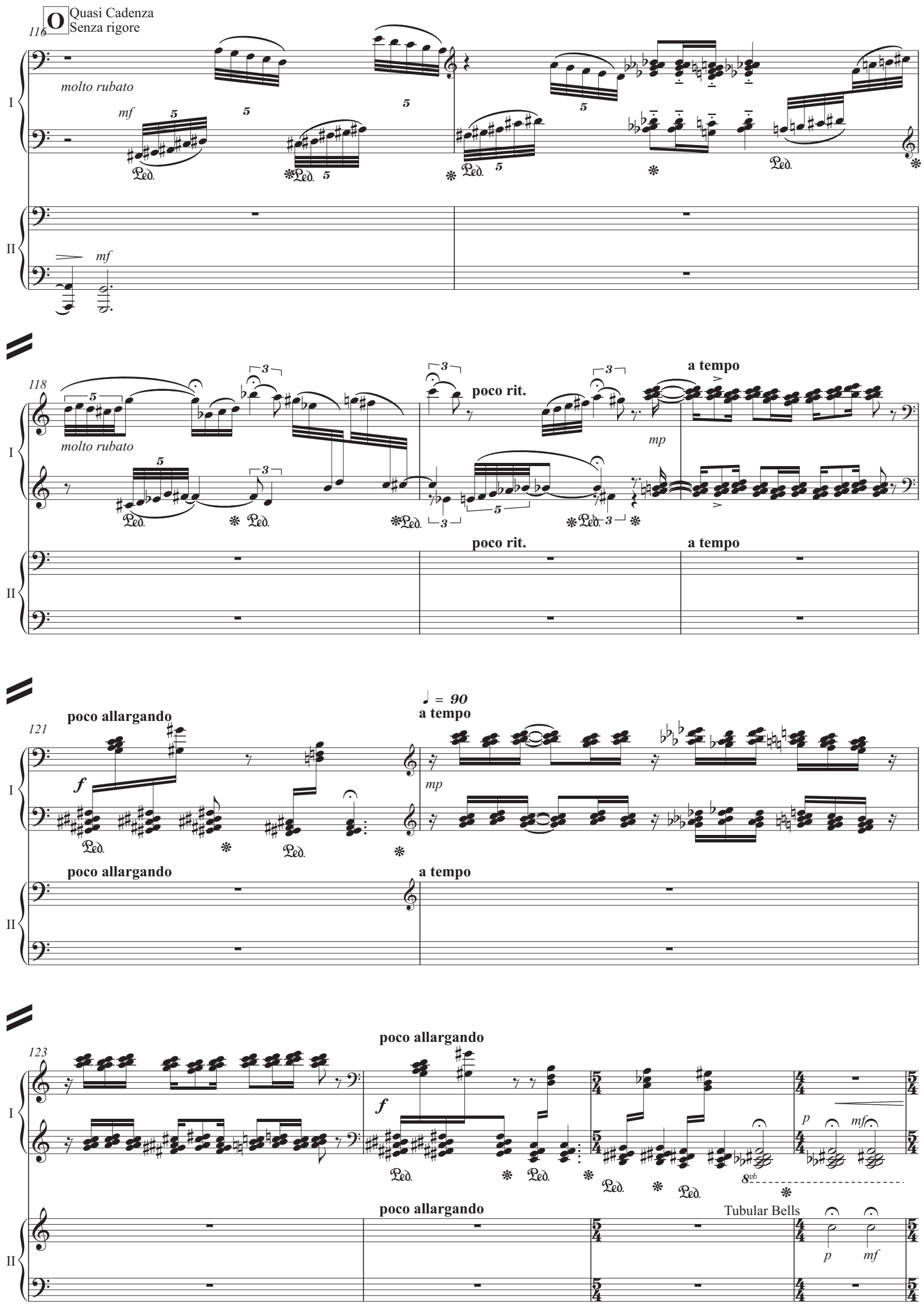
f

f ben ritmato


D2
M
giocoso
99
f
I
II
101
103
105
N
ben f


107
I
II
109
ff
p
8vb
111
(8)
113
sempre cresc.
ff
fff

D3 - Solo Cadenza (first subsection)



The second subsection of the Solo Cadenza

127 **P**

quasi polyphonic writing

molto rubato

con ped.

130

131

Ped.

133

poco a poco accellerando

element y

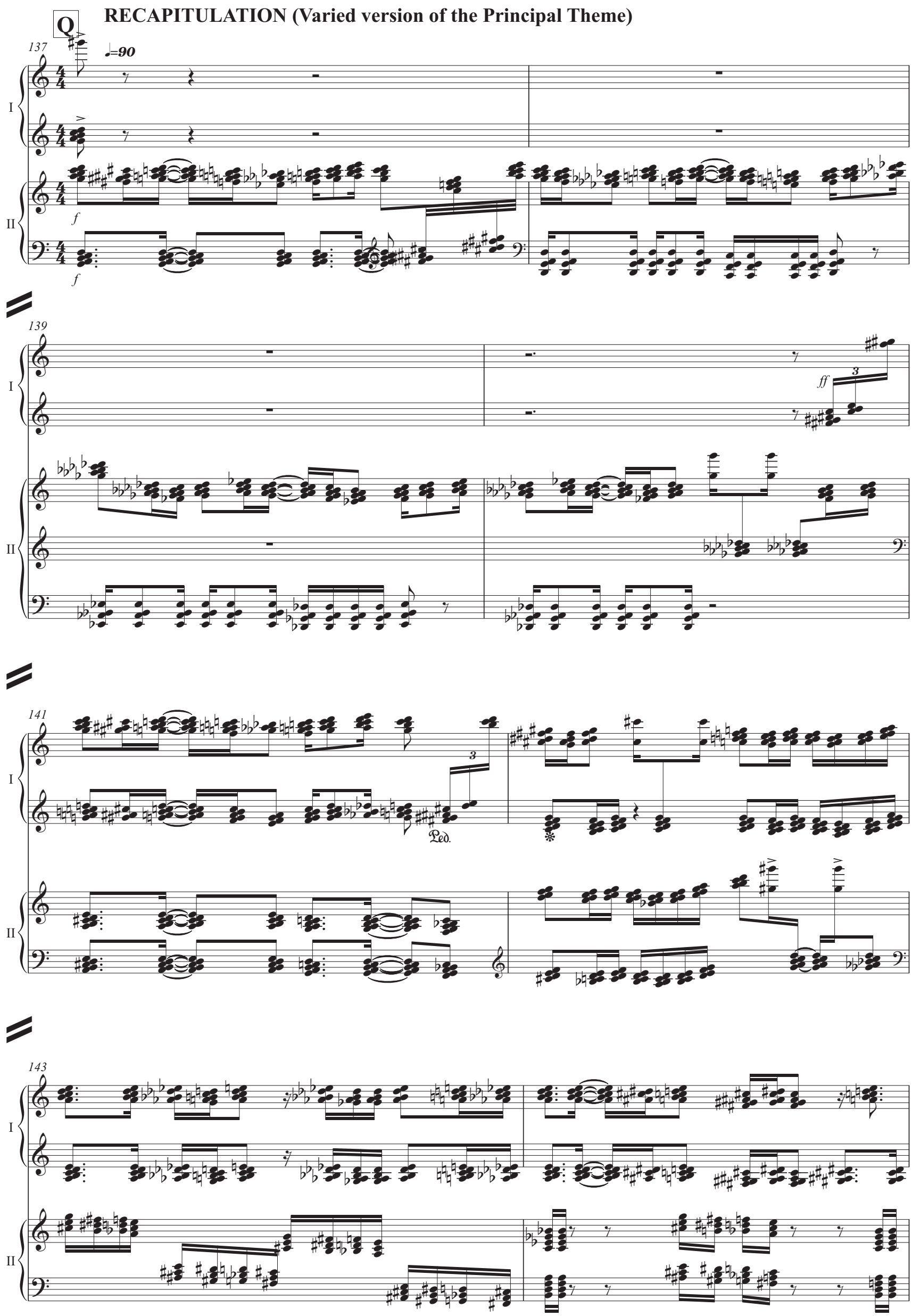
Ped.

Ped.

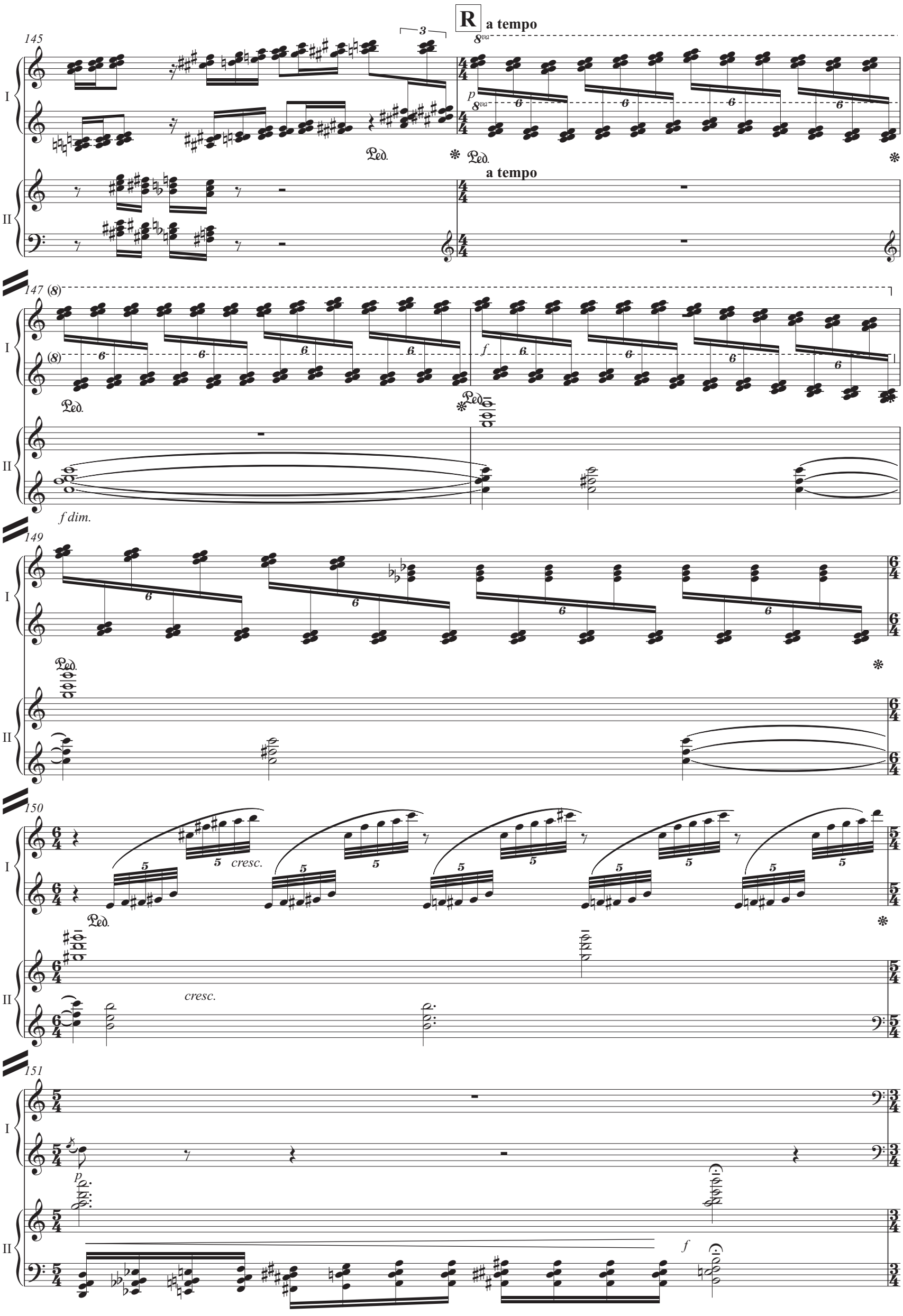
136

molto cresc.

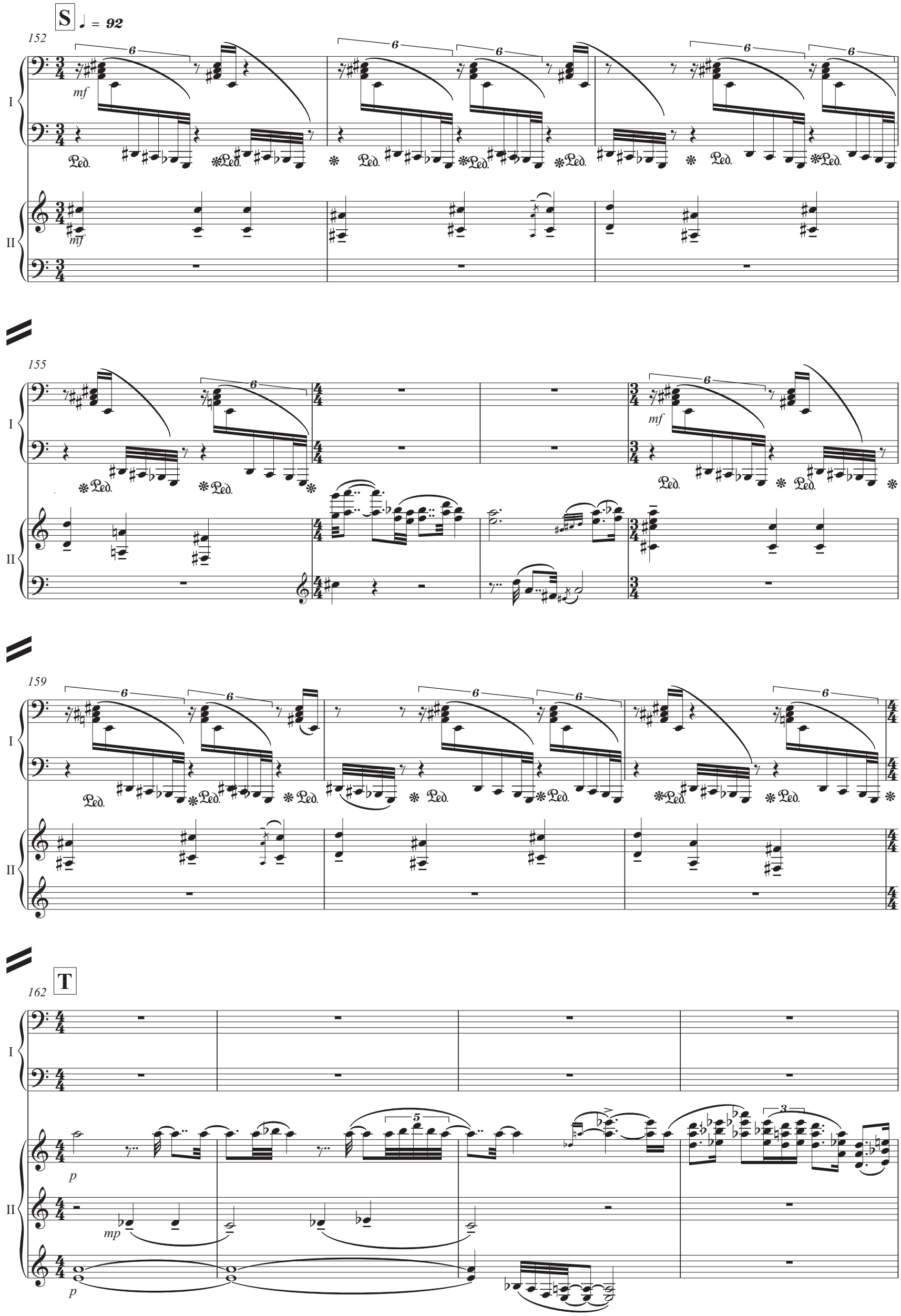
Ped.


Q
RECAPITULATION (Varied version of the Principal Theme)
137
♩=90
I
II
f
139
ff
141
Ped.
143

Shortened version of the Bridge



The Second Theme (b1)



(b2 - varied repetition)

166

I

II

mp

169

I

II

p espressivo

pp

172

I

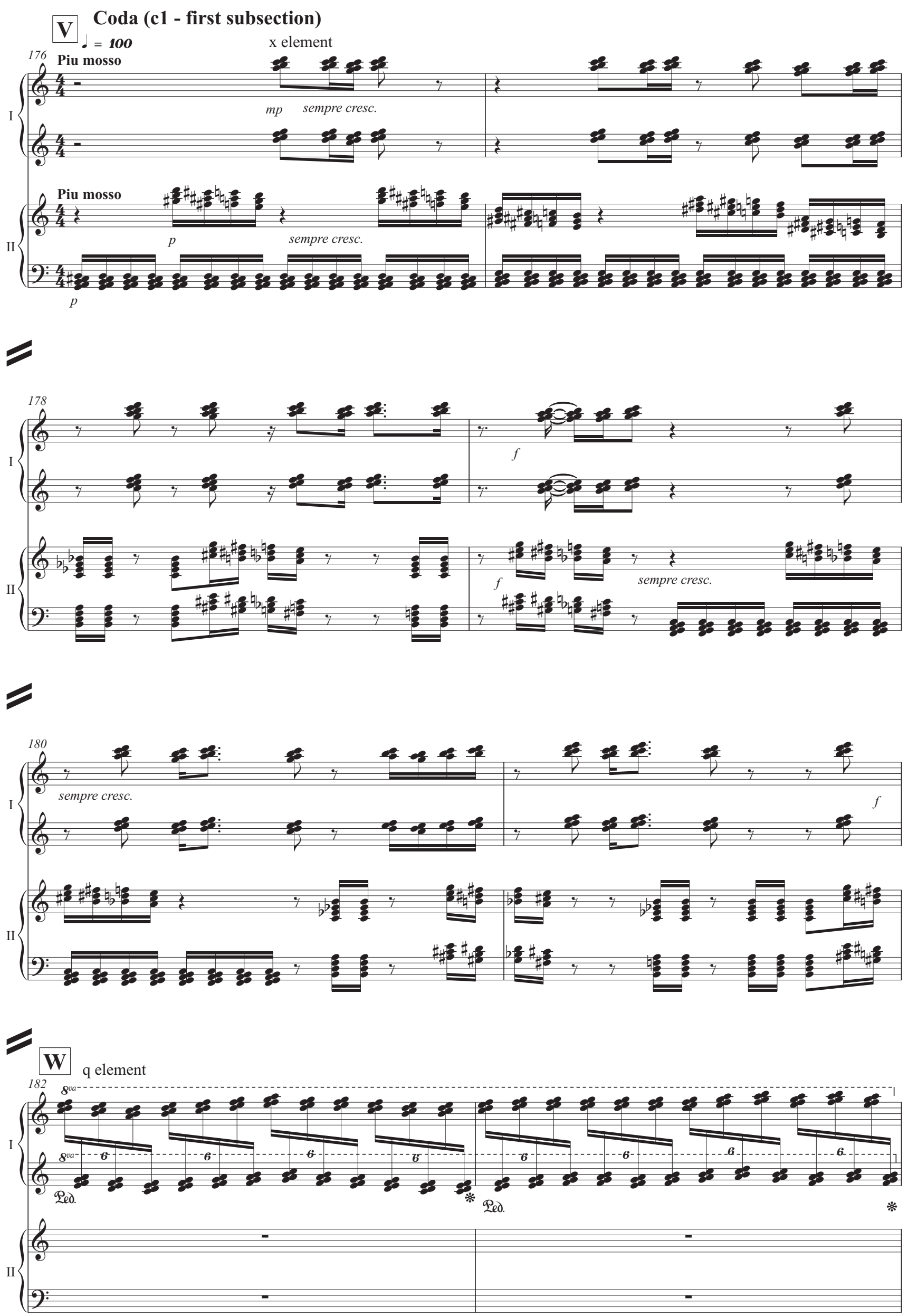
II

f

mf

Ped.

U


V
Coda (c1 - first subsection)
♩ = 100
x element
176
Piu mosso
mp
sempre cresc.
Piu mosso
p
sempre cresc.
p
178
f
f
sempre cresc.
180
sempre cresc.
f
W
q element
182
8va
8va
Ped.
Ped.
I
II

The second part of the Coda (c2)

184

poco a poco allargando

I

II

(Organ)

mf

poco a poco allargando

mf

187

poco a poco cresc.

allargando

allargando

poco a poco cresc.

189

♩ = 64

New Theme

allargando

ff

allargando

ff

194

The ascending scales of the piano (c3)

X

♩ = 51

197

Meno mosso

I

p

II

198

I

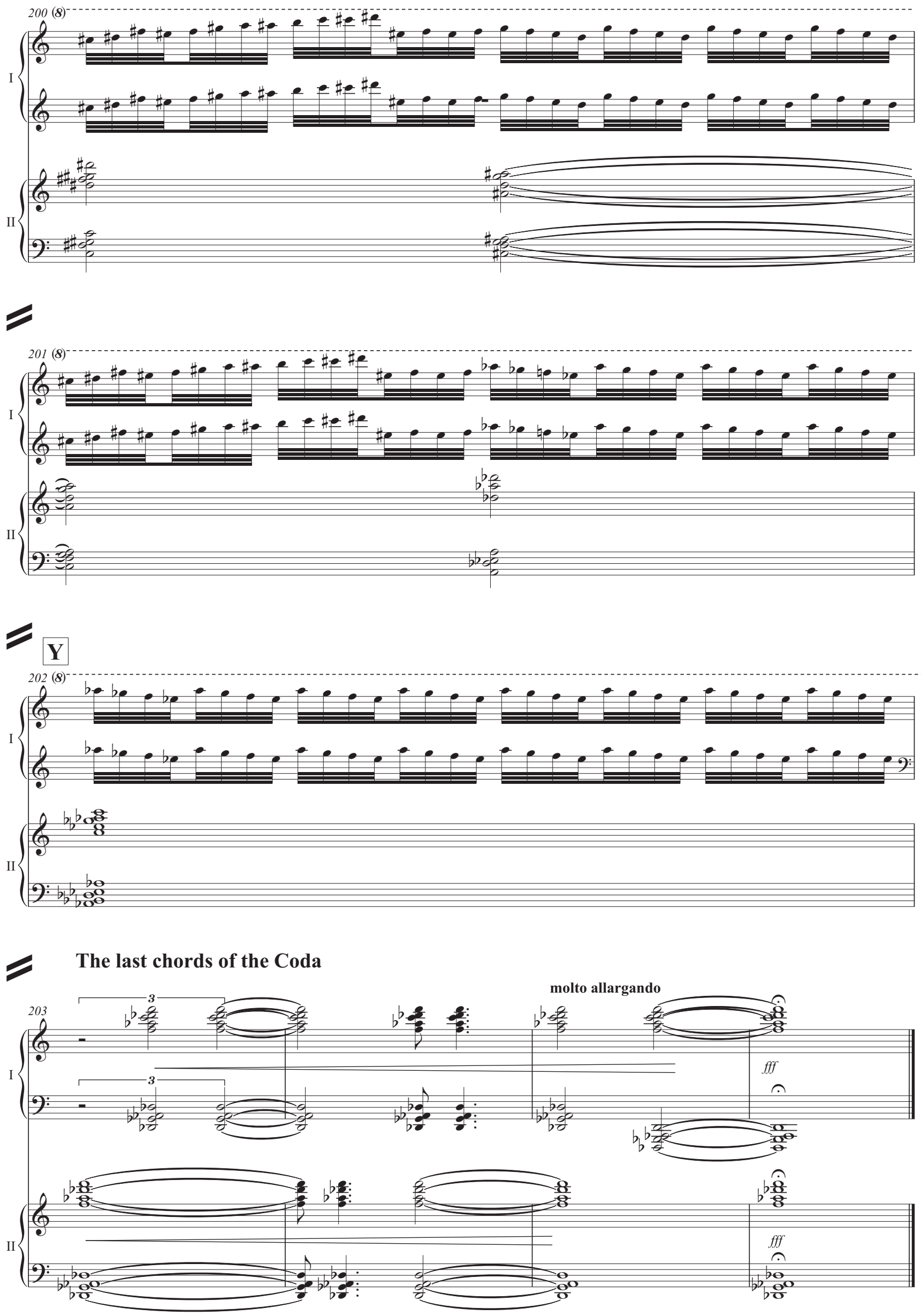
II

199

8va

I

II


200 (8)
I
II
201 (8)
I
II
Y
202 (8)
I
II
The last chords of the Coda
molto allargando
203
I
II
fff
fff

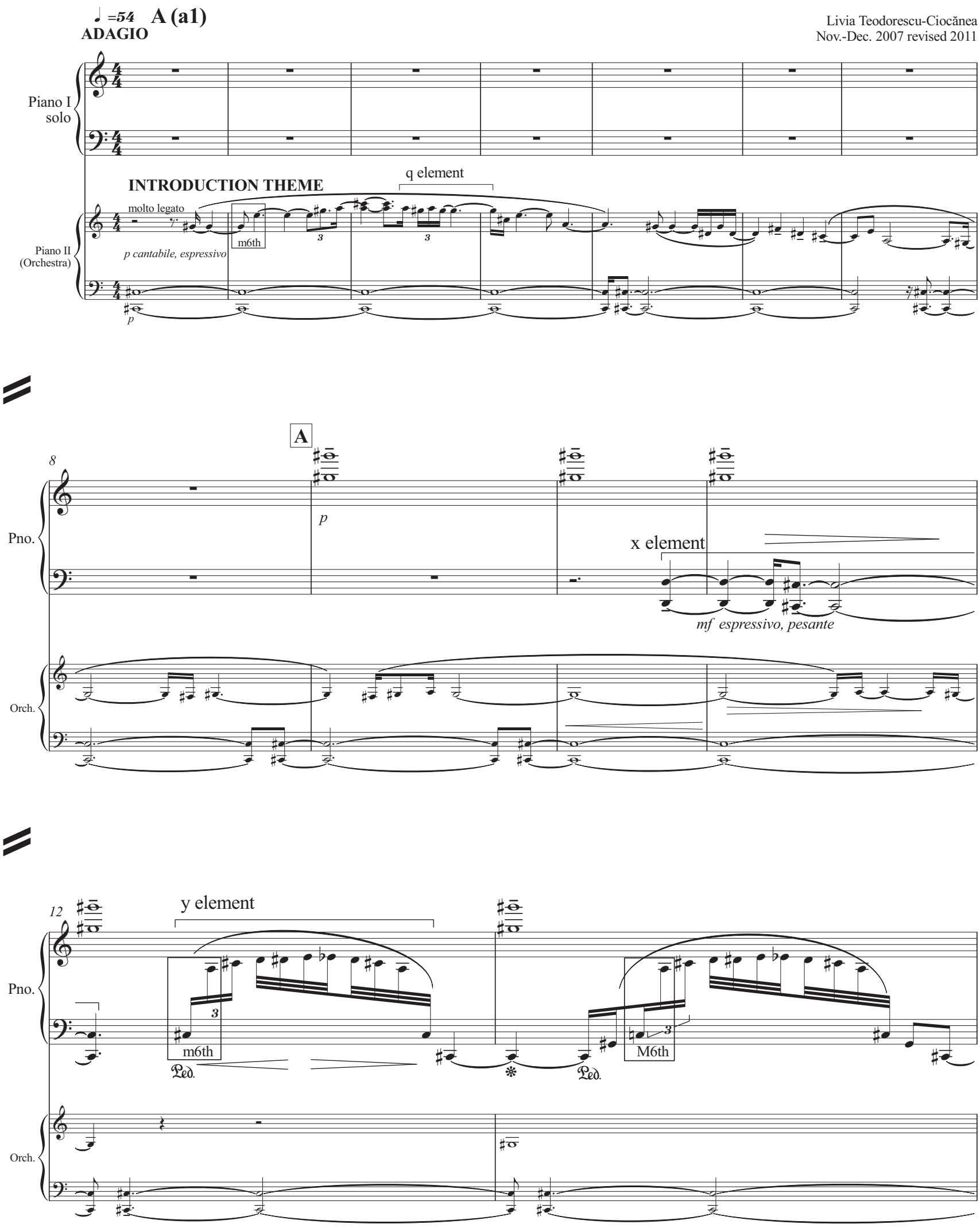
Lebenskraft

Piano Concerto nr. 2

PART II

A B C D A C A

A (a_1, a_2) B (b, c, a_3) C (d, e) D (a_4, e, a_4, a_3) C (d, e) A (a_1)



(a1)

B

augmented x element (expressive sound)

14

Pno.

m6th

mp molto espressivo

m6th

Orch.

p

q element

17

Pno.

m6th

m6th

Orch.

20

Pno.

m6th

M6th

f

p

Orch.

f

22

Pno.

pp

Orch.

p

25

Pno.

f

cresc.

Orch.

cresc.

B (b)

poco rit.

27

Pno.

ff

poco rit.

Orch.

f

C

♩ =58

poco piu mosso

mf

(c)

29

Pno.

f con calore

Orch.

f

33

Pno.

Orch.

(a3)

37

D

q element

M6th

M6th

mf

dim.

p

42

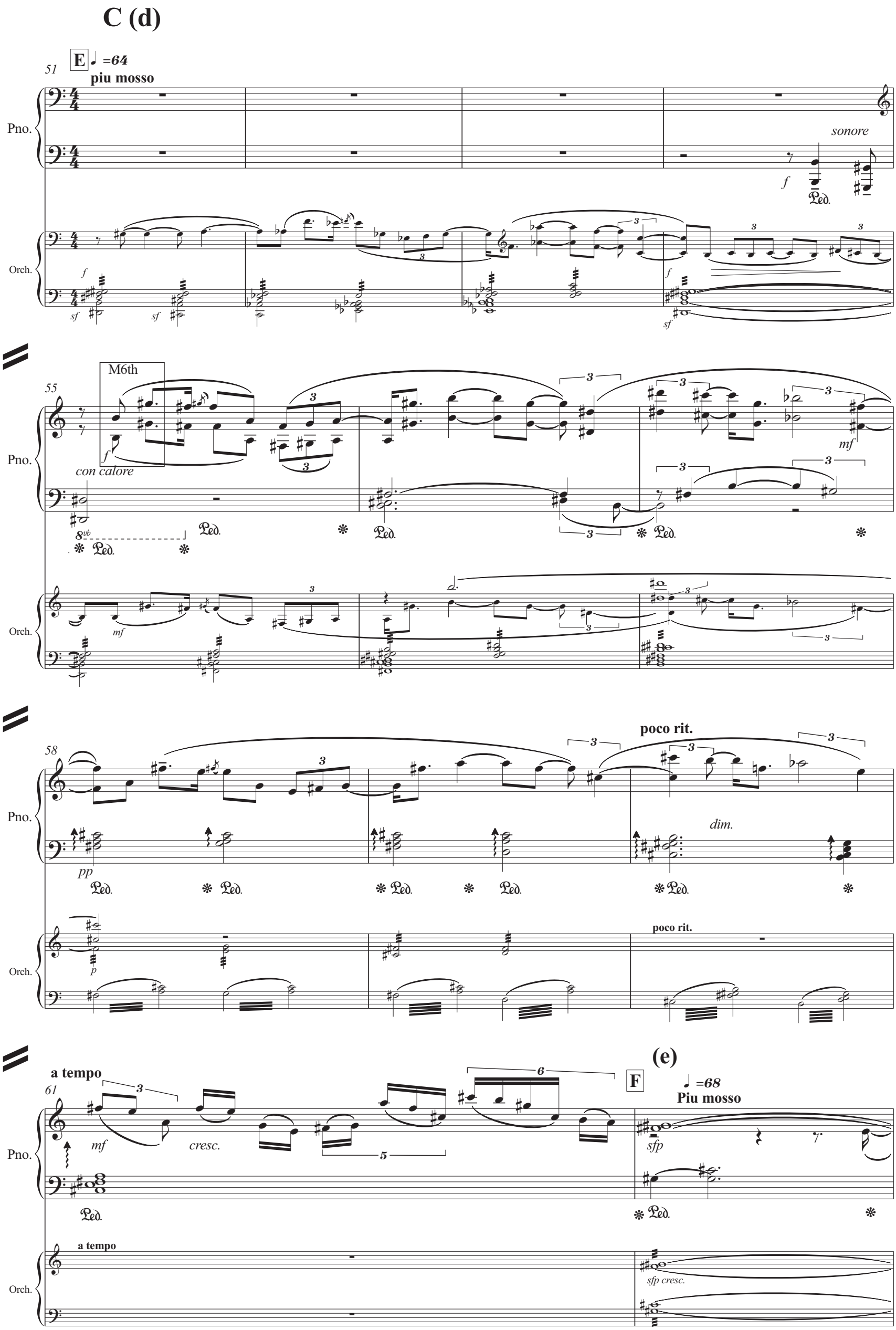
m6th

m6th

p

46

m6th


C (d)
51
E
=64
piu mosso
Pno.
Orch.
sonore
55
M6th
con calore
mf
58
poco rit.
dim.
pp
p
poco rit.
61
a tempo
mf
cresc.
F
(e)
=68
Piu mosso
sfp
a tempo
sfp cresc.

Climatic moment of C section

63

Pno.

Orch.

67

Pno.

Orch.

Bass descending line and soprano ascending line.

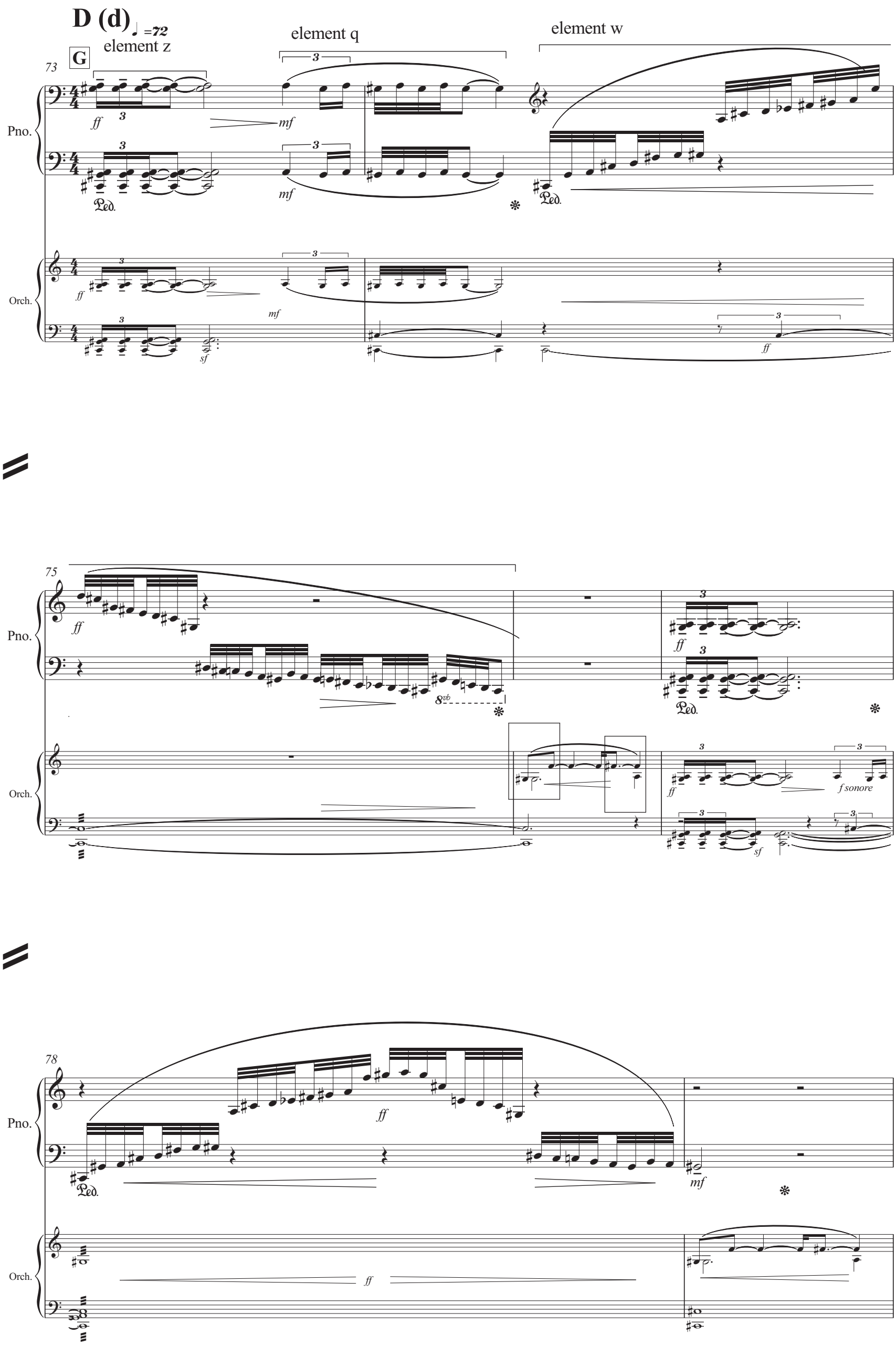
69

Pno.

f pesante

Orch.

f pesante


D (d)
=72
G
element z
element q
element w
73
Pno.
Orch.
ff
mf
sf
Ped.
75
8vb
f sonore
78

(e)

H

80

Pno.

Orch.

82

Orchestral Climatic moment on E major
within the D section (e subsection)

Pno.

Orch.

85

Pno.

Orch.

87

Pno.

Orch.

89 I

Pno.

ff

Ped.

Orch.

90

Pno.

fff

8vb

Ped.

Orch.

fff

f

fff

92

poco rit.

Pno.

Orch.

poco rit.

A (a3)

95

J ♩ =58

poco rubato

mf espress.

p

Pno.

Orch.

poco rubato

97

libero

Pno.

Orch.

libero

100

K

dim.

Pno.

Orch.

sfp

sfp

C' (d)

(e)

102

Pno.

f *in rilievo*

ben f

Orch.

ff

mf

106

Pno.

ff

Orch.

Orchestral climatic moment on D major

L

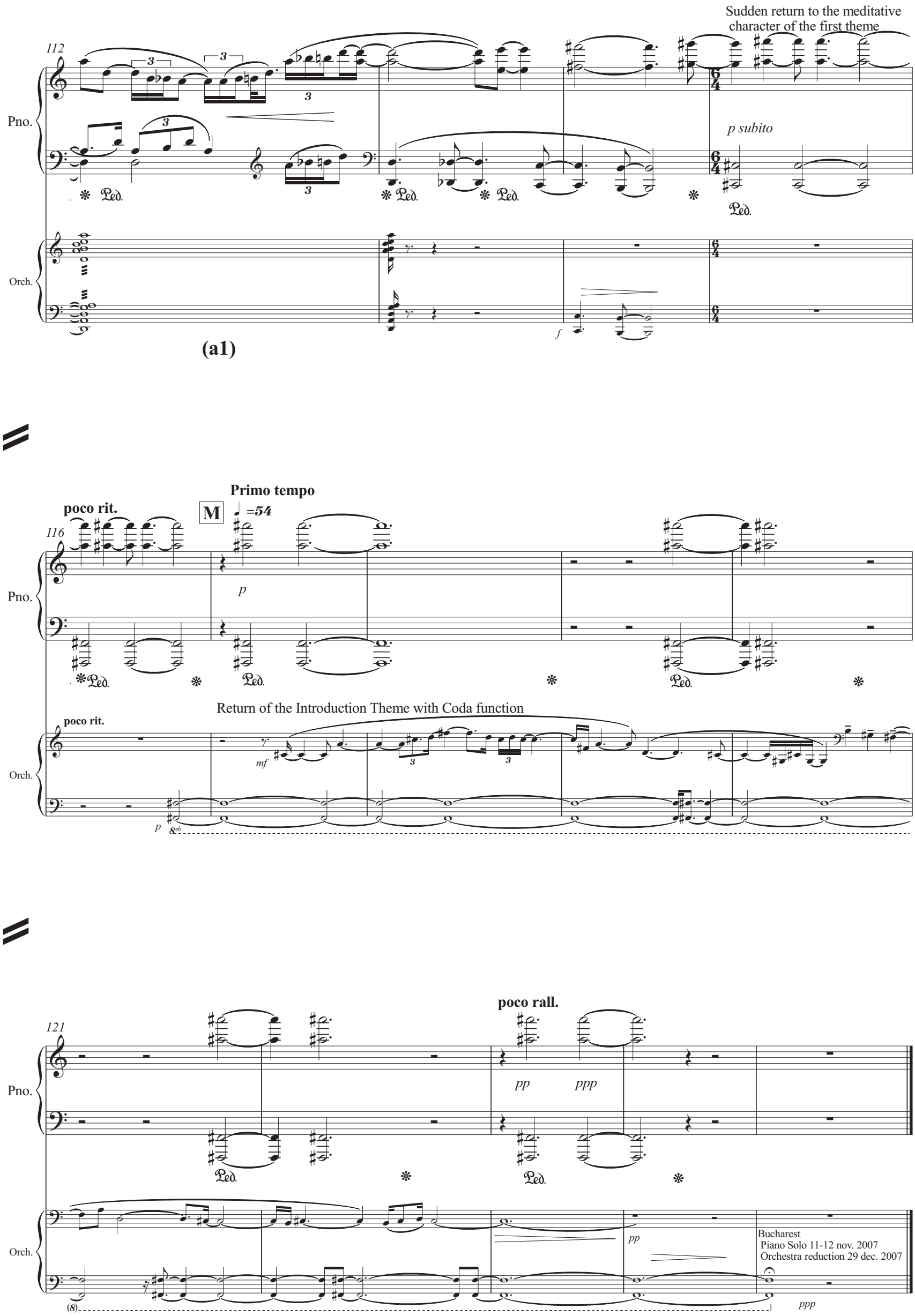
109

Pno.

fff

Orch.

ff


Sudden return to the meditative character of the first theme
112
Pno.
Orch.
p subito
(a1)
poco rit.
Primo tempo
M
=54
116
Return of the Introduction Theme with Coda function
poco rit.
poco rall.
121
pp
ppp
Bucharest
Piano Solo 11-12 nov. 2007
Orchestra reduction 29 dec. 2007

Lebenskraft

PIANO CONCERTO NR. 2

PART III

Livia Teodorescu-Ciocănea
14 November 2007
revised March 2011

INTRODUCTION (s1)

♩ =92

Piano I Solo

f

con pedale

Piano II Orchestra

ff

3

I

II

legato sempre simile

5

I

II

7

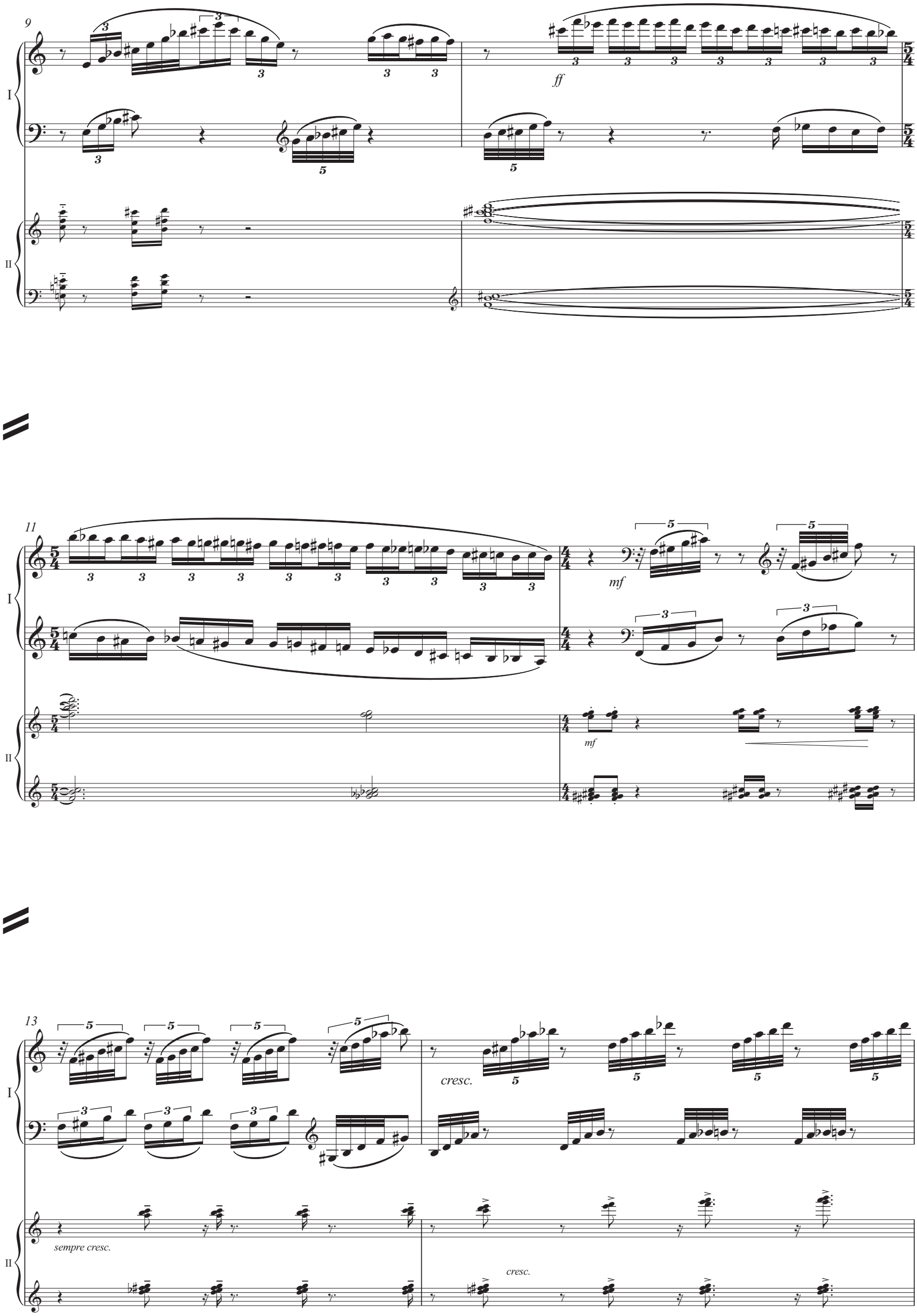
I

legato simile

A (s2) ritmico

A ritmico

II


9
I
II
ff
11
mf
13
cresc.
sempre cresc.
cresc.

the ascending figures

(s3) the syncopated motive

15

I

II

ff

B

ritmico

ritmico

17

I

II

19

I

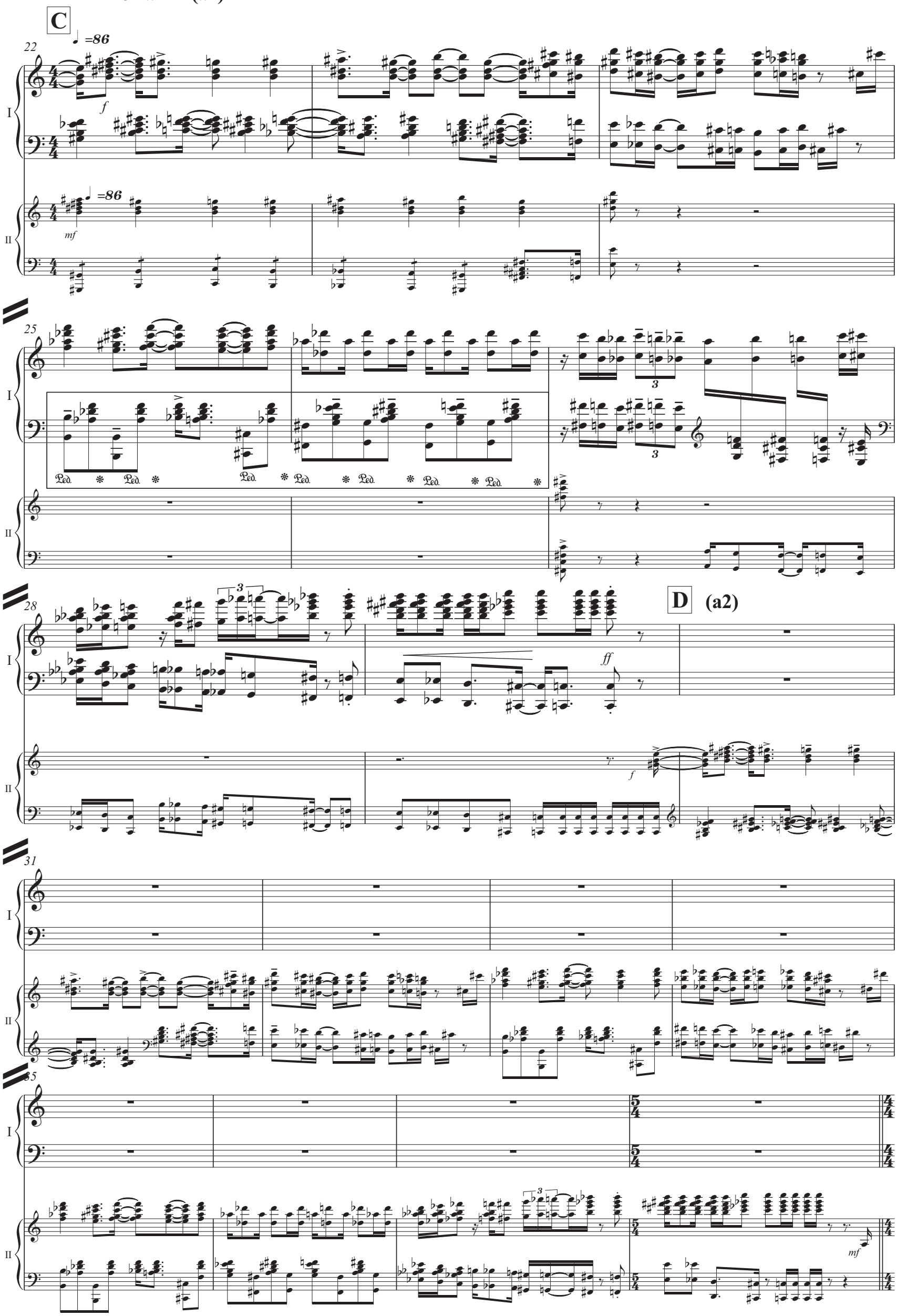
II

ff

f

ff

A - Refrain 1 (a1)



transition

39 **E**

I

II

F **B - Episode 1 (b1)**

43 repetitive figure

f semplice

the rolling chromatic figure

mf

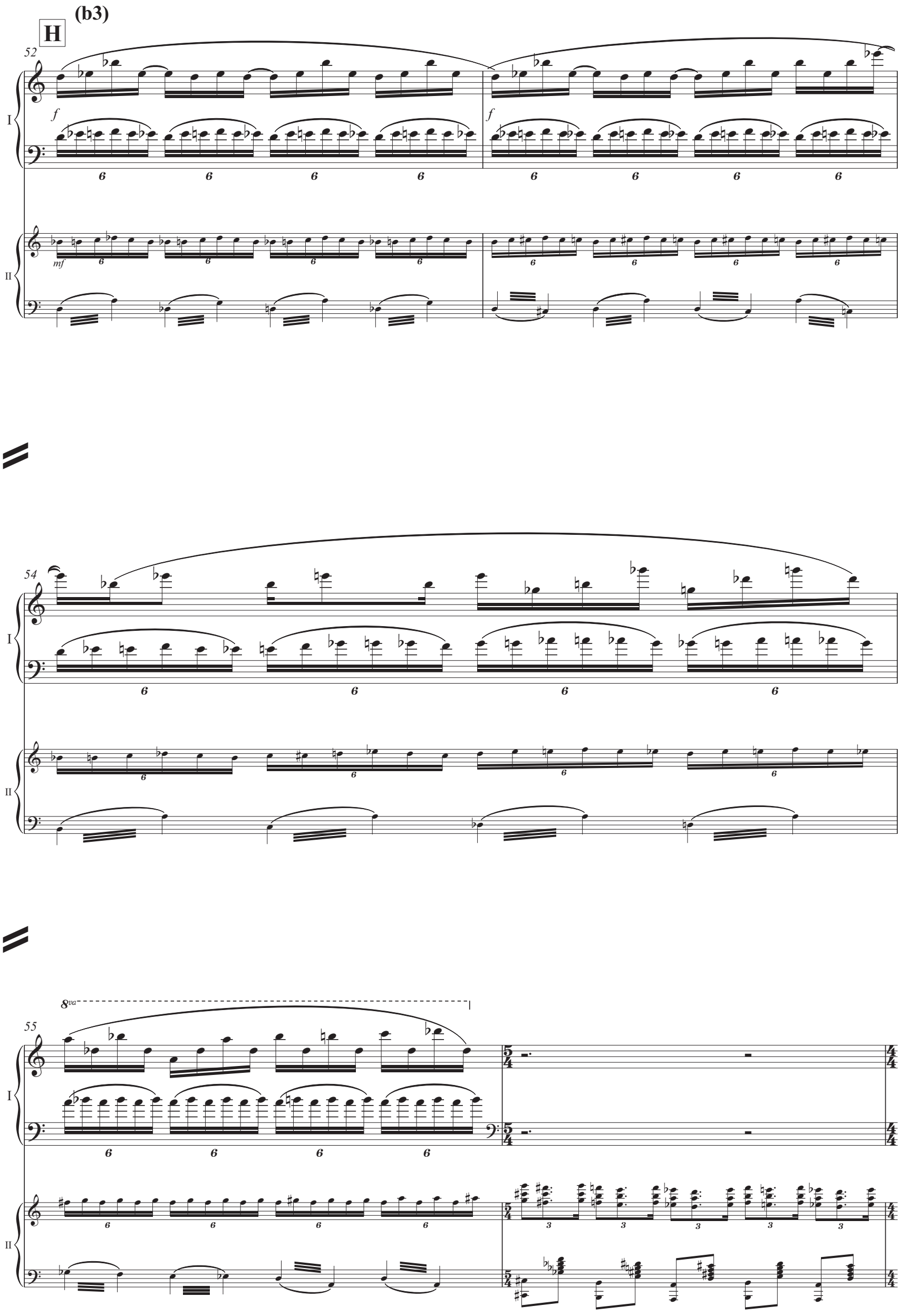
b2 exposive moment with syncopated rhythm

46 **G**

ff

8va

49


(b3)
H
52
I
f
f
II
mf
54
I
II
55
8va
I
II

Retransition

I 'snaked' figuration

57

I

II

f

poco dim.

disruption of the isorhythm

59

I

II

cresc.

ff

62

I

II

f

A - Refrain 2

J Dialog between the orchestra and the piano

65

8va

ff

sf

f

mf

I

II

68

ff

3

71

3

K

74

I

II

C - Episode 2 - introduction (quasi cadenza)

76

L senza rigore

ff

Ped. * Ped.

senza rigore

78

Ped.

Ped.

Episode 2 - new theme (Baroque style)

80 poco rit.

molto dim.

Ped.

poco rit.

p

♩ =60 Poco meno mosso

mp

82

I

II

mf

mp

85

I

II

p

p

88

I

II

90

I

II

dim.

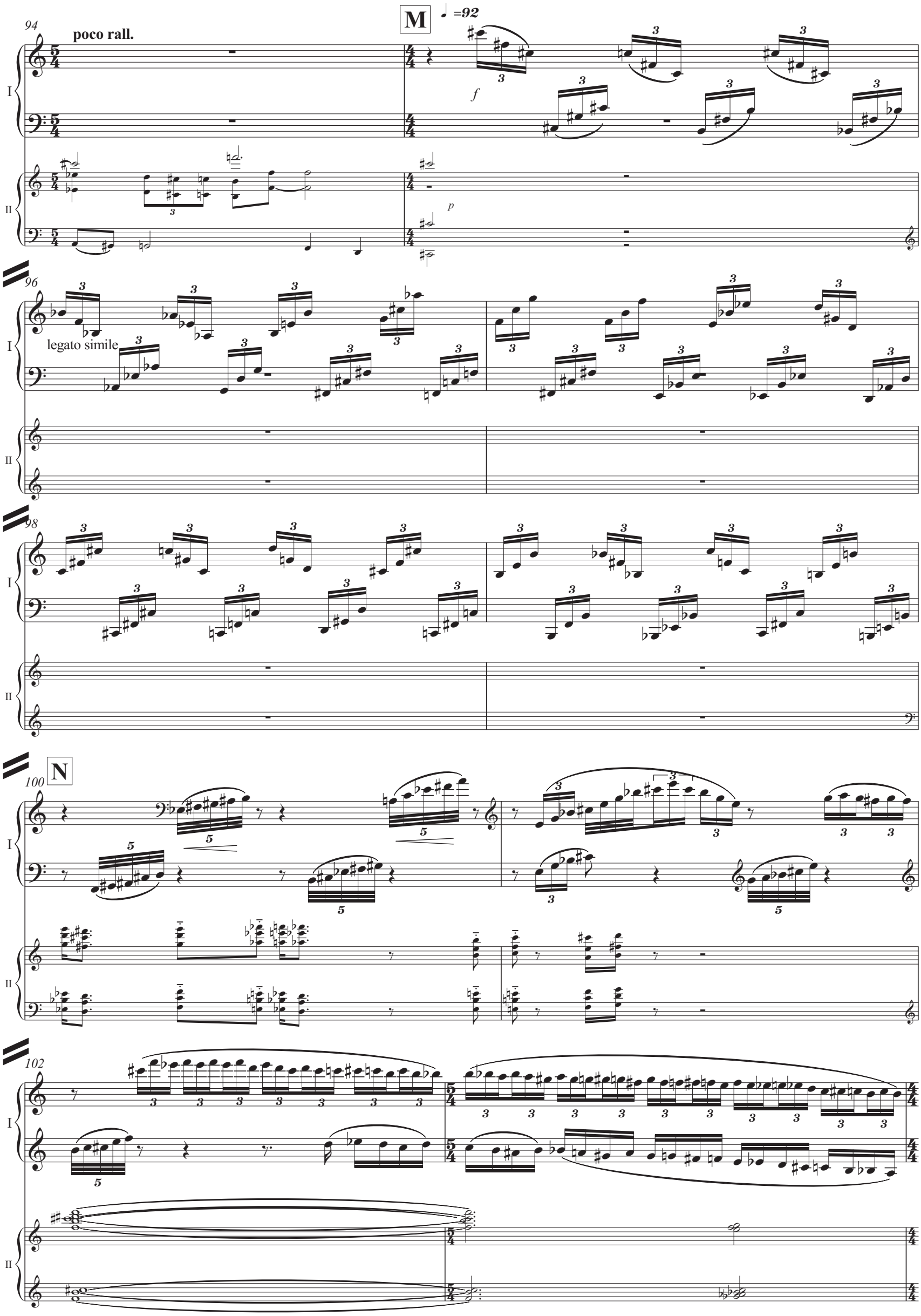
mf

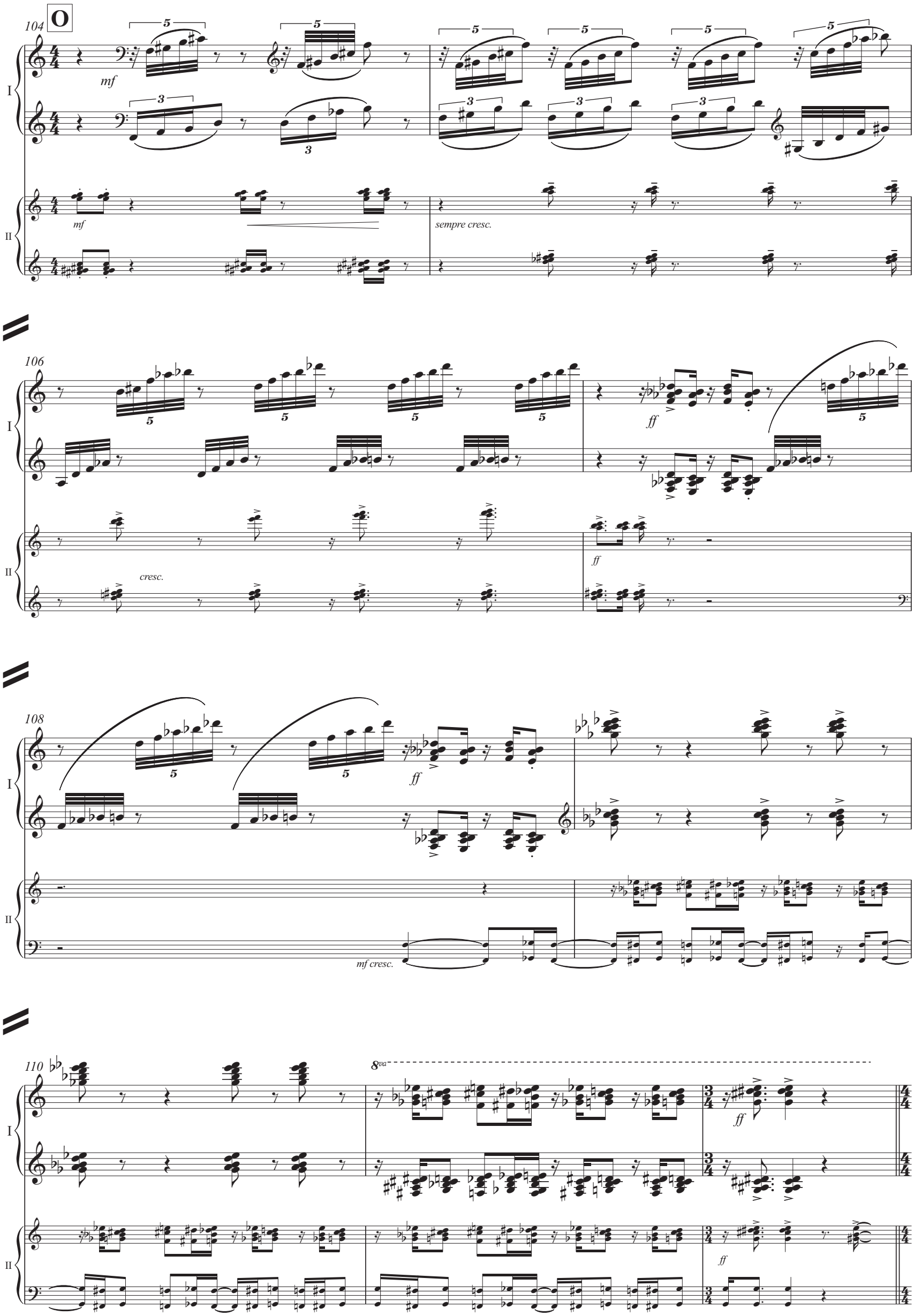
molto legato ed espressivo

f

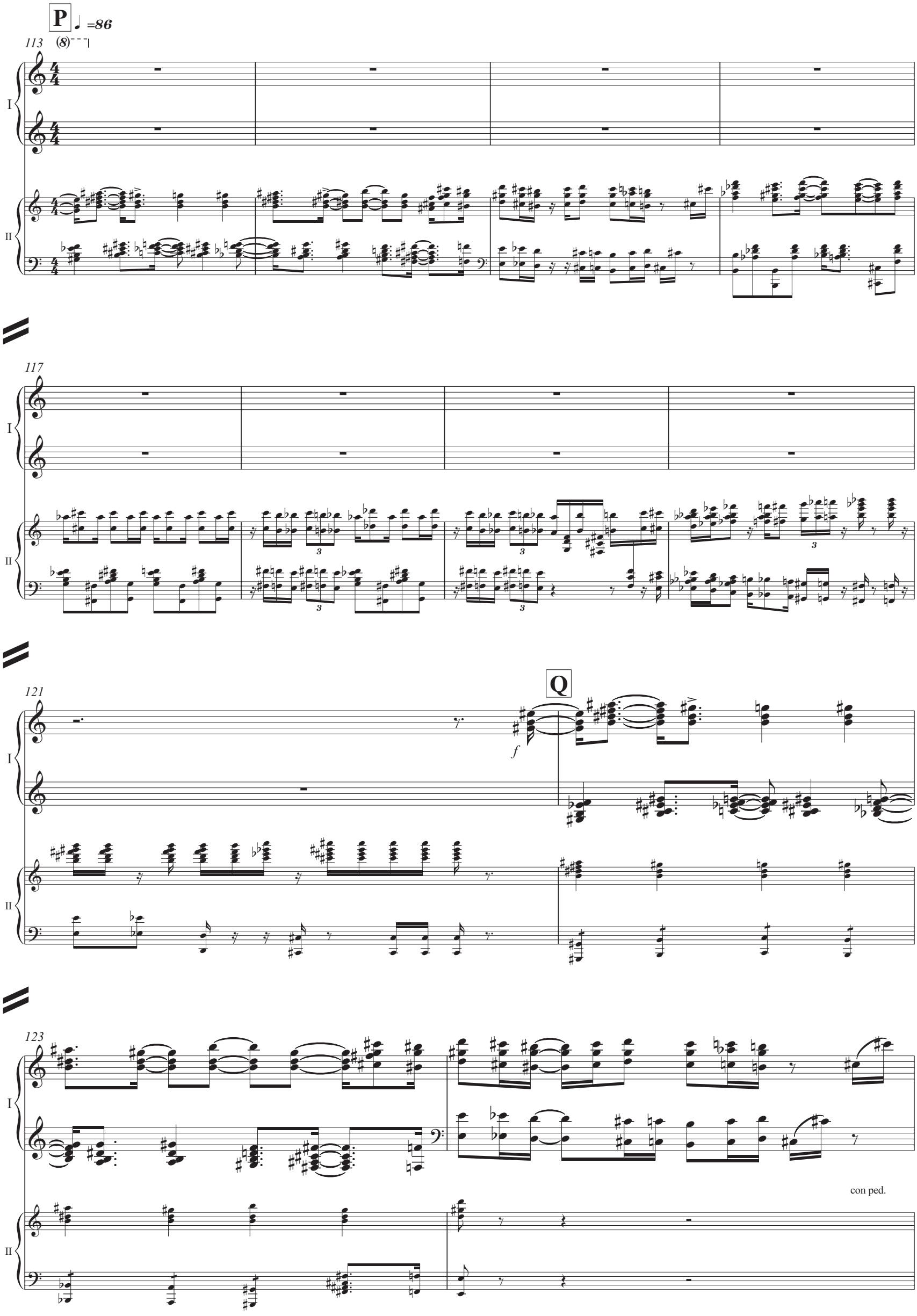
f

Retransition (material from the Introduction)




104
O
I
II
mf
sempre cresc.
106
ff
cresc.
108
mf cresc.
110
8va

A - Refrain 3



125

rolling chromatic figure

mf

rolling chromatic figure

128

ff

CODA (c1)

R

131

ff

Ped.

*

Ped.

*

ff

134

(c2)

137

I

II

ff

f

140

8va

sf

143

146

final culmination phrase

cresc.

fff

Ped.

APPENDIX 5: Accompanying CD 1 (includes pieces analysed in the thesis)

a. Track 1: from commercial recording *Bridges 2* (track 15, Move 3442, released in 2010)

Recorded, edited and mastered at Move Records studio, Melbourne, Australia
Recording engineers: Vaughan McAlley and Martin Wright

b. Tracks 2–6: Recorded in G. Enescu Hall, National University of Music Bucharest, Romania (2013)

Recording engineer and sound processing: Florentina Herghelegiu

Performers:
Piano solo and Piano 1 – Tamara Smolyar (all tracks)
Piano 2 – Livia Teodorescu-Ciocănea (tracks 2, 4, 5, 6)

Track 1: *Endeavour Bells* – fantasy for piano solo (2008) 9:30

Track 2: *Nocturniana* – fantasy for two pianos on Chopin's *Nocturne op. 27, no. 2 in D flat major* (two-piano version, 2013) 10:37

Track 3: *Calypso* – fantasy for piano solo (2013) 08:15

Track 4: *Lebenskraft – Piano Concerto no. 2* movement 1 for piano and orchestra – arranged for two pianos by Livia Teodorescu-Ciocănea (2013) 10:43

Track 5: *Lebenskraft – Piano Concerto no. 2* movement 2 for piano and orchestra – arranged for two pianos by Livia Teodorescu-Ciocănea (2013) 9:01

Track 6: *Lebenskraft – Piano Concerto no. 2* movement 3 for piano and orchestra – arranged for two pianos by Livia Teodorescu-Ciocănea (2013) 7:20

APPENDIX 6: Other scores performed and recorded

Note: The published scores of *Sonatina* for solo piano, *Sonatina buffa* for piano four hands and *Tentazione* trio for clarinet, violin and piano scores are not of a high quality, and their reproductions reflect this.

SONATINA

LIVIA TEODORESCU-CIOCÂNEA

succesiune de sunete decelerate

succesiune de sunete accelerate

pauză

repetarea liberă a formulei din casetă în mișcare rapidă

continuarea improvizației

încetarea improvizației

1.

Lento

1

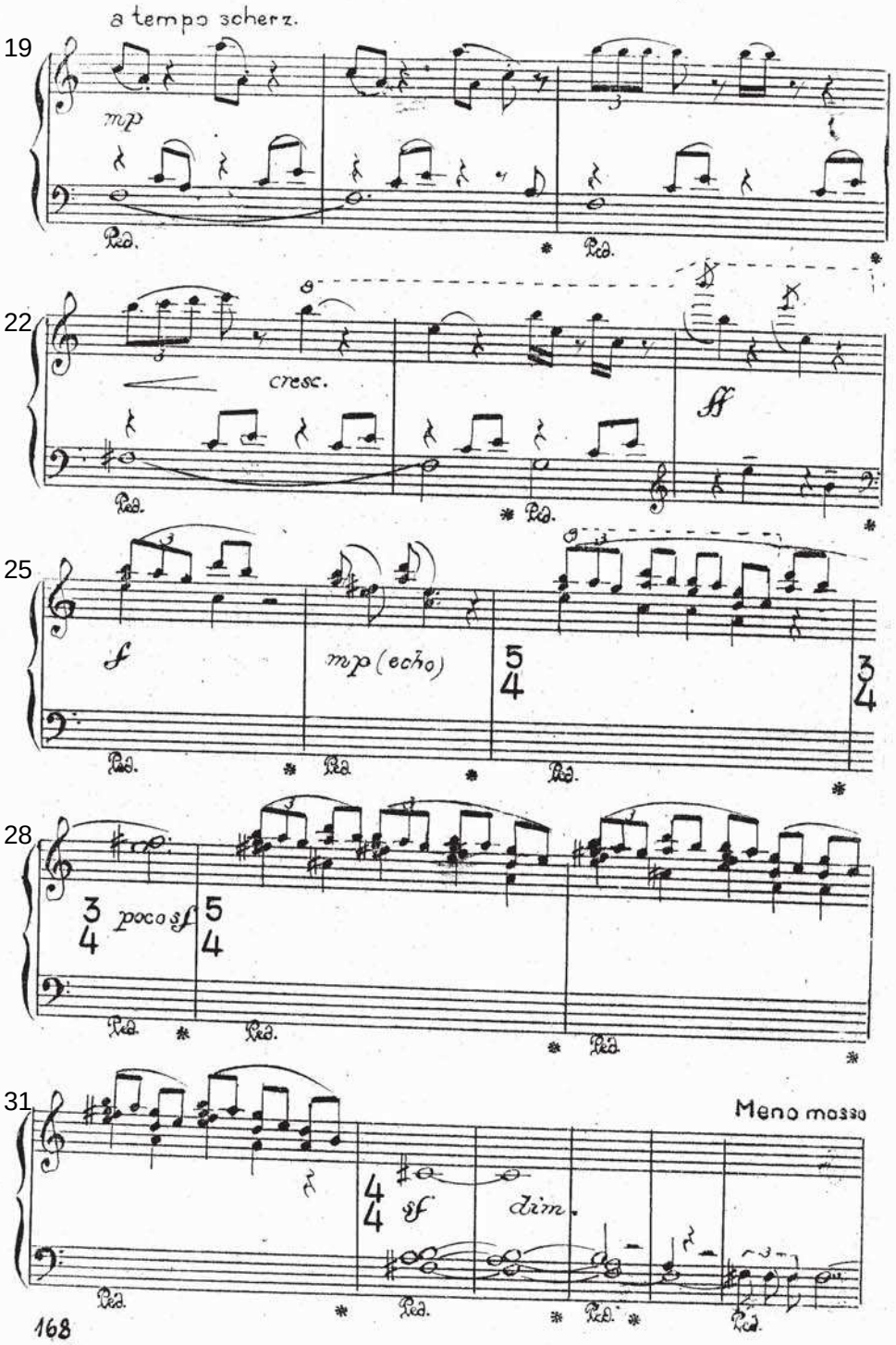
5

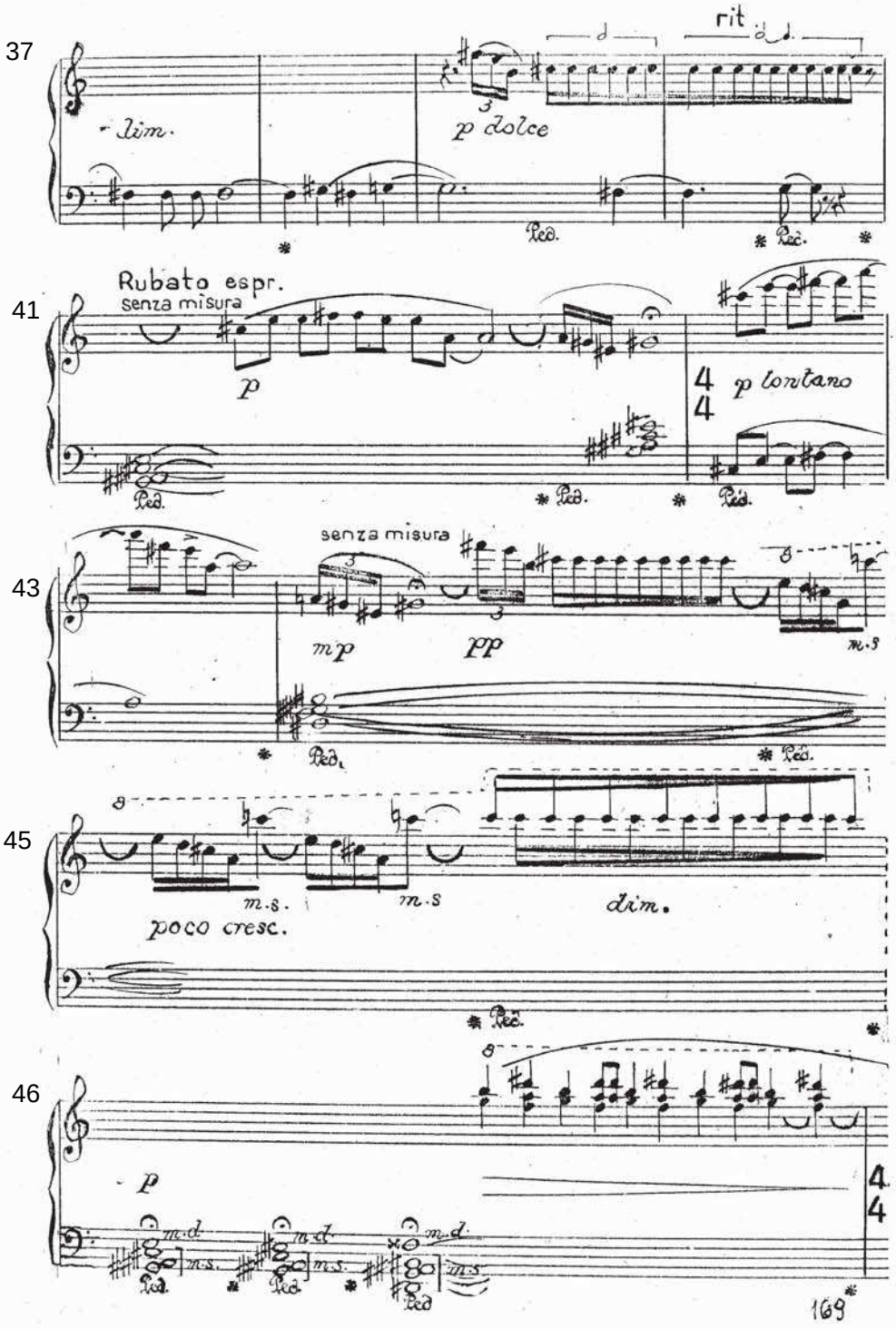
9

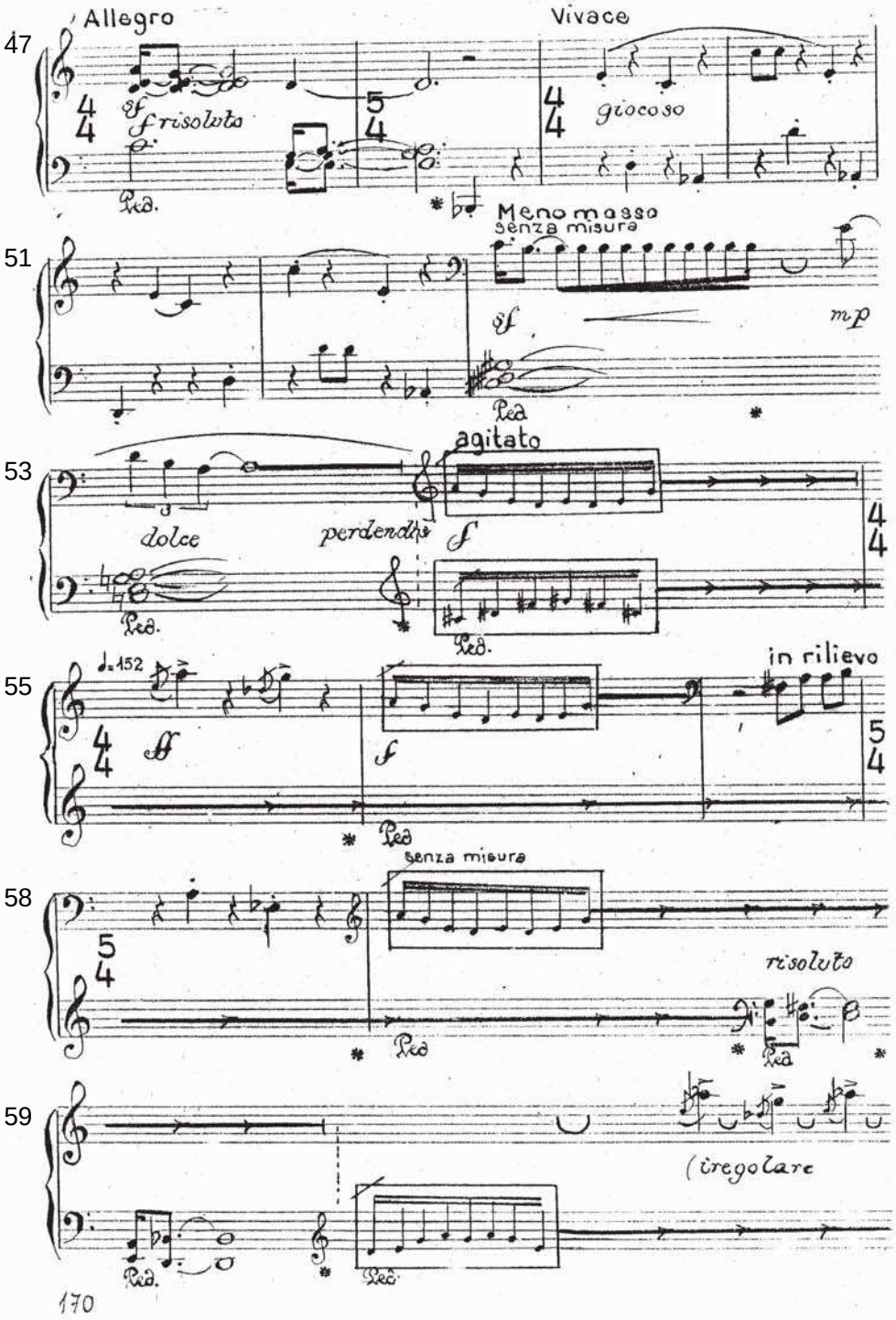
Quasi allegro

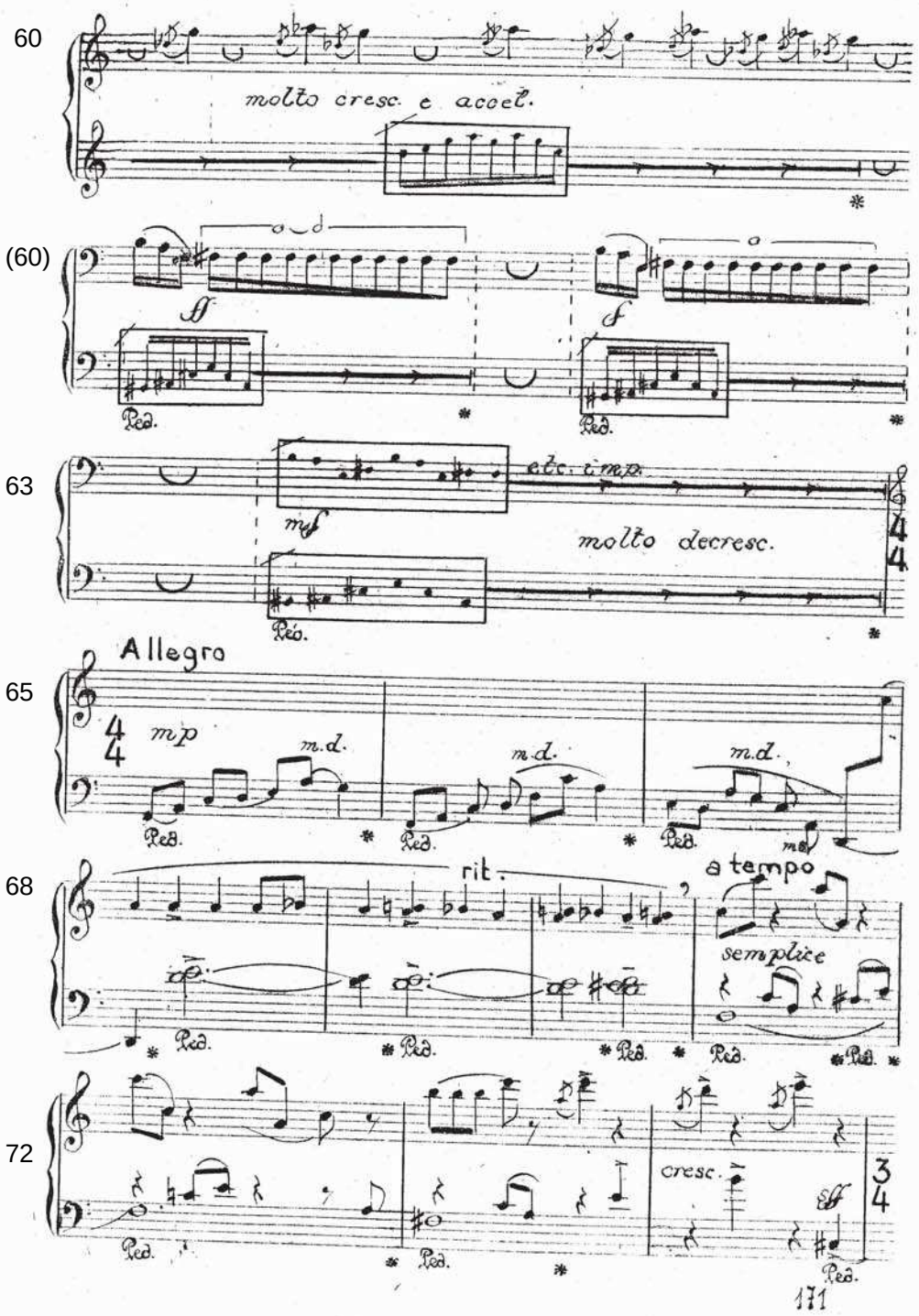
14

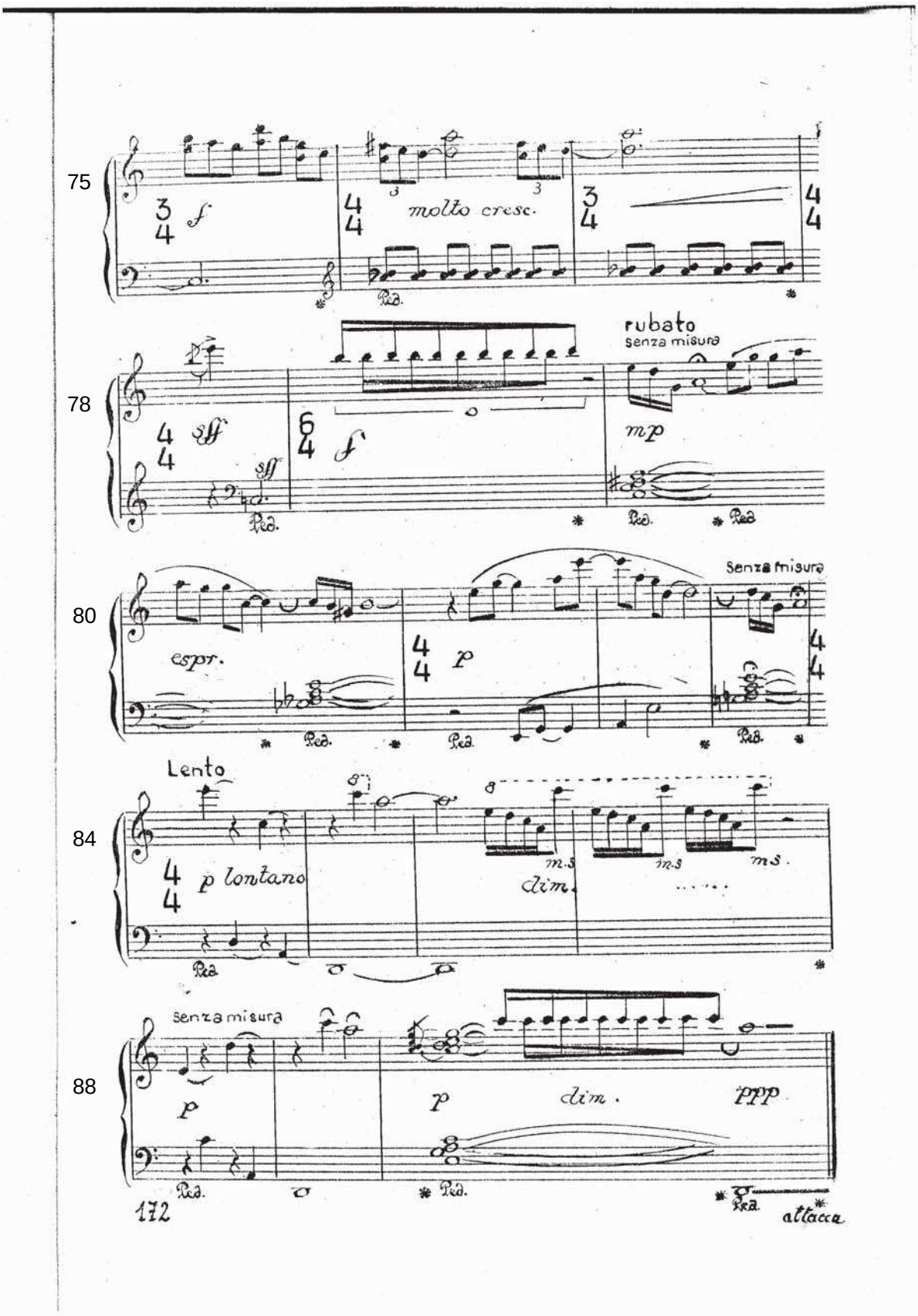
poco rit.

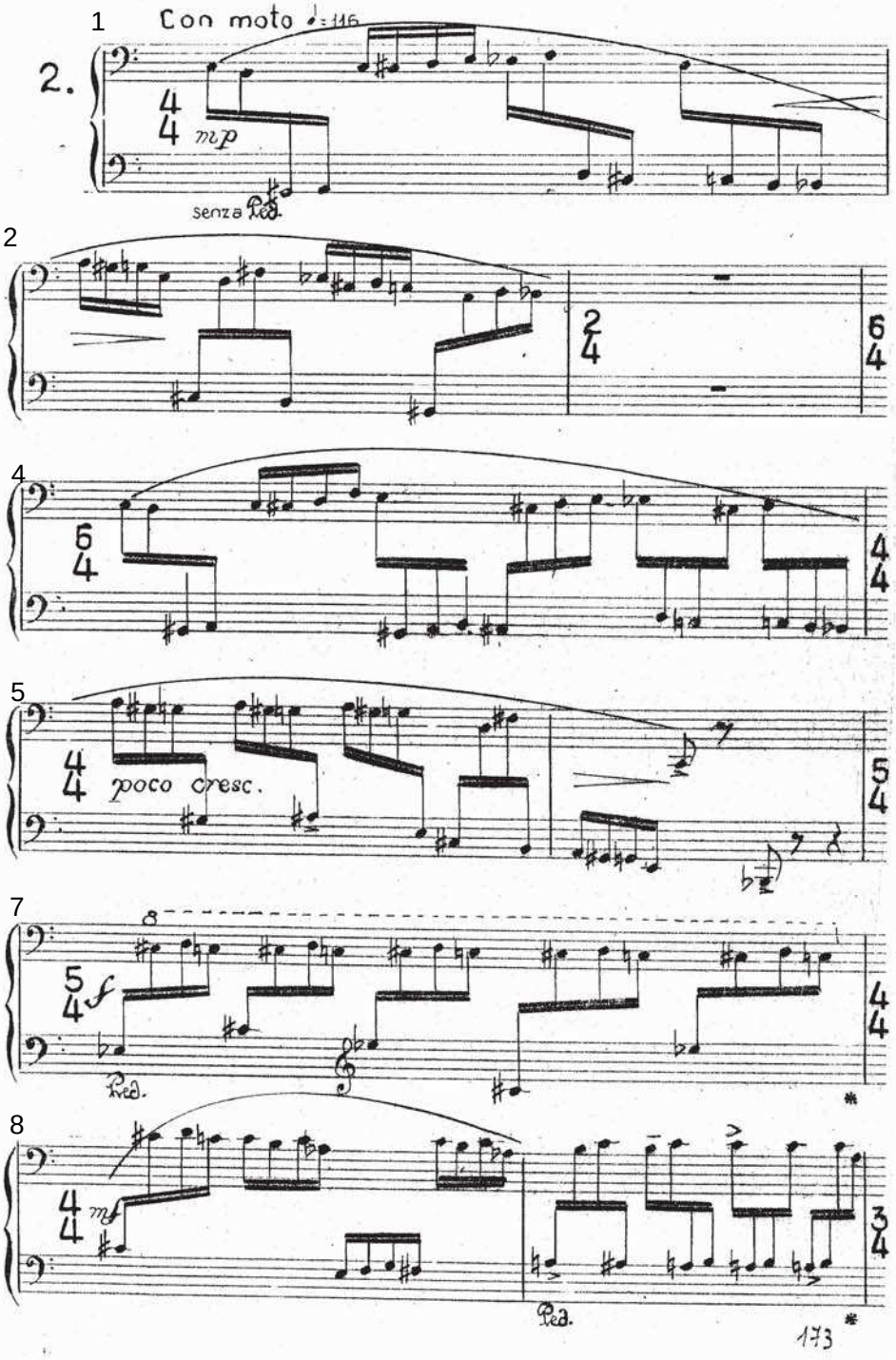

a tempo scherz.
19
mp
22
cresc.
ff
25
f
mp (echo)
28
poco sf
31
Meno mosso
sf
dim.
168

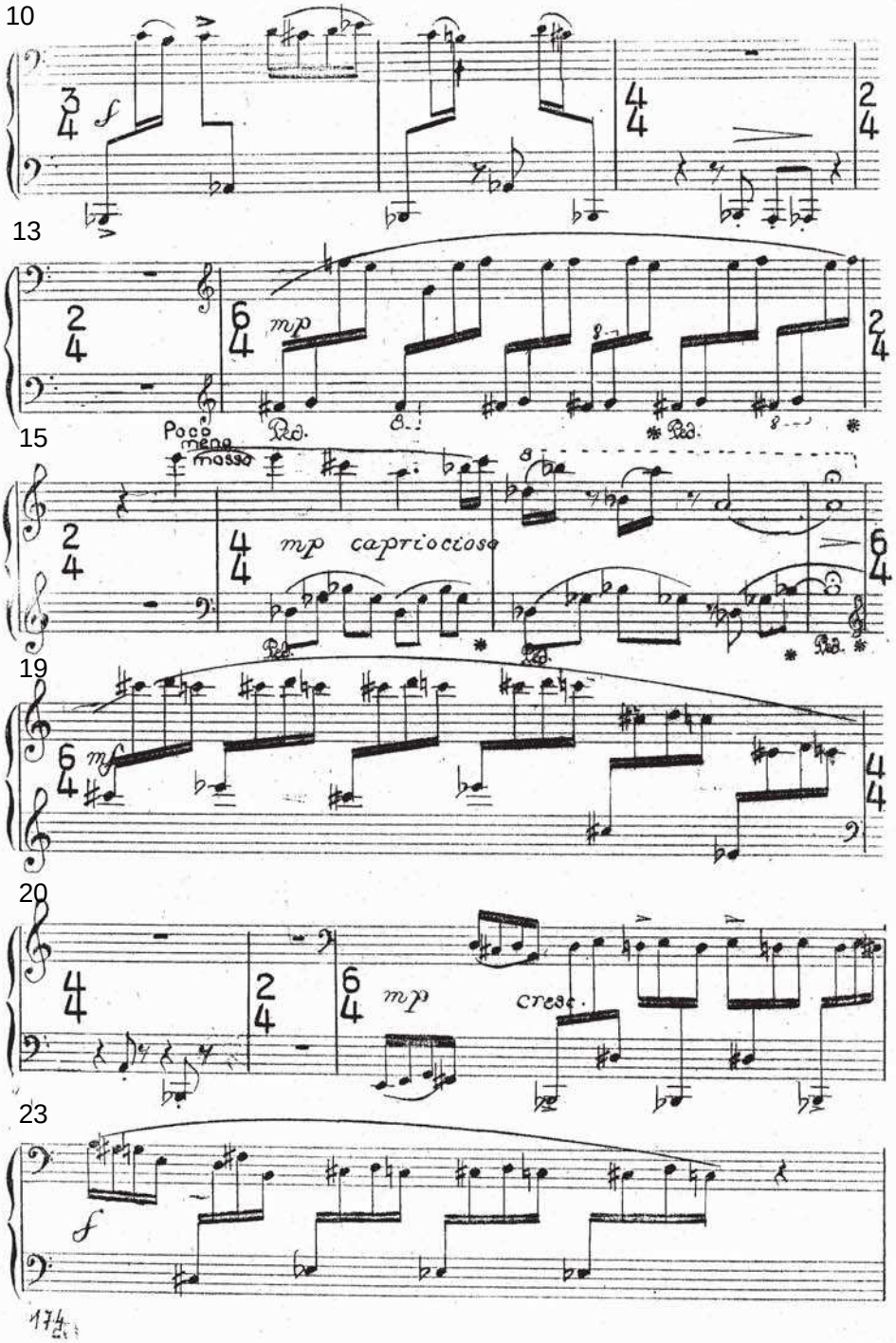

37
lim.
p dolce
rit
Ped.
41
Rubato espr.
senza misura
p
p lontano
43
senza misura
mp
pp
m.s.
45
poco cresc.
m.s.
dim.
46
p
m.d.
m.s.
169

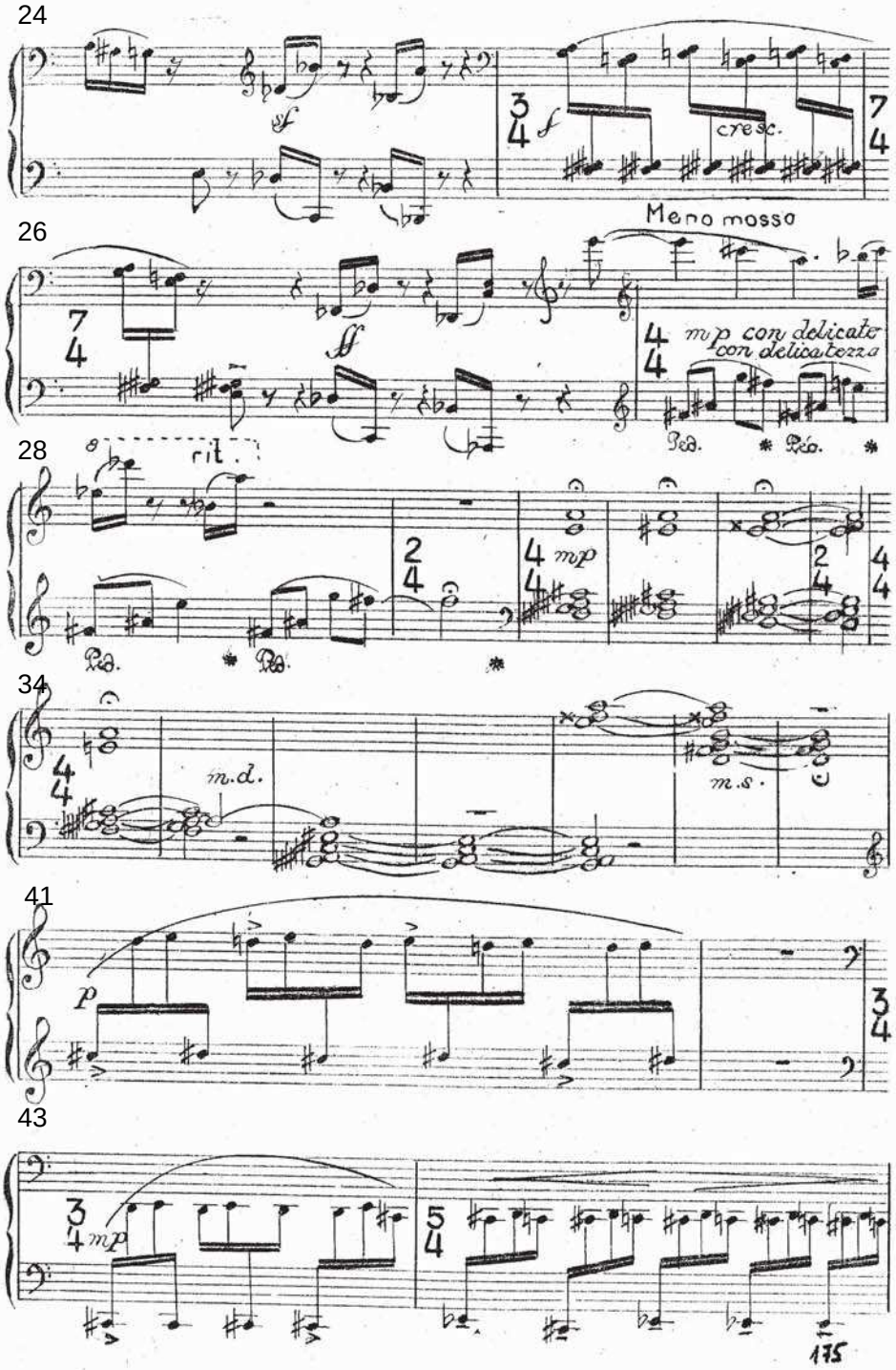

Allegro
Vivace
risoluto
giocoso
Meno mosso
senza misura
agitato
dolce
perdendosi
in rilievo
senza misura
risoluto
(irregolare
170

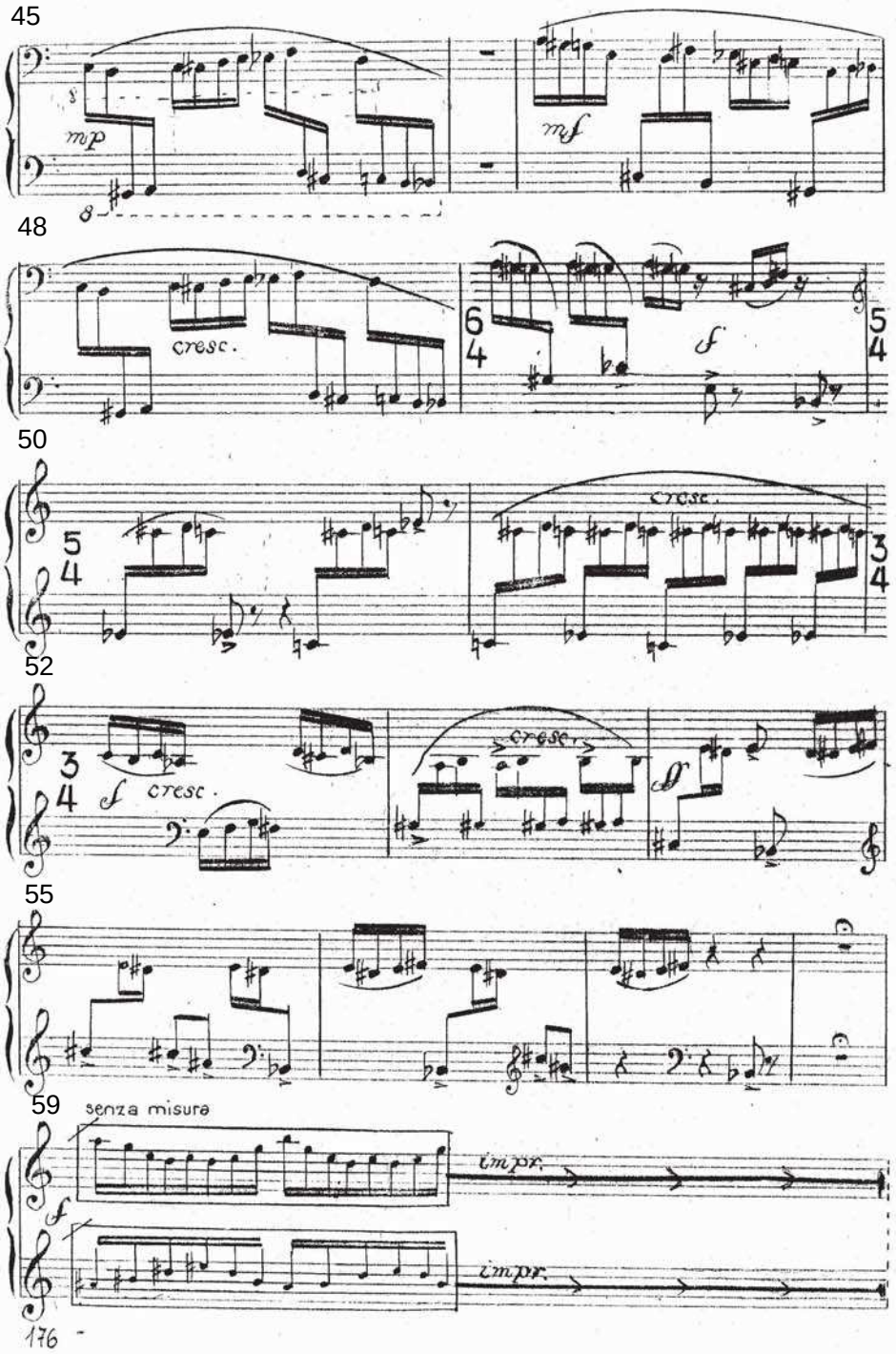

60
molto cresc. e accel.
(60)
ff
f
63
mf
etc. imp.
molto decresc.
Allegro
65
mp
m.d.
68
rit.
a tempo
semplice
72
cresc.
ff
171

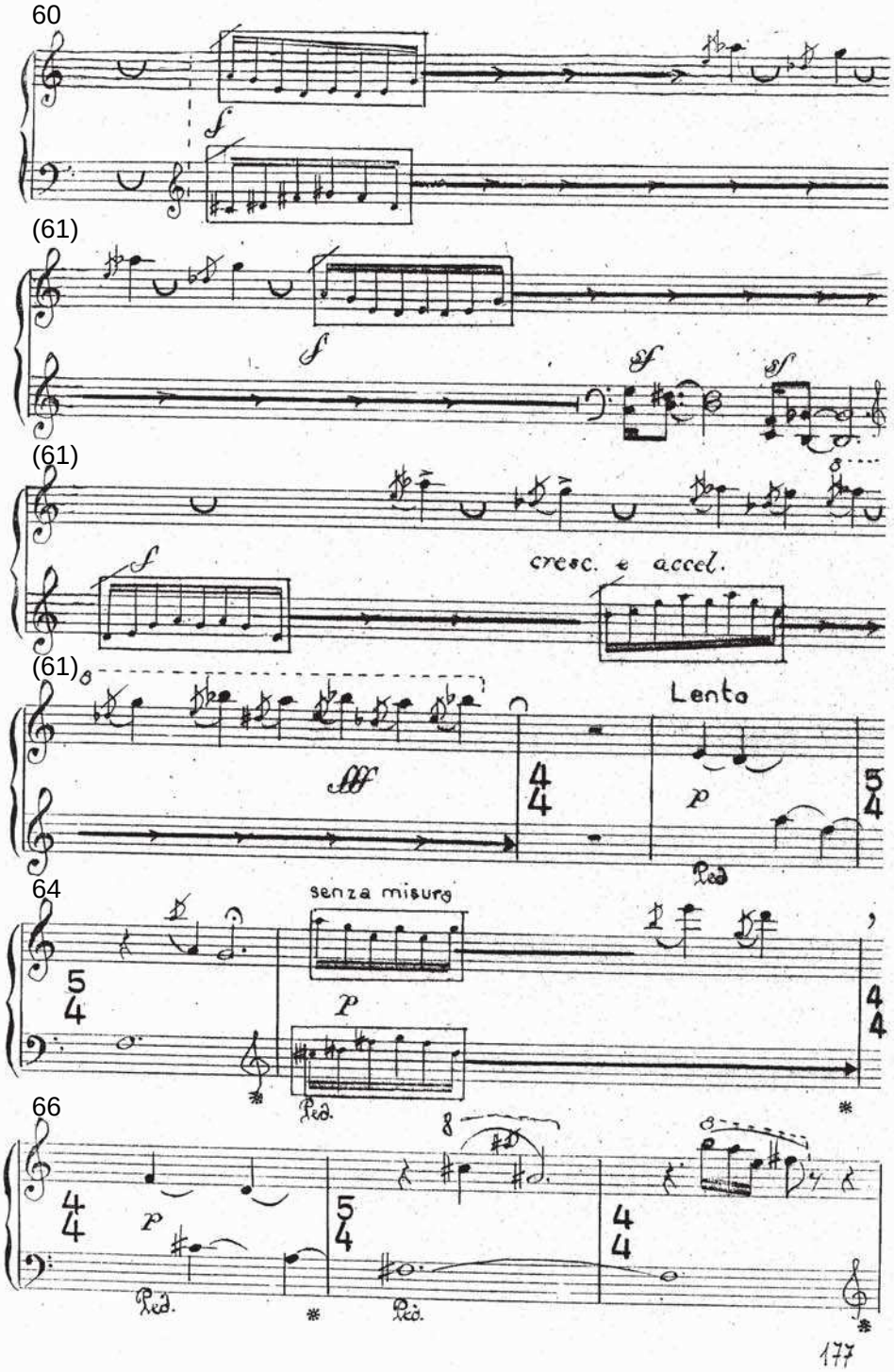

75
f
molto cresc.
78
ff
f
rubato
senza misura
mp
80
espr.
p
Senza misura
84
Lento
p lontano
dim.
88
senza misura
p
p
dim.
ppp
172
attacca

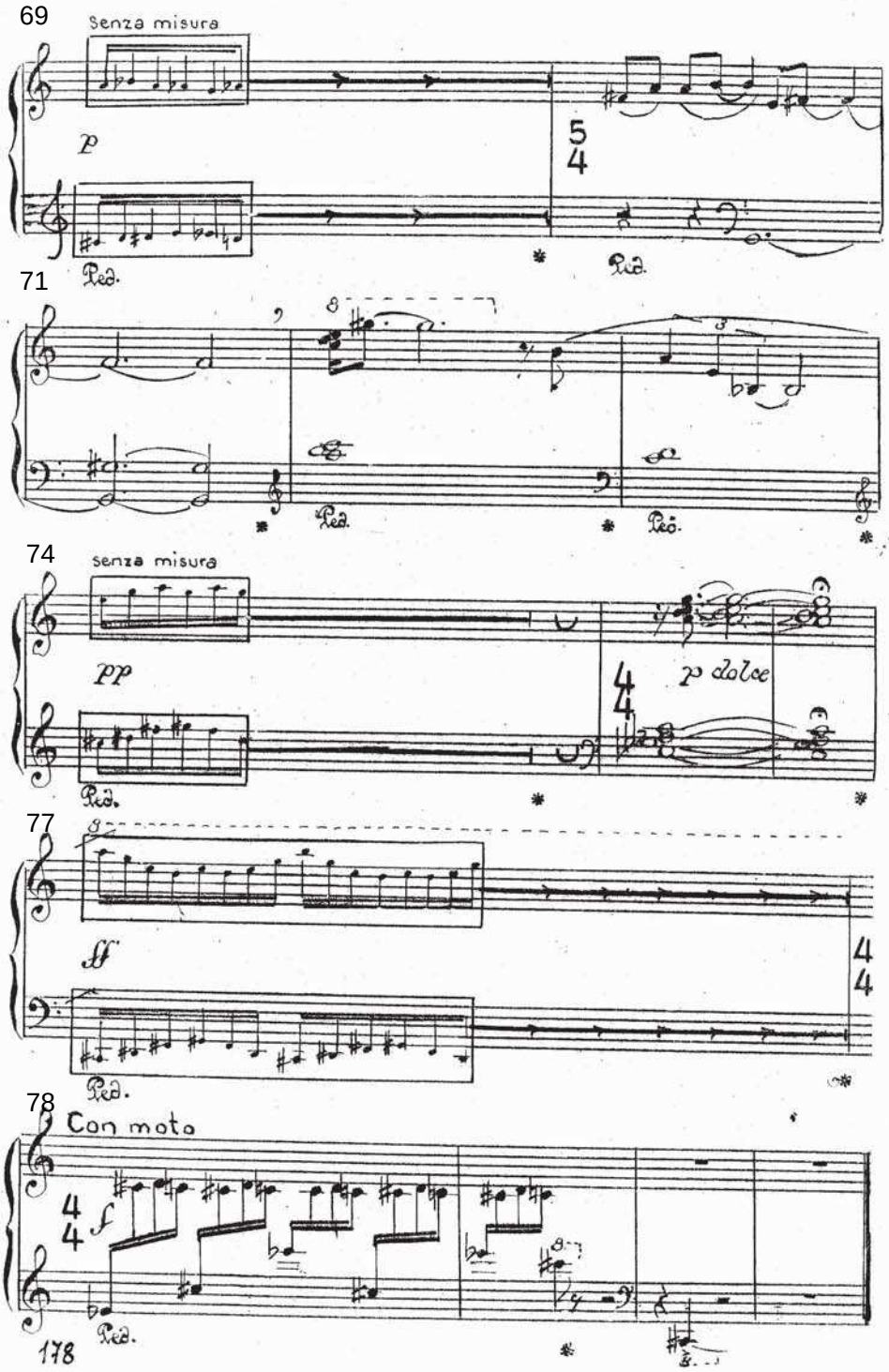

1
Con moto ♩=116
2.
mp
senza Ped.
2
4
6
4
4
poco cresc.
5
4
7
f
Ped.
8
mf
Ped.
173


10
13
mp
Poco meno mosso
15
mp capriccioso
19
mf
20
mp
cresc.
23
f
174


24
cresc.
26
Meno mosso
mp con delicato
con delicatezza
28
rit.
mp
34
m.d.
m.s.
41
p
43
mp
175


45
mp
mf
48
cresc.
f
50
cresc.
52
f
cresc.
cresc.
f
55
59
senza misura
f
impr.
impr.
176


60
(61)
(61)
cresc. e accel.
(61)
Lento
64
senza misura
66
177


69
Senza misura
p
5
4
Ped.
71
Ped.
Ped.
74
Senza misura
pp
p dolce
4
4
Ped.
77
ff
4
4
Ped.
78
Con moto
4
4
f
Ped.
178

LIVIA TEODORESCU CIOCĂNEA

SONATINA BUFFA

pentru pian la patru mîini

OMAGIU LUI CHARLIE CHAPLIN

EDITURA MUZICALĂ
A UNIUNII COMPOZITORILOR ŞI MUZICOLOGILOR
DIN ROMÂNIA
Bucureşti — 1992

Redactor
ANTIGONA RĂDULESCU

Tehnoredactor
GEORGE MĂGUREANU

Bun de tipar : 26.08.1991

Coli de tipar : 3

Tiparul executat sub cd. nr. 5/91 la I. P. „Filaret"

SONATINA BUFFA

pentru pian la patru mîini

- Omagiu lui Charlie Chaplin -

I

LIVIA TEODORESCU-CIOCÂNEA

1 Larghetto (♩=60)

Primo

Secondo

mf poco sf

mp

simile

5

poco sf

senza misura

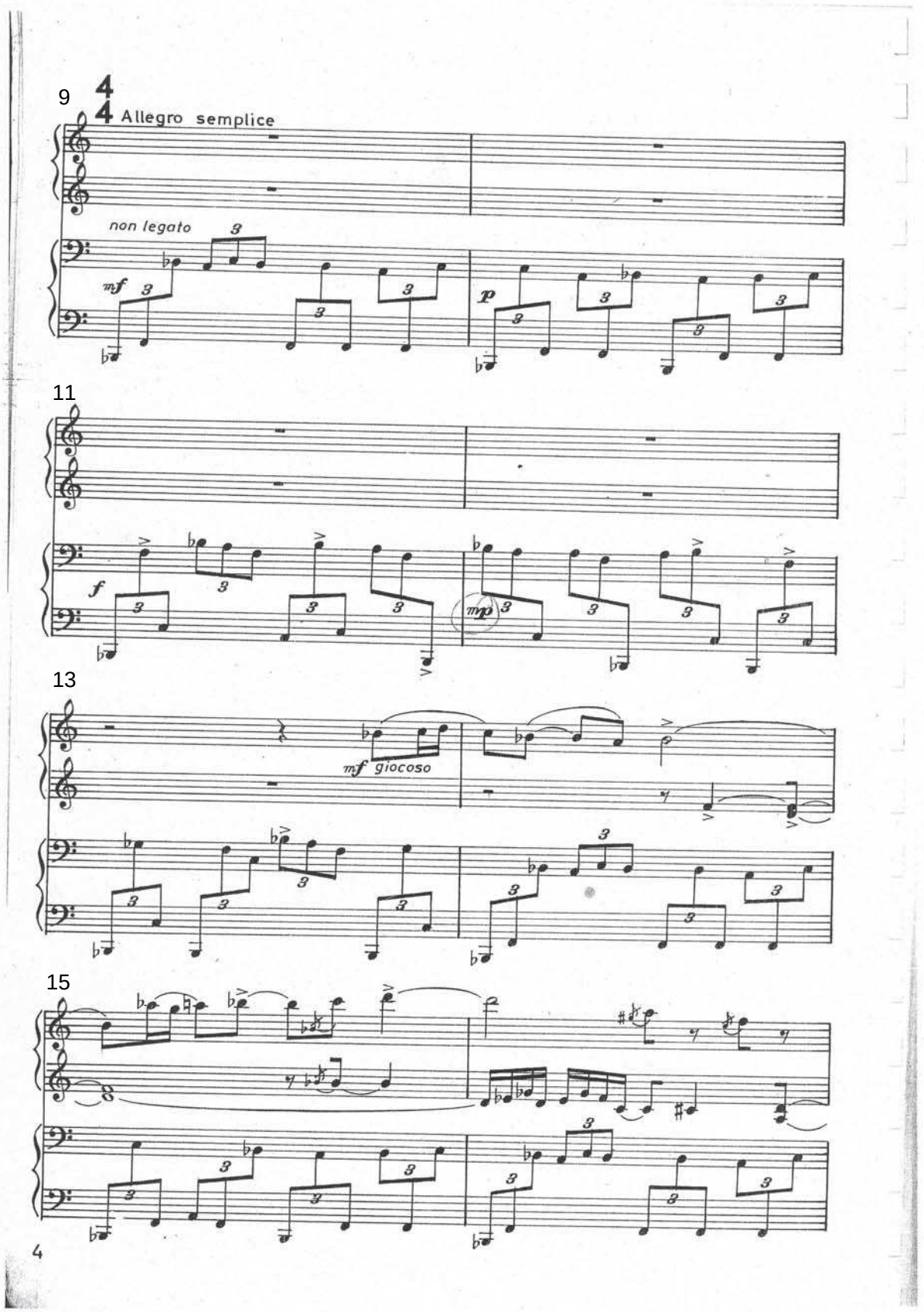
7

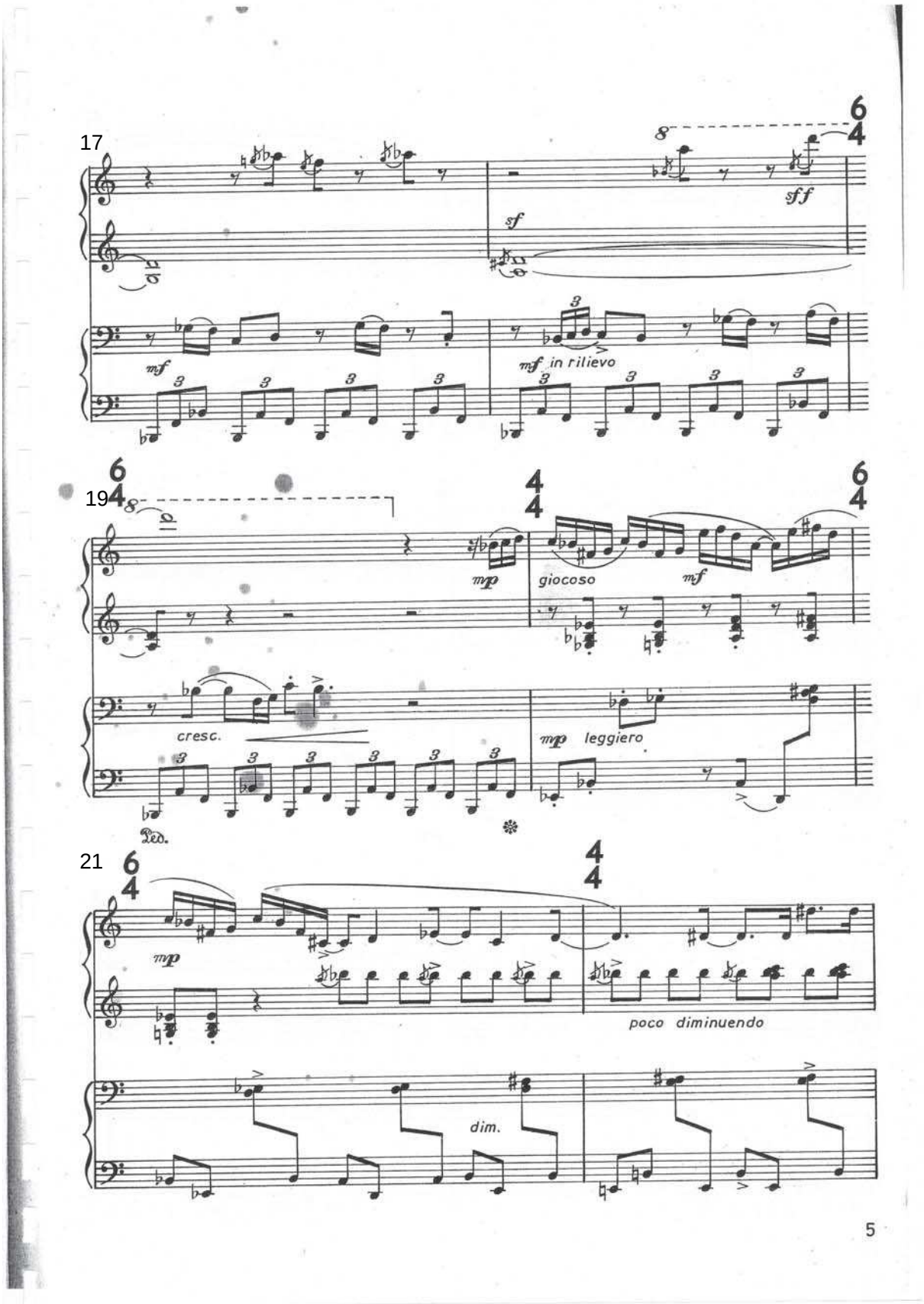
p rubato lontano

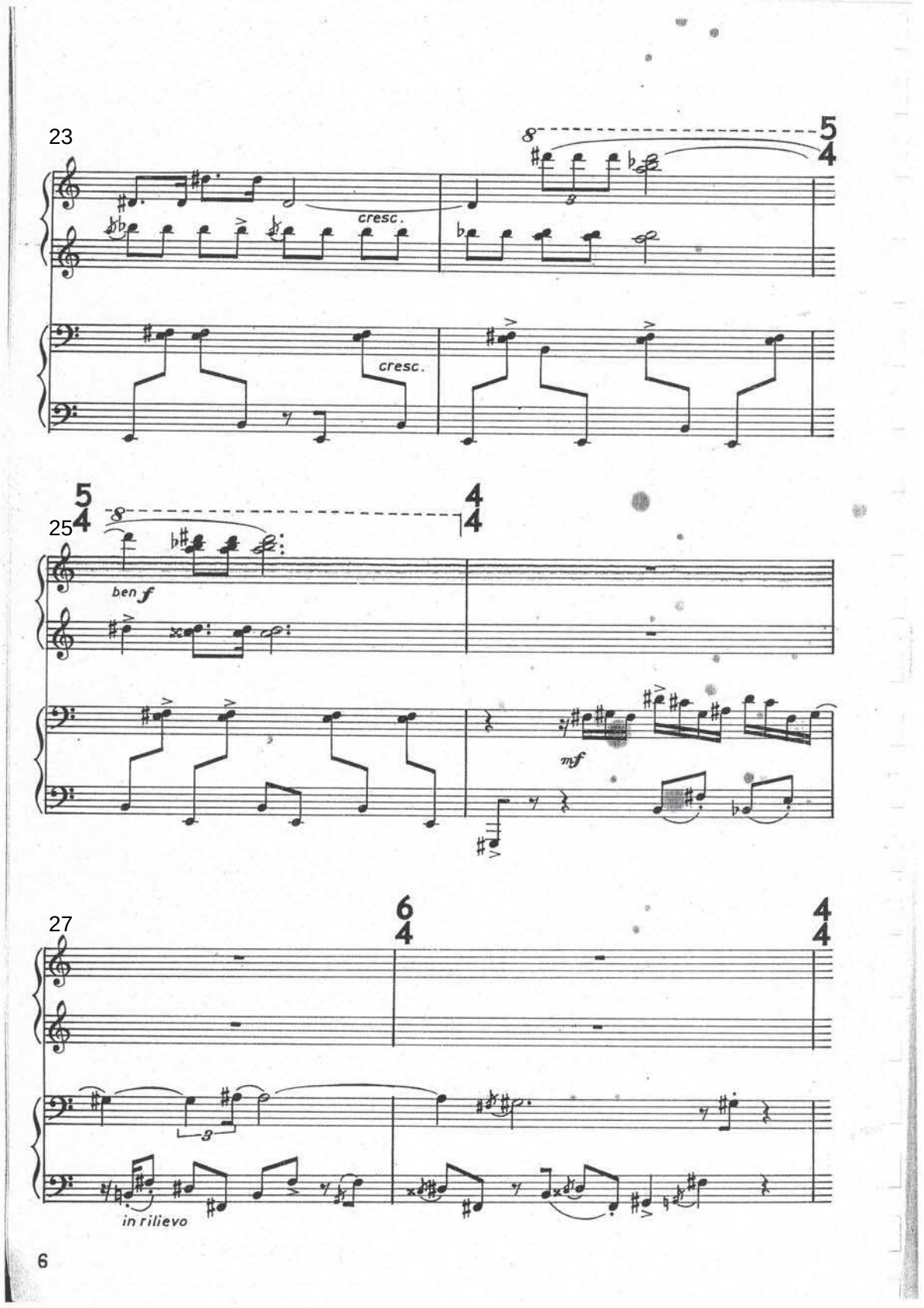
mp

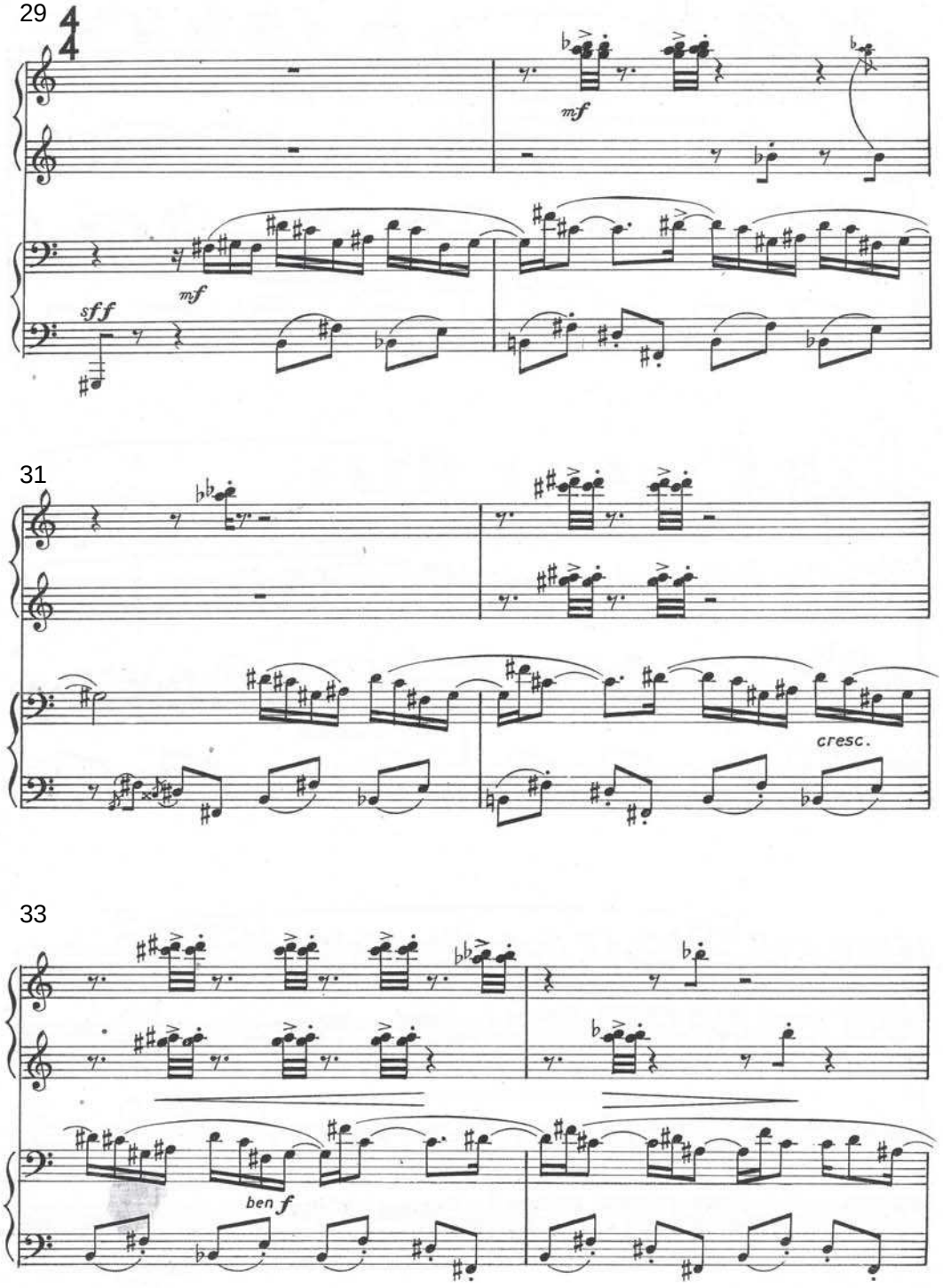
p

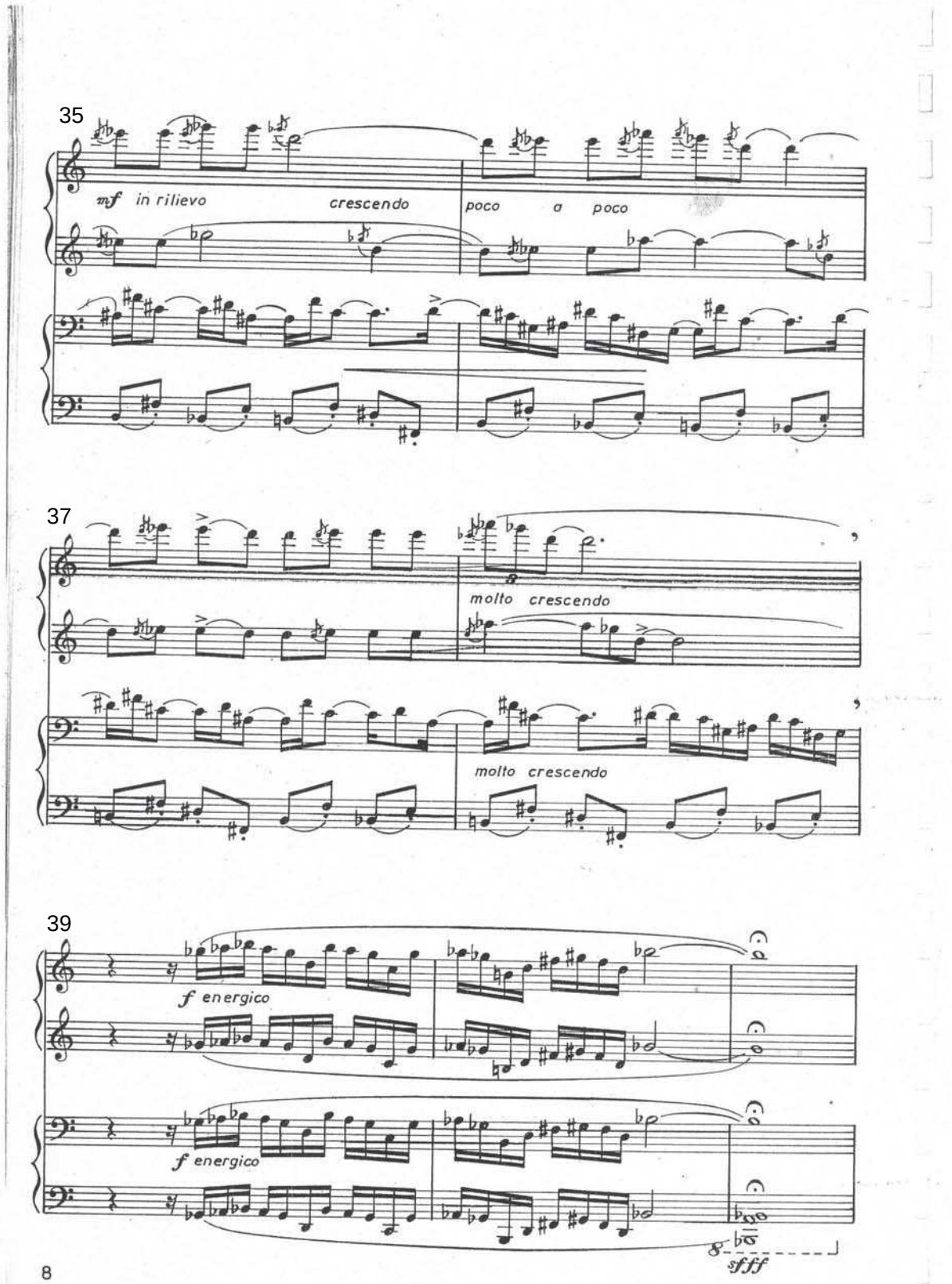
p

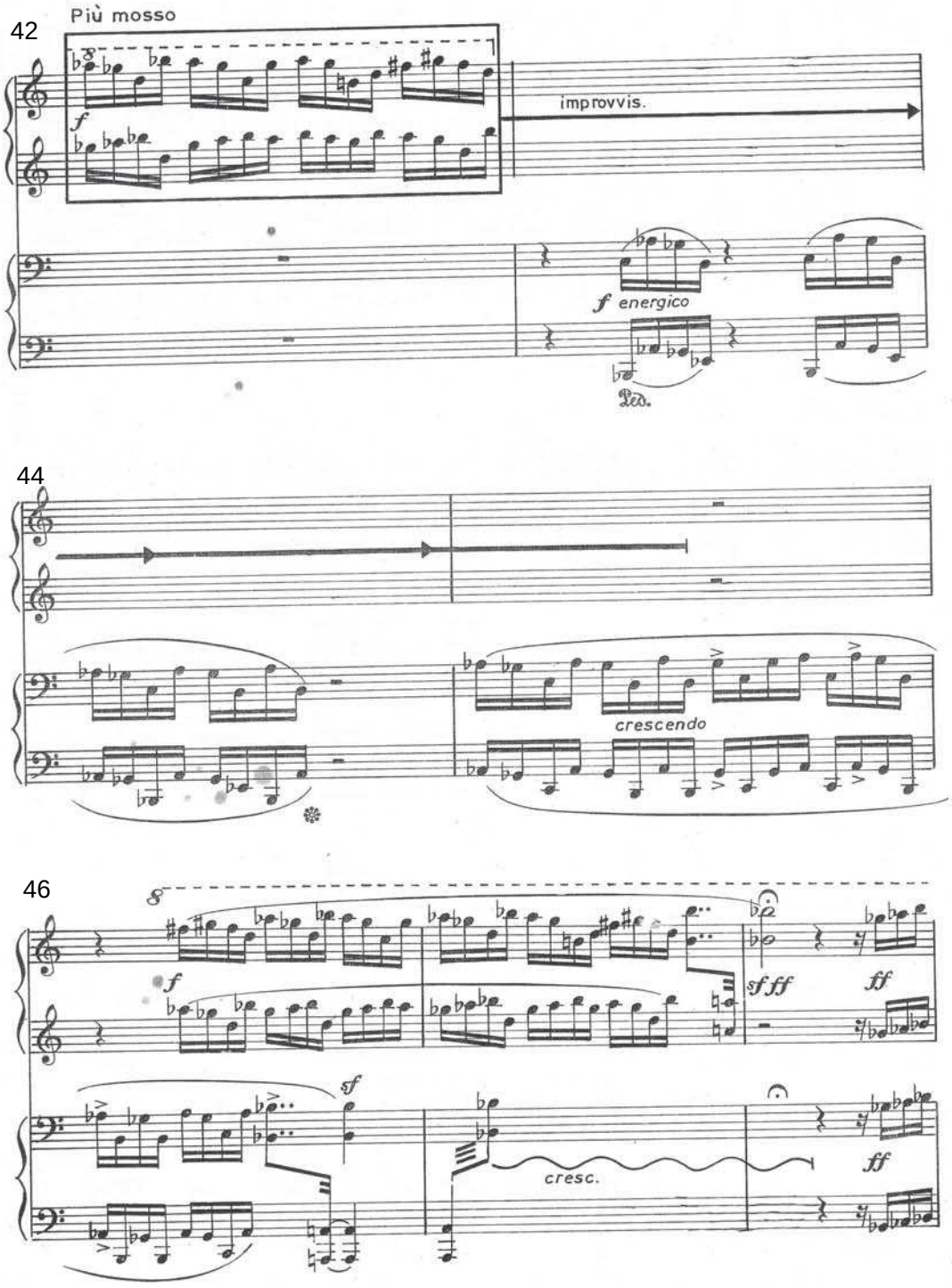

9
Allegro semplice
non legato
mf
p
11
f
mp
13
mf giocoso
15
4

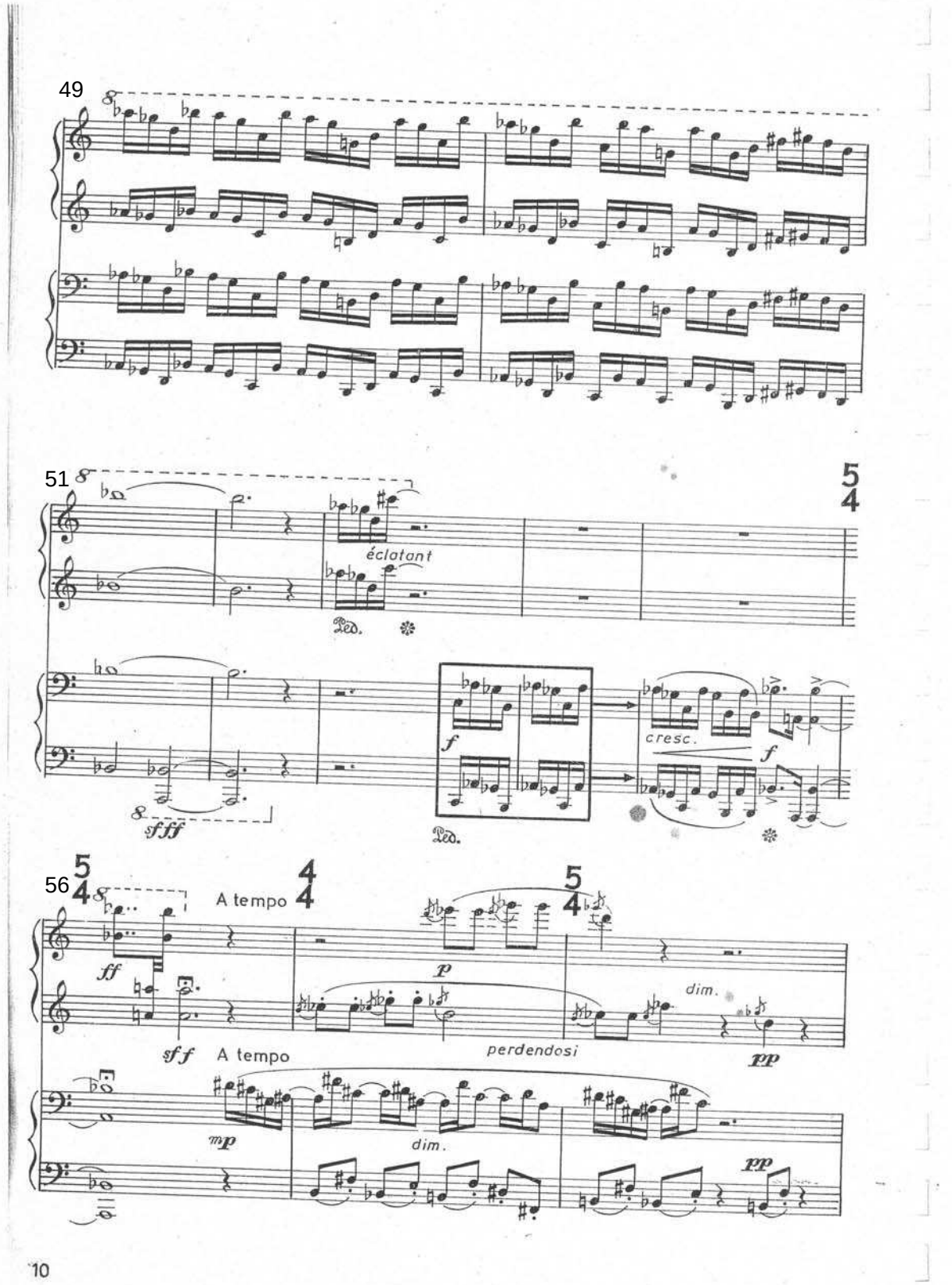

17
sf
sff
mf
mf in rilievo
19
mp
giocoso
mf
cresc.
mp leggiero
Ped.
21
mp
poco diminuendo
dim.

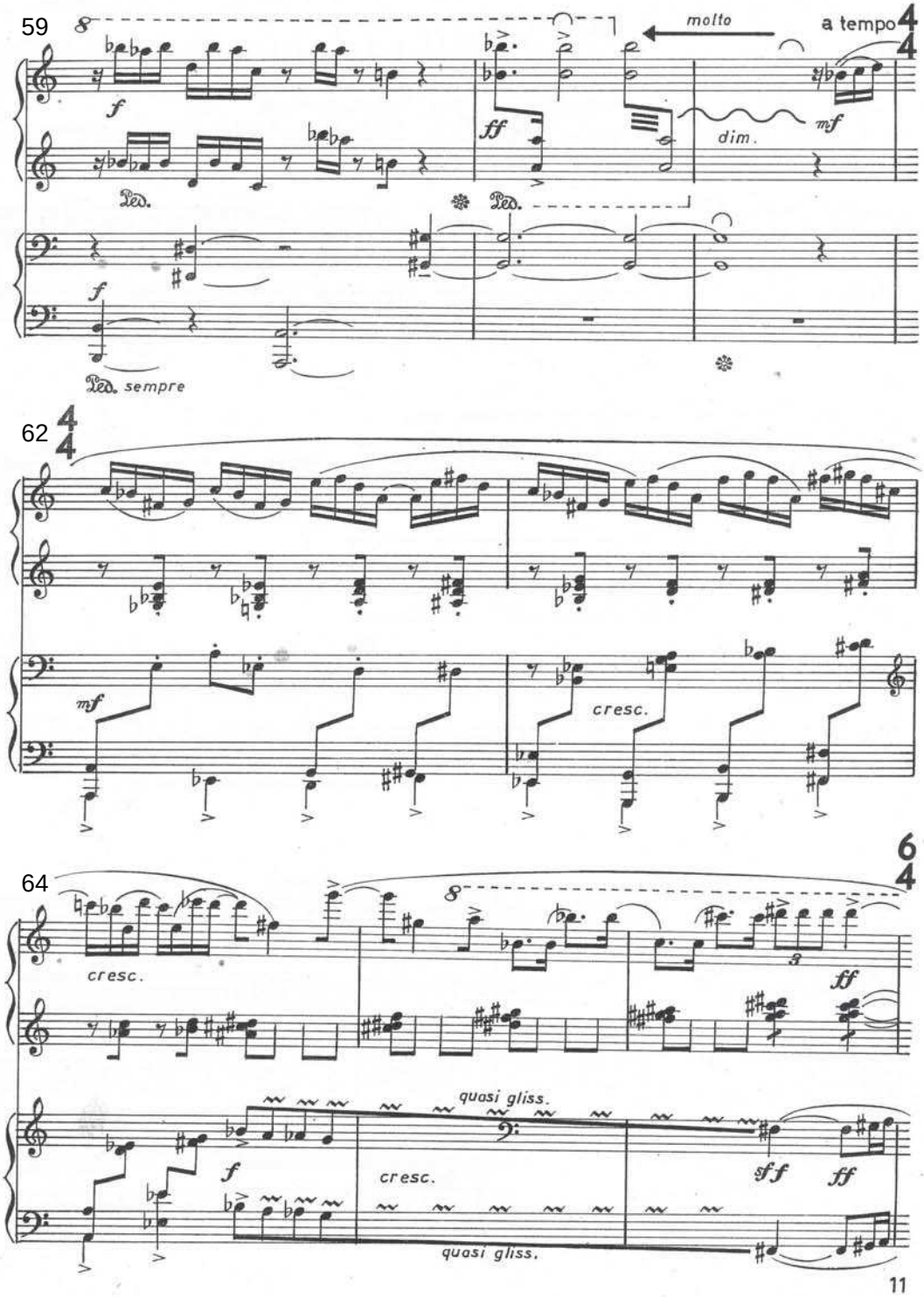

23
cresc.
cresc.
25
ben f
mf
27
in rilievo
6

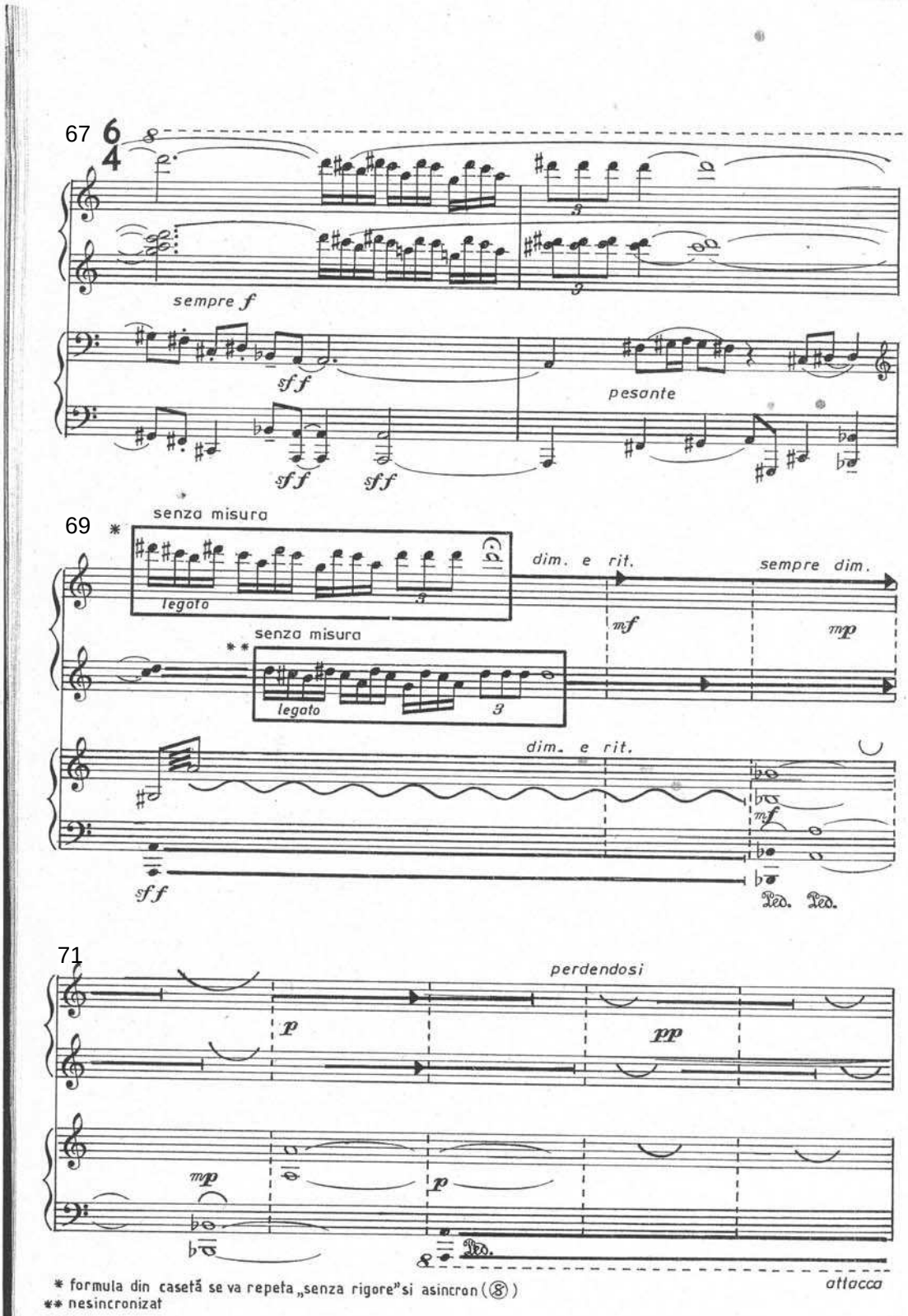

29
mf
mf
sff
31
cresc.
33
ben f


35
mf in rilievo
crescendo
poco a poco
37
molto crescendo
molto crescendo
39
f energico
f energico
sfff
8


42
Più mosso
f
improvvis.
f energico
Ped.
44
crescendo
46
f
sf
sf ff
ff
cresc.
ff


49
51
éclatant
Ped.
sfff
f
cresc.
f
56
A tempo
ff
sff
A tempo
p
perdendosi
dim.
pp
mp
dim.
pp


59
molto
a tempo
f
ff
dim.
mf
Ped.
Ped. sempre
62
mf
cresc.
64
cresc.
ff
quasi gliss.
f
cresc.
sff
ff
quasi gliss.
11



* formula din casetă se va repeta „senza rigore" si asincron (⑧)

** nesincronizat

12

II

1 Lento rubato (♩ = 56)

dolce

mp lontano

pp

p

pesante

p

4

p

7

mp

mf

mp

Ped.

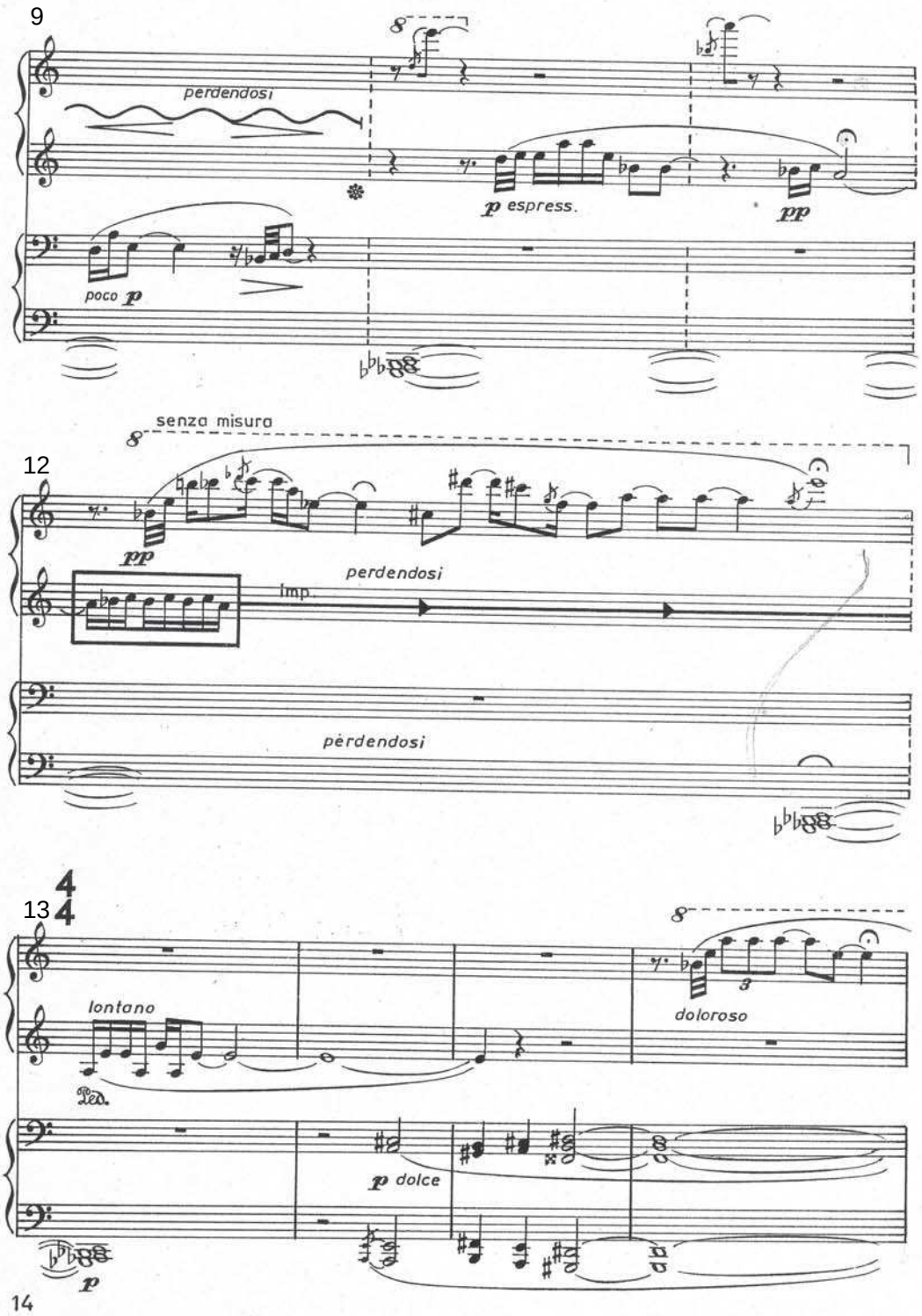
mp lontano

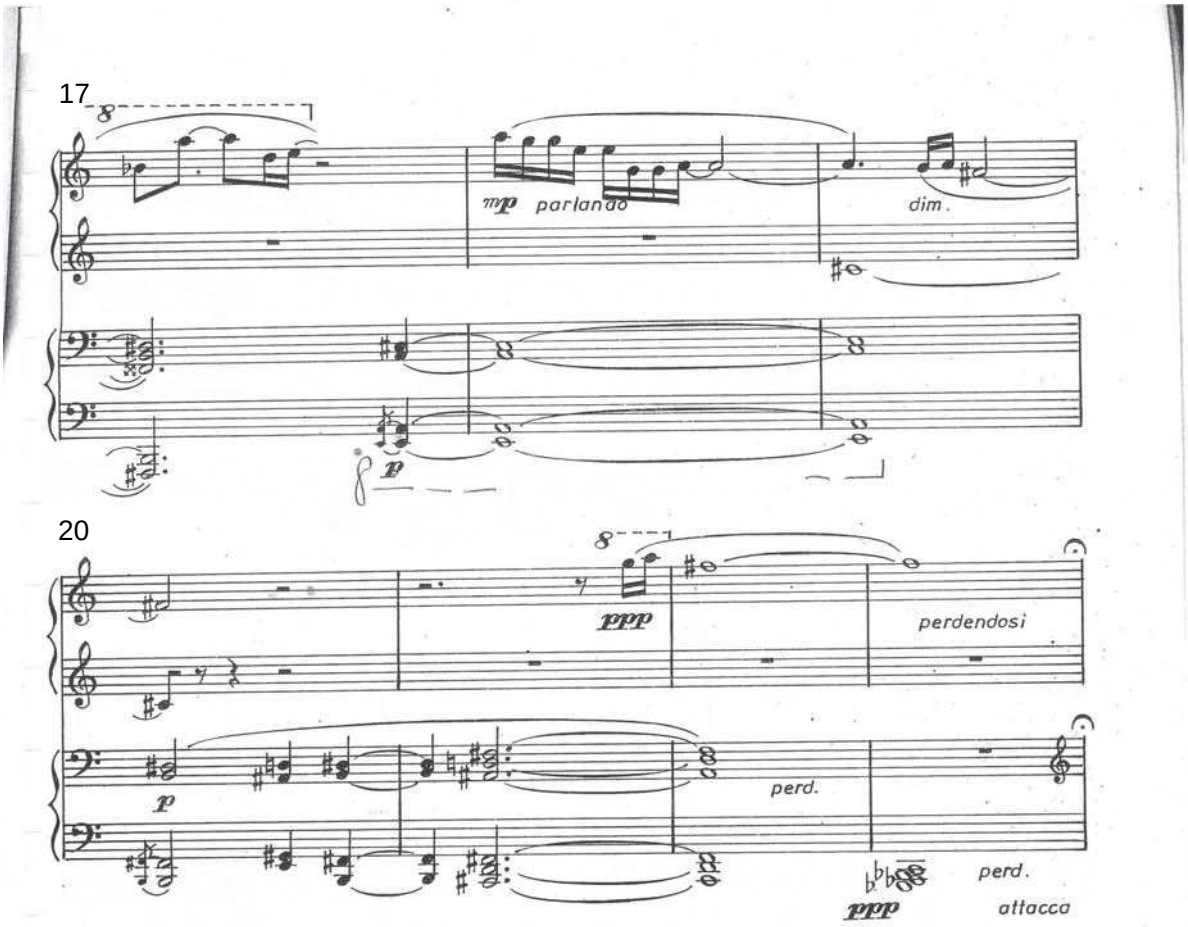
poco f

poco cresc:

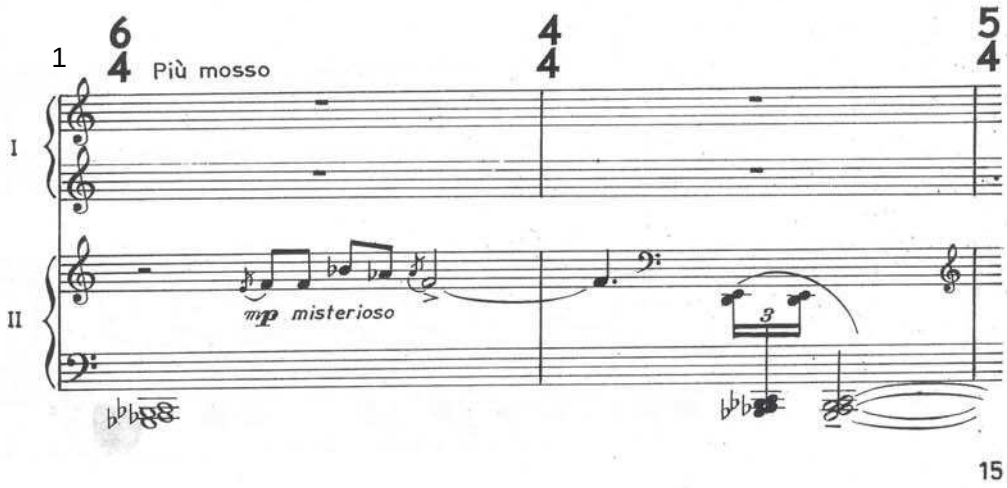
p

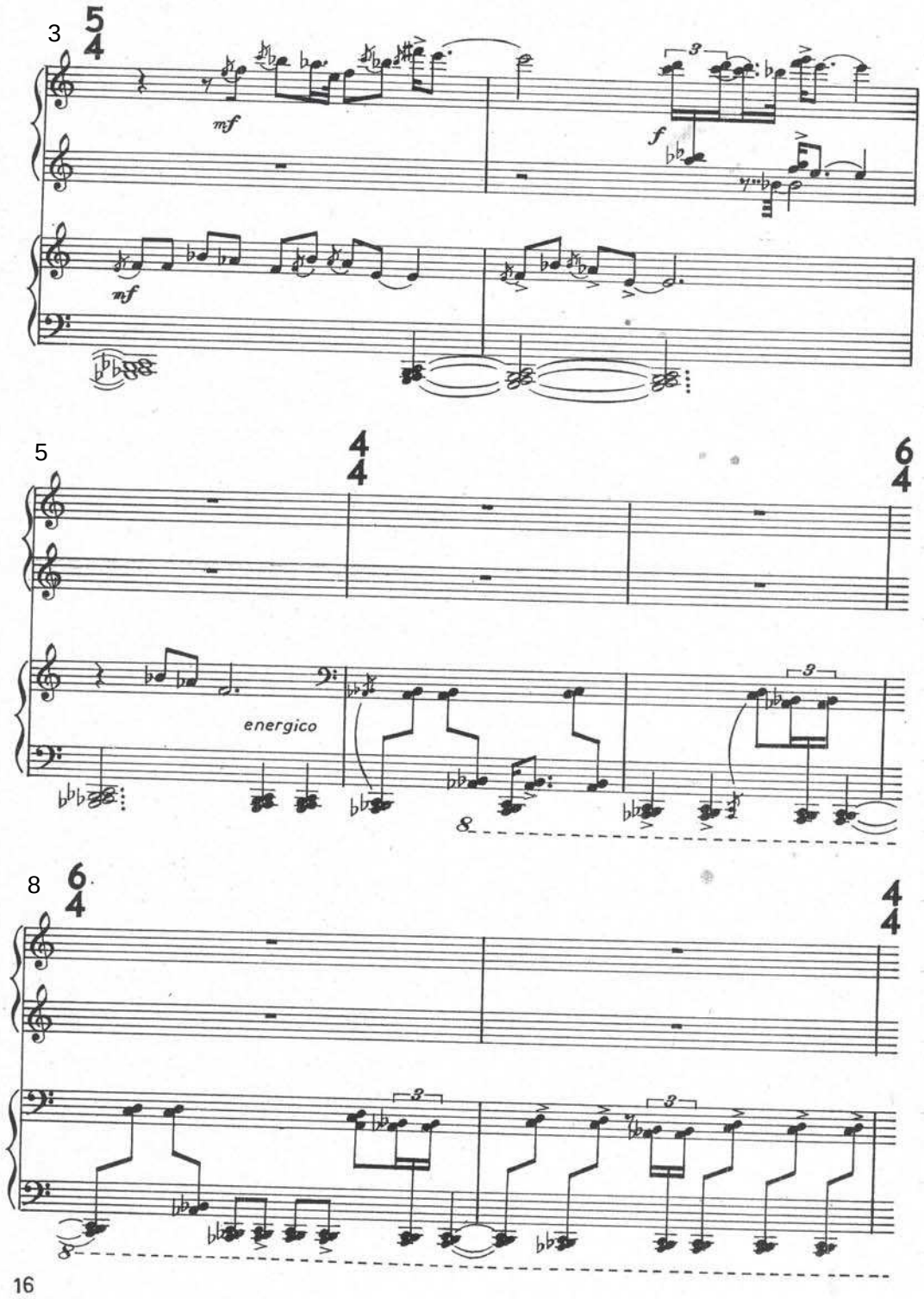
13


9
perdendosi
p espress.
pp
poco p
senza misura
12
pp
perdendosi
imp.
perdendosi
13
lontano
doloroso
p dolce
p
14


17
mp parlando
dim.
p
20
ppp
perdendosi
p
perd.
ppp
perd.
attacca

III


1
Più mosso
I
II
mp misterioso
3
15


3
5
4
mf
f
mf
5
4
4
6
4
energico
8
6
4
4
4
8
16

10 ♩ =108

sempre accel.

molto cresc. e accel.

12

ff

14 * Senza misura

f

veloce

sempre cresc.

mf

* se poate gîndi într'o măsură virtuală de: 4/4

17

16

ff

f tumultuoso crescendo

18

ff

sub. mf sf ben f sub. mf

21

a tempo

f

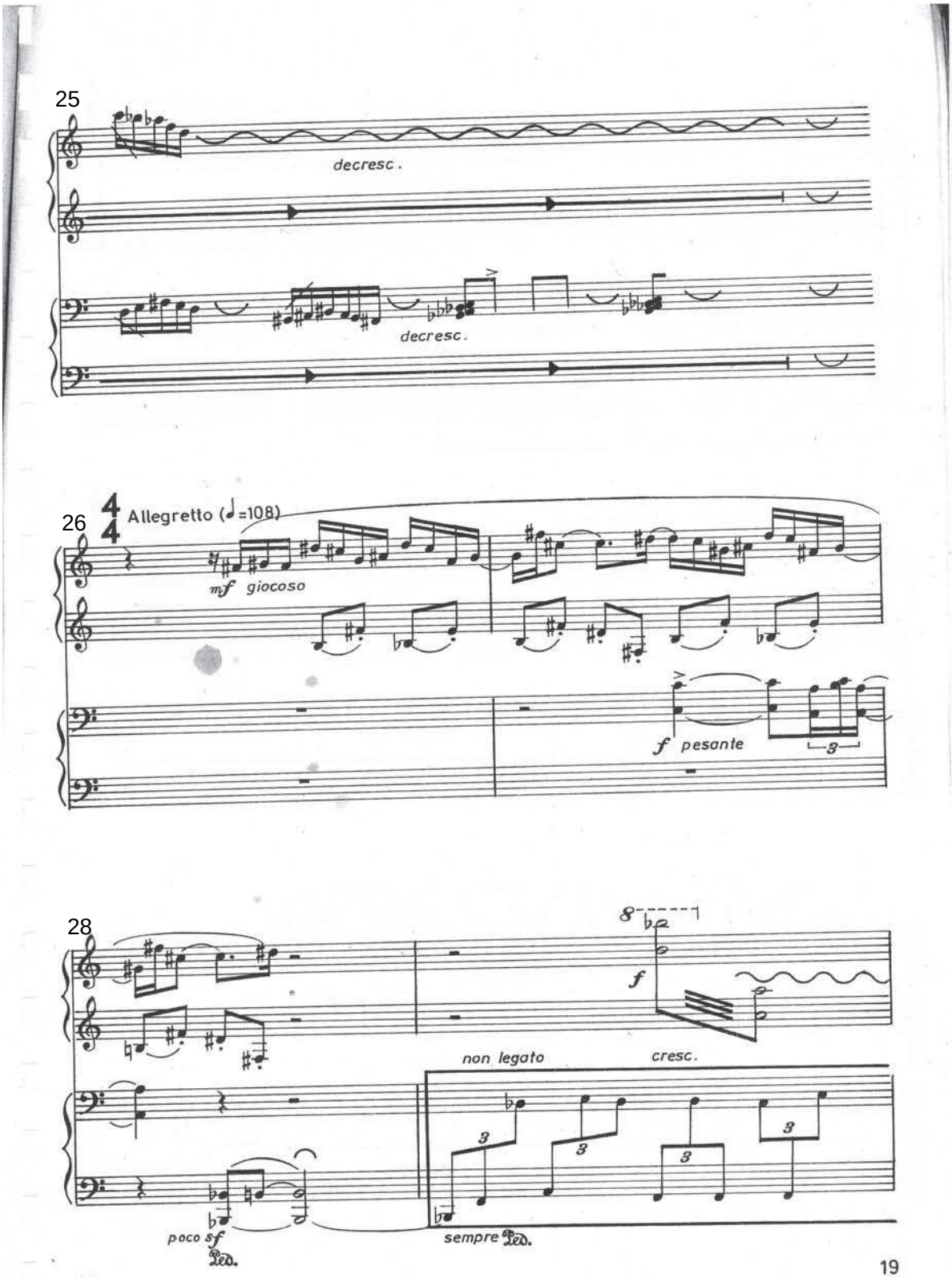
f in rilievo

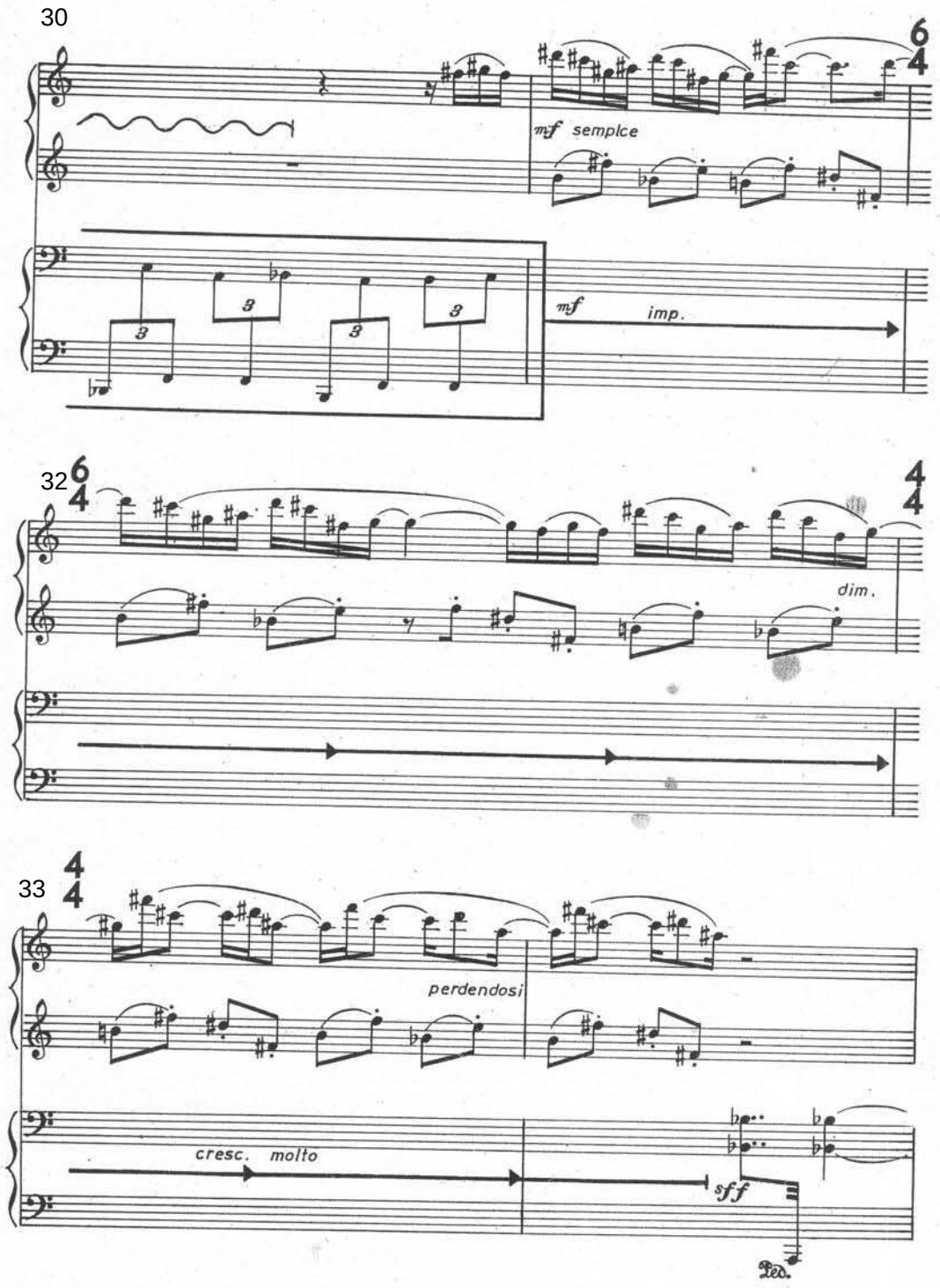
imp.

a tempo

sempre cresc.

18


25
decresc.
decresc.
26
Allegretto (♩=108)
mf giocoso
f pesante
28
f
non legato
cresc.
poco sf
sempre
19



20

35

f

molto cresc.

cresc.

mf

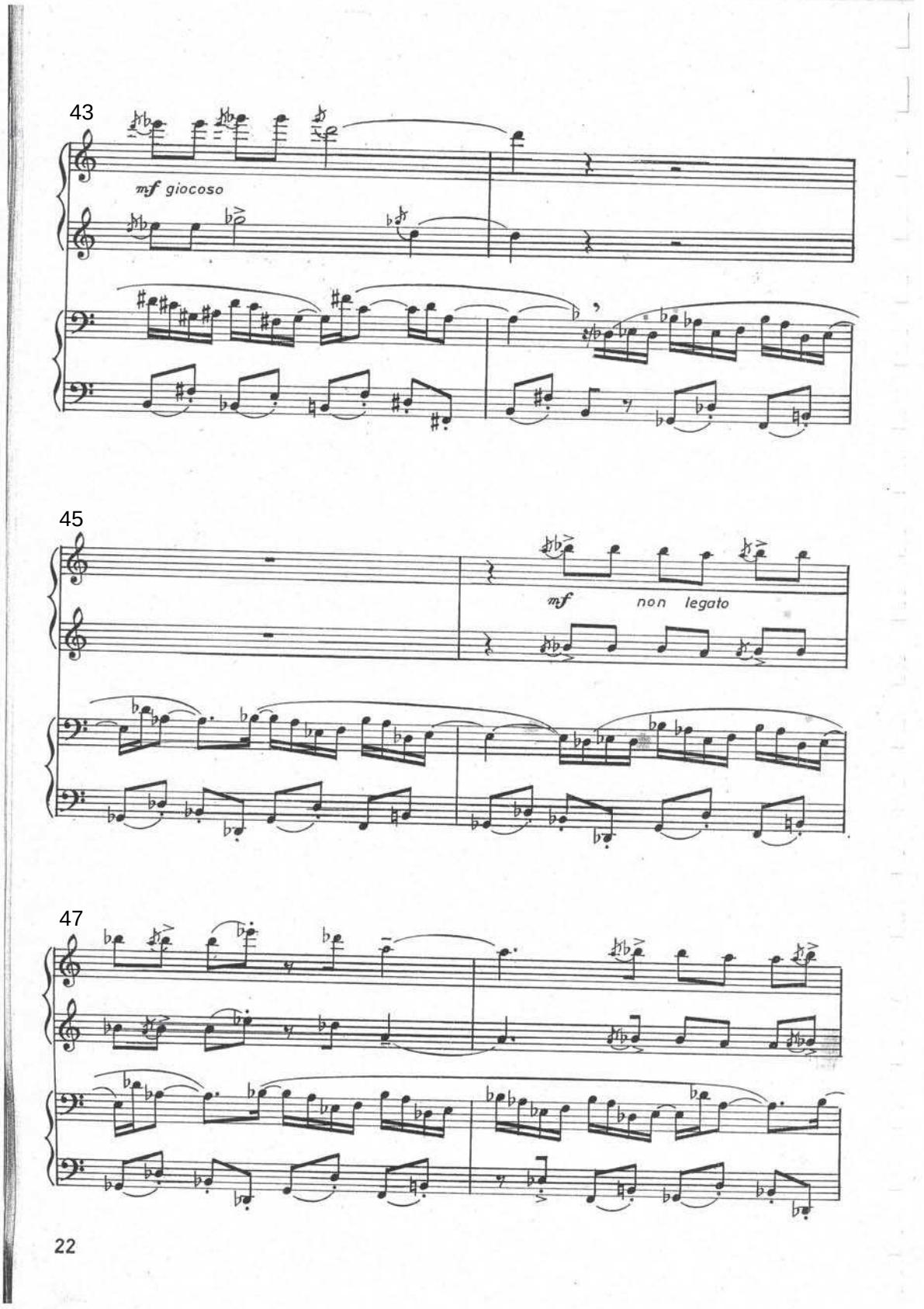
molto cresc.

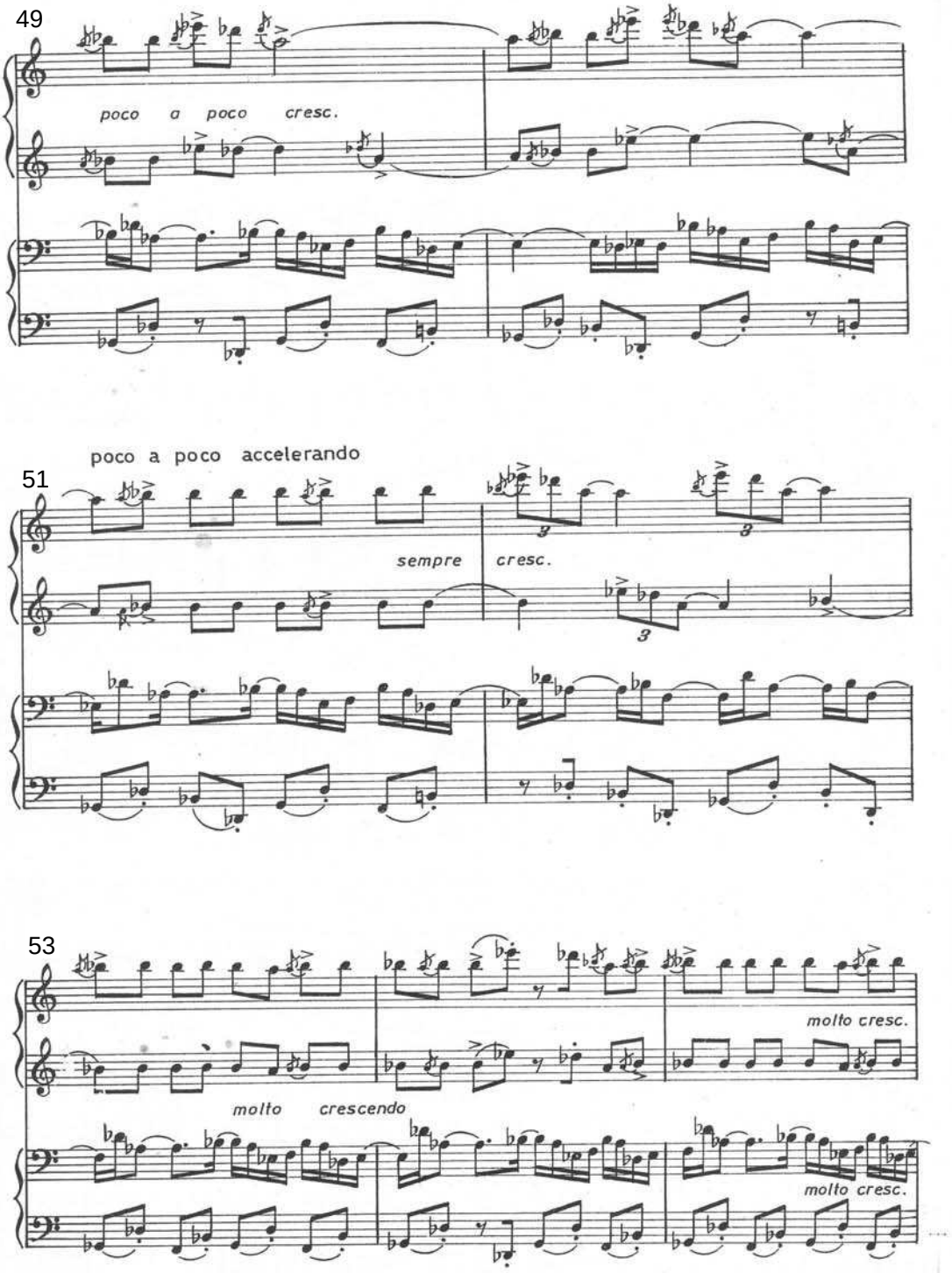
39

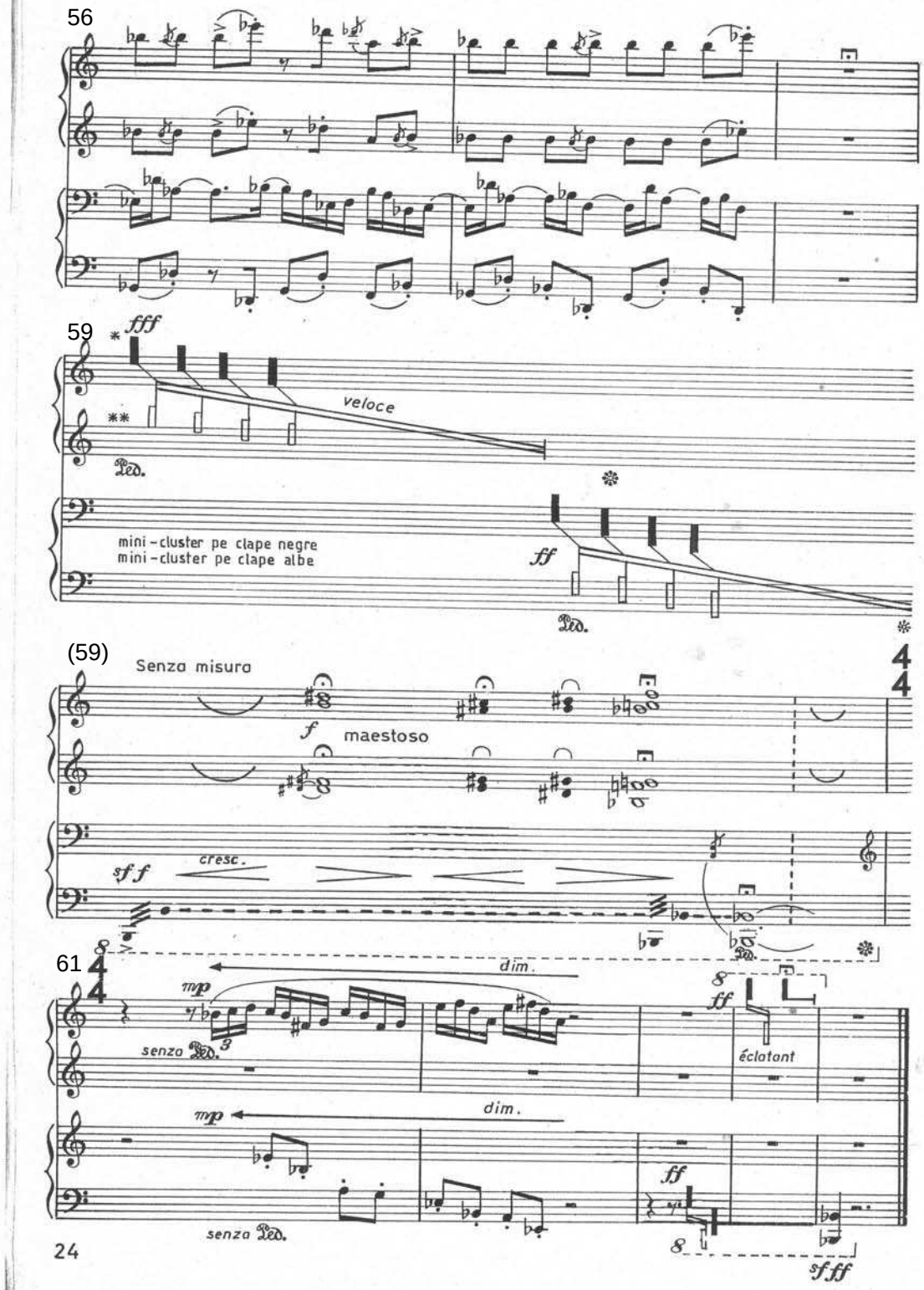
Allegretto ♩ = 108

mf semplice

41


43
mf giocoso
45
mf non legato
47
22


49
poco a poco cresc.
poco a poco accelerando
51
sempre cresc.
53
molto cresc.
molto crescendo
molto cresc.


56
59
fff
veloce
mini-cluster pe clape negre
mini-cluster pe clape albe
ff
(59)
Senza misura
f
maestoso
sff
cresc.
61
mp
dim.
senza
ff
éclatant
mp
dim.
ff
senza
sfff
24

LIVIA TEODORESCU - CIOCĂNEA

"TENTAZIONE"

TRIO

per clarinetto, violino, piano.

TENTAZIONE

-Trio-

Livia TEODORESCU-CIOCANEA

♩=54

VIOLINO Moderato Tranquillo

CLARINETTO Scritto in Do

PIANO

p soave

p soave, impondenbile

poco f

poco sf

poco cresc

mp

mf

poco f

poco sf

poco f

poco f

Poco

17 poco precipitando

poco f

spiccato

Doppio Meno

p subito

poco f

spicc.

mf espr.

mf

poco à poco precipitando (accelerando) e crescendo

VIOLINO

CLARINETTO

PIANO

Doppio meno

A tempo, sempre accell.

p subito

poco f

Doppio meno

A tempo

spicc.

p subito

dolce

mp

Più mosso, sempre precipitando

rall.

rall. e dim.

agitato

cresc.

rall. e dim.

p dolce

martellato

Sempre crescendo e accelerando

VIOLINO

CLARINETTO

PIANO

Encora più mosso

poco dim

mf pizz

slap

ord.

* Solⁿ e laⁿ possono essere suonate con la mano destra.

VIOLINO

CLARINETTO

PIANO

ord.

arco

sfp

sff

ben f

bizz

Molto meno mosso

sffp

[... Ombre]

mp affettuoso

affettuoso

sf

sfp

sff

mp (con Ped)

mp

VIOLINO

CLARINETTO

PIANO

a tempo

poco rit.

a tempo

poco rit

mp

mf inquieto

poco rit

a tempo

mp

poco a poco crescendo e accellerando

molto crescendo e accell.

f

ff

Tempo I

ff

rfz

rfz

(**) flat)

ff

rfz

rfz

Più mosso

Perc.

(*) Do - con la mano sinistra

(**) oppure: multifonica mis 64 – 70

VIOLINO

CLARINETTE

PIANO

3x

mp cresc

mf cresc.

mf

mp

mf

f

in rilievo

sempre cresc.

repeat 3x

repeat 3x

sempre cresc.

repeat 3x

repeat 3x

ff

ff molto vibr.

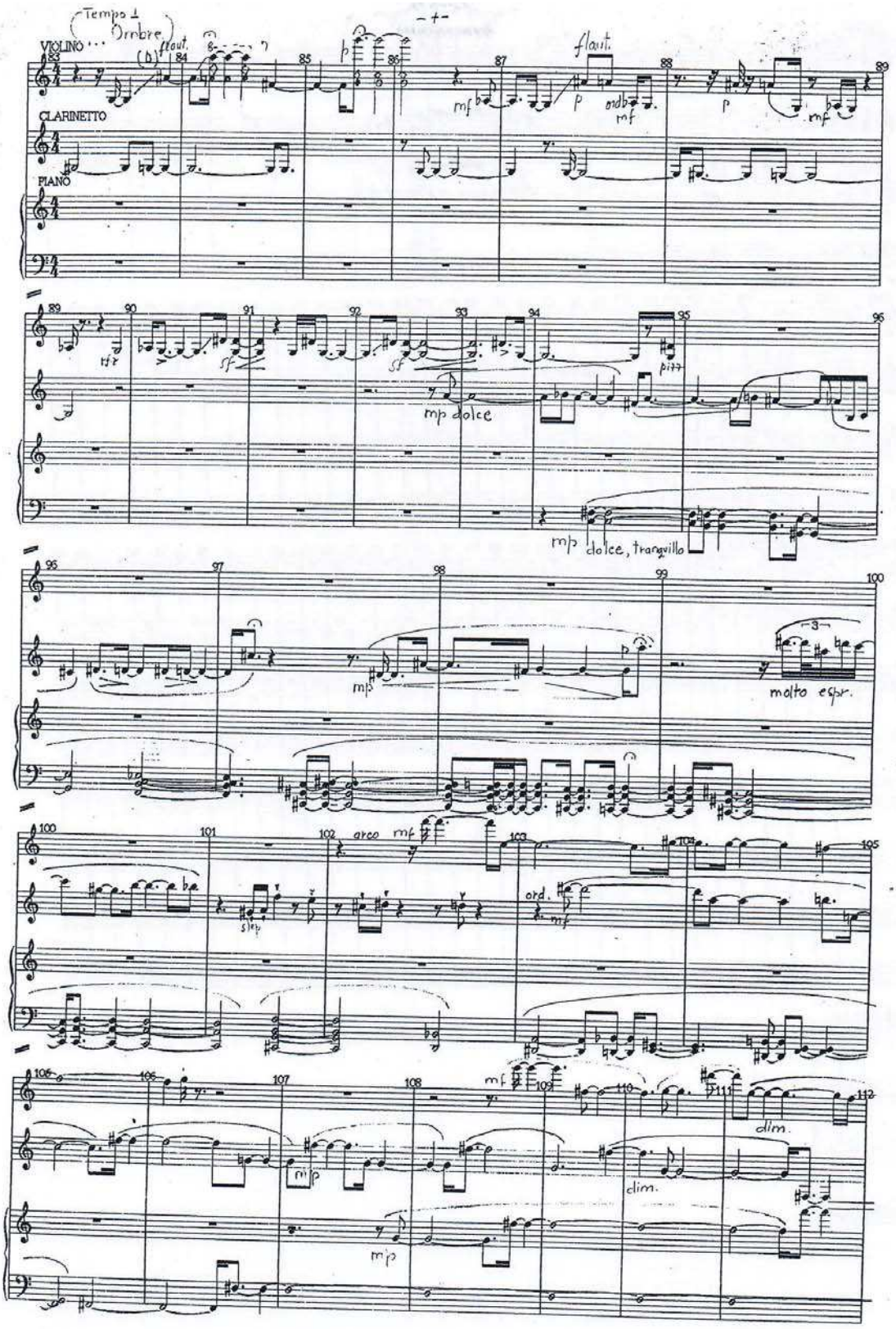
poco dim.

sf dim.

rubato espressivo

sf dim

p dolce


Tempo I
Ombre
VIOLINO
CLARINETTO
PIANO
flaut.
ordb.
mf
p
mp dolce
mp dolce, tranquillo
molto espr.
arco
ord.
sfz
dim.

VIOLINO

CLARINETTO

PIANO

mp

p

morbido

Fine

— armonica sl.

Versuri: MIHAI EMINESCU

MELANCOLIE

Livia Teodorescu-Ciocanea
noiembrie 1989

Tenore ossia Soprano

Piano

Lento

p sombre

poco sfz

dim.

6

mp

cresc.

Pă - rea că prin - tre no - uri s'a fost des - chis o poar - tă, Prin

ppp

poco sfz

9

poco f

rit.

dim.

A tempo

gliss.

ca - re tre - ce al - bă re - gi - na nop - ţii moar - tă.

sfz

rit.

A tempo

mp

mp

8vb

11

mf

poco cresc.

sfz

(8)

15

rubato

mf O dormi, o dormi în

poco sfz *p* subito

17

pa - - - ce prin-tre fă-clii o mi - e

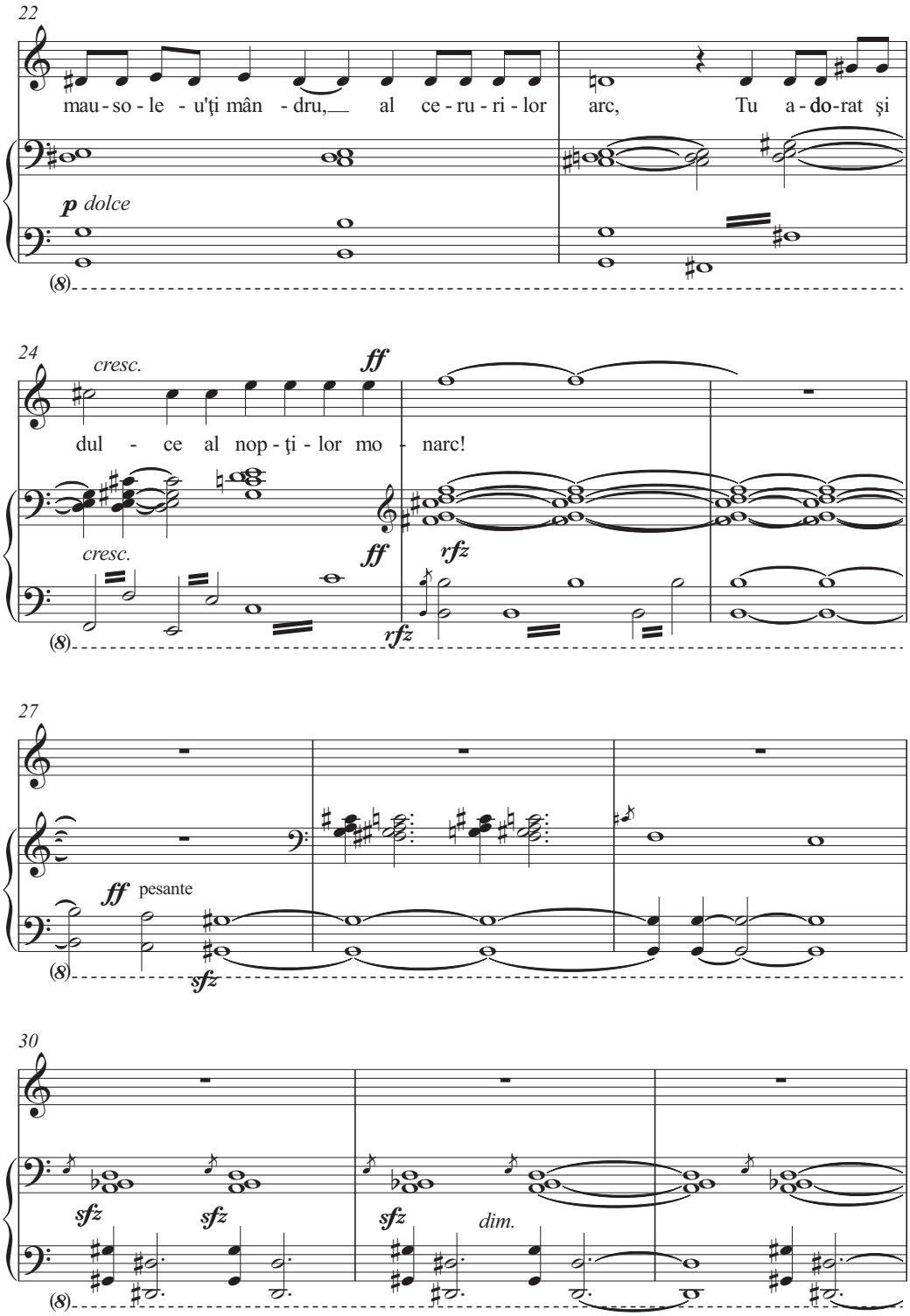
19

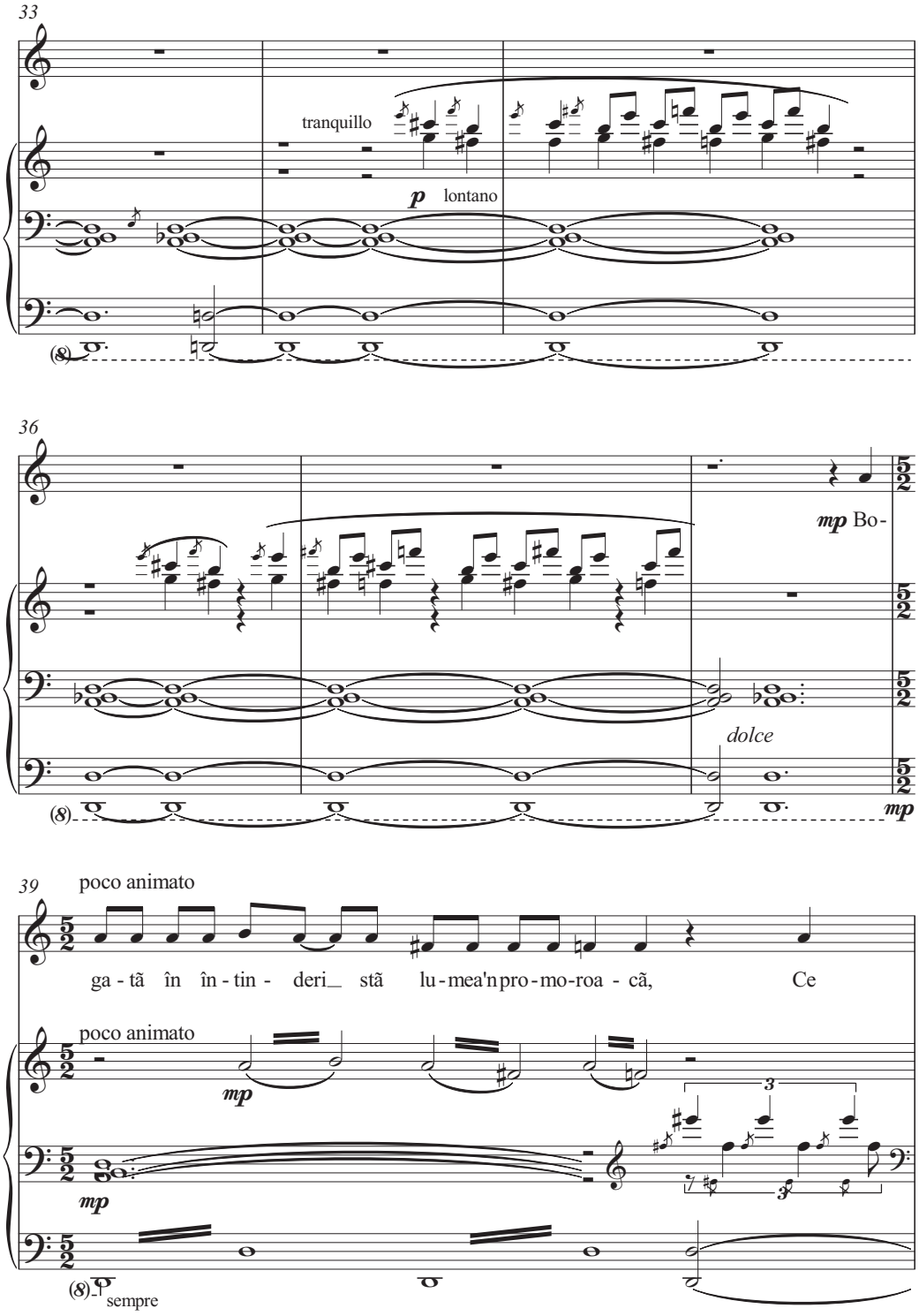
20

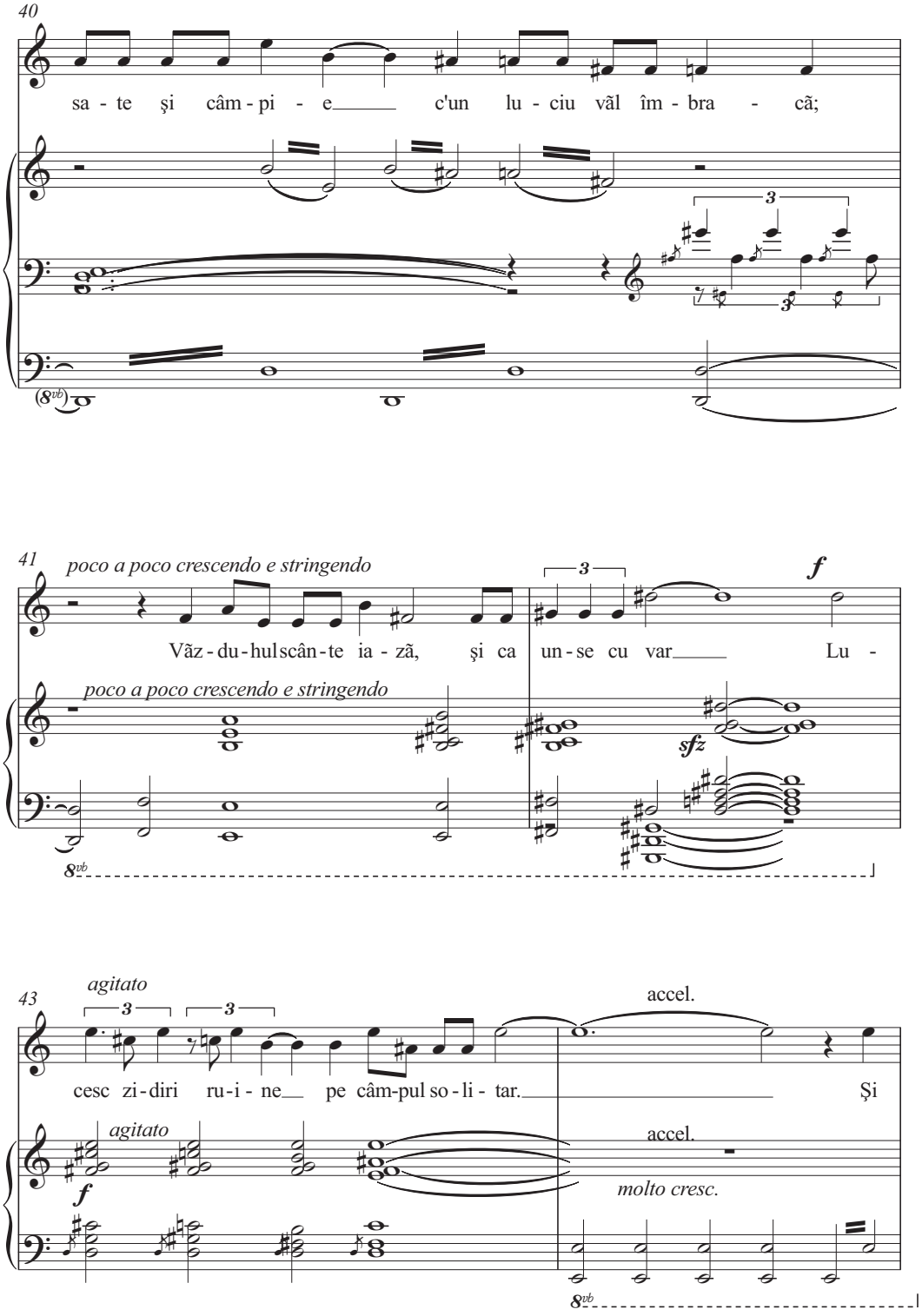
Şi în mor-mânt al-bas - tru şi'n pân-zã ar-gin-ti - e, In

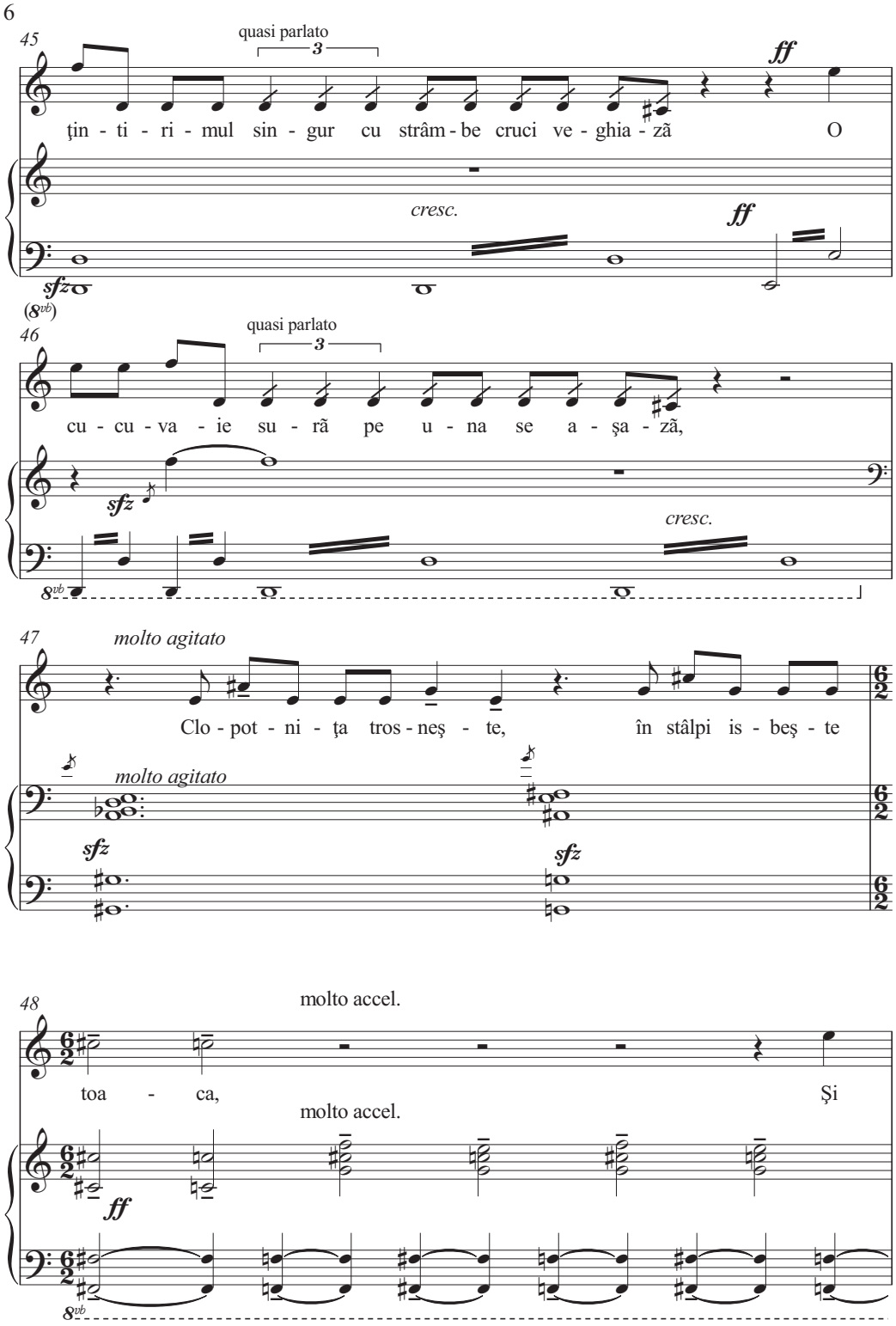
8va

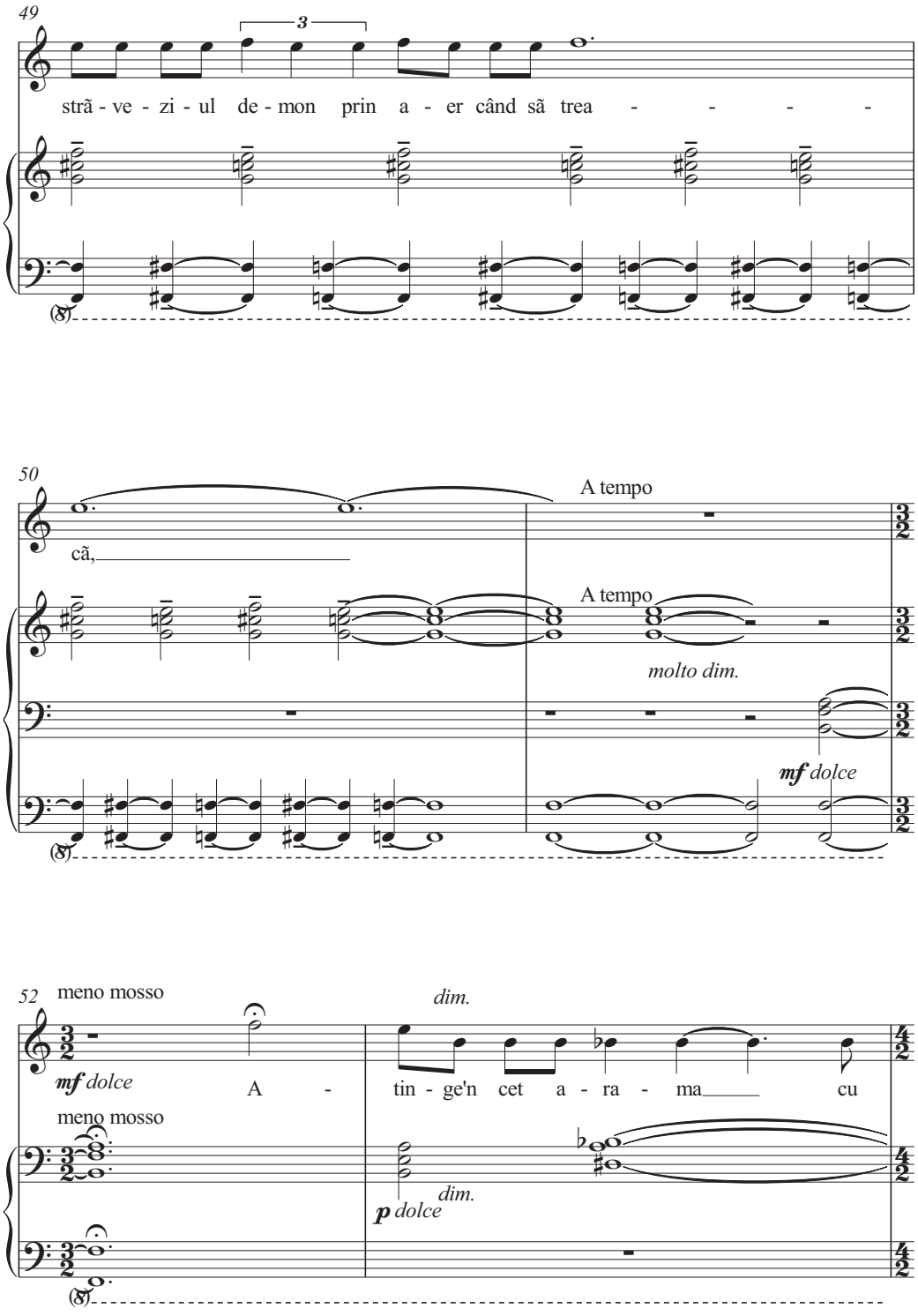
poco sfz


22
mau - so - le - u'ţi mân - dru, al ce - ru - ri - lor arc, Tu a - do - rat şi
p dolce
24
cresc.
ff
dul - ce al nop - ţi - lor mo - narc!
cresc.
ff
rfz
rfz
27
ff pesante
sfz
30
sfz
sfz
sfz
dim.


33
tranquillo
p lontano
36
mp Bo-
dolce
mp
39
poco animato
ga - tã în în - tin - deri_ stã lu - mea'n pro - mo - roa - cã, Ce
poco animato
mp
mp
sempre


40
sa - te şi câm - pi - e c'un lu - ciu văl îm - bra - că;
41
poco a poco crescendo e stringendo
Văz - du - hul scân - te ia - zã, şi ca un - se cu var Lu -
f
sfz
43
agitato
cesc zi - diri ru - i - ne pe câm-pul so - li - tar. Şi
accel.
molto cresc.


6
45
quasi parlato
3
ff
ţin - ti - ri - mul sin - gur cu strâm - be cruci ve - ghia - zã O
cresc.
ff
sfz
(8vb)
46
quasi parlato
3
cu - cu - va - ie su - rã pe u - na se a - şa - zã,
sfz
cresc.
8vb
47
molto agitato
Clo - pot - ni - ţa tros - neş - te, în stâlpi is - beş - te
molto agitato
sfz
sfz
48
molto accel.
toa - ca, Şi
molto accel.
ff
8vb


49
strã - ve - zi - ul de - mon prin a - er când sã trea - - - -
50
cã,
A tempo
A tempo
molto dim.
mf dolce
52
meno mosso
mf dolce
A -
tin - ge'n cet a - ra - ma cu
meno mosso
dim.
p dolce
dim.

8

54

rubato

port.

allargando

molto dim.

port.

zim -ţi'a - ri-pei sa - le, De'a - uzi din ea un va - ier,

allargando

rubato

molto dim.

56

molto dim. e rall.

quasi parlato

un a - iu - rit de ja - le.

molto dim. e rall.

pp

ppp

60

p

tranquillo

pp

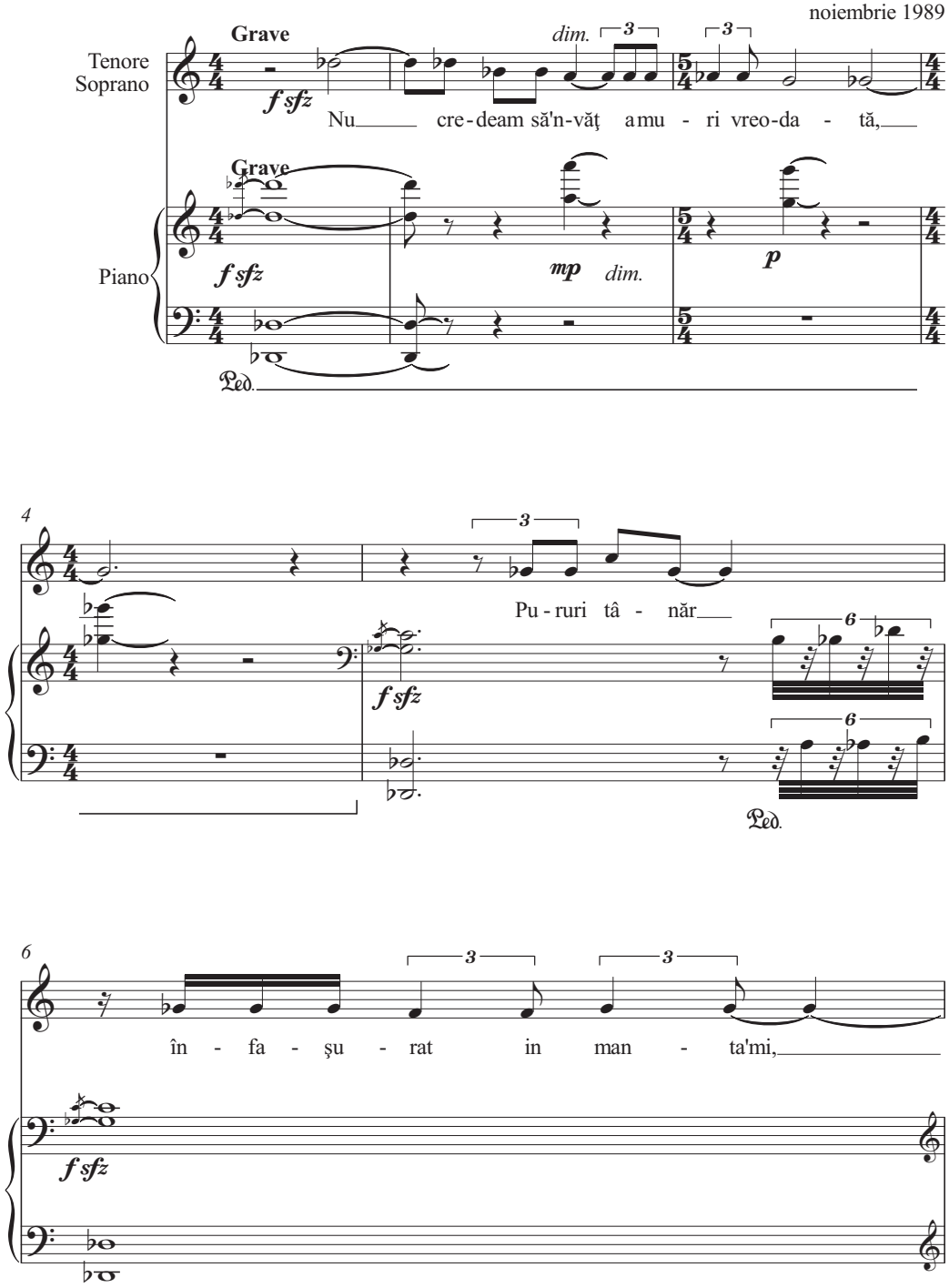
ppp

ODĂ

ÎN METRU ANTIC

Versuri: MIHAI EMINESCU

Livia Teodorescu-Ciocănea
noiembrie 1989



2

7

Con moto accel.

O - chii

p molto cresc.

Ped.

8

mei 'năl - ţam vi - să - tori spre

9

stea - ua sin - gu - ră - tă - - ţii.

10

Grave

sfz

Când de'o

Grave

f sfz

Ped.

13

poco agitato

da - tă tu ră - să - rişi în ca - le'mi

poco agitato

Ped. Ped.

15

Con moto

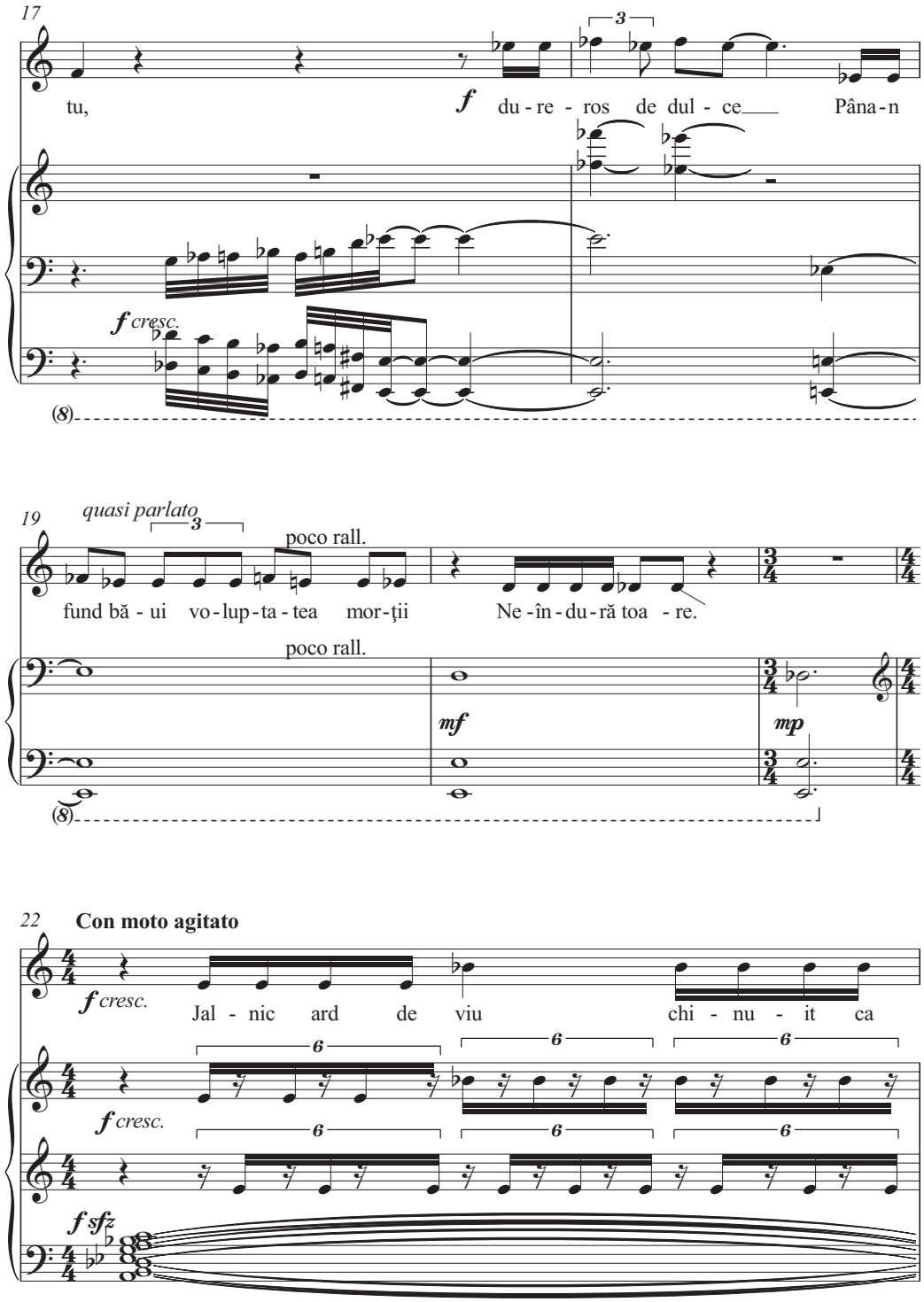
Su - fe - rin - ţă

Con moto

p *molto cresc.*

ff

Ped. Ped. 8vb


17
tu,
f du - re - ros de dul - ce Pâna - n
f cresc.
(8)
19
quasi parlato
poco rall.
fund bă - ui vo - lup - ta - tea mor - ţii Ne - în - du - ră toa - re.
poco rall.
mf
mp
(8)
22
Con moto agitato
f cresc.
Jal - nic ard de viu chi - nu - it ca
f cresc.
f sfz

23

poco allargando

Nes - sus, Or ca Her- cul în-ve-ni

poco allargando

Ped.

25

nat de hai - na'i;

Ped.

26

Con moto

Fo - cul

Con moto

p cresc.

27

molto cresc.

meu a'l stin - ge nu pot cu

molto cresc.

28

accel.

toa - te a - pe - le mă - rii.

accel.

ff

30

meno mosso

mp

De'al meu pro - priu vis

f

sfz

p

Ped.

32

mis-tu-it mă va - iet, Pe'al meu pro - priu rug

cresc. *mp* *p* *sfz*

Ped.

34

mă to - pesc în flă - cări...

cresc.

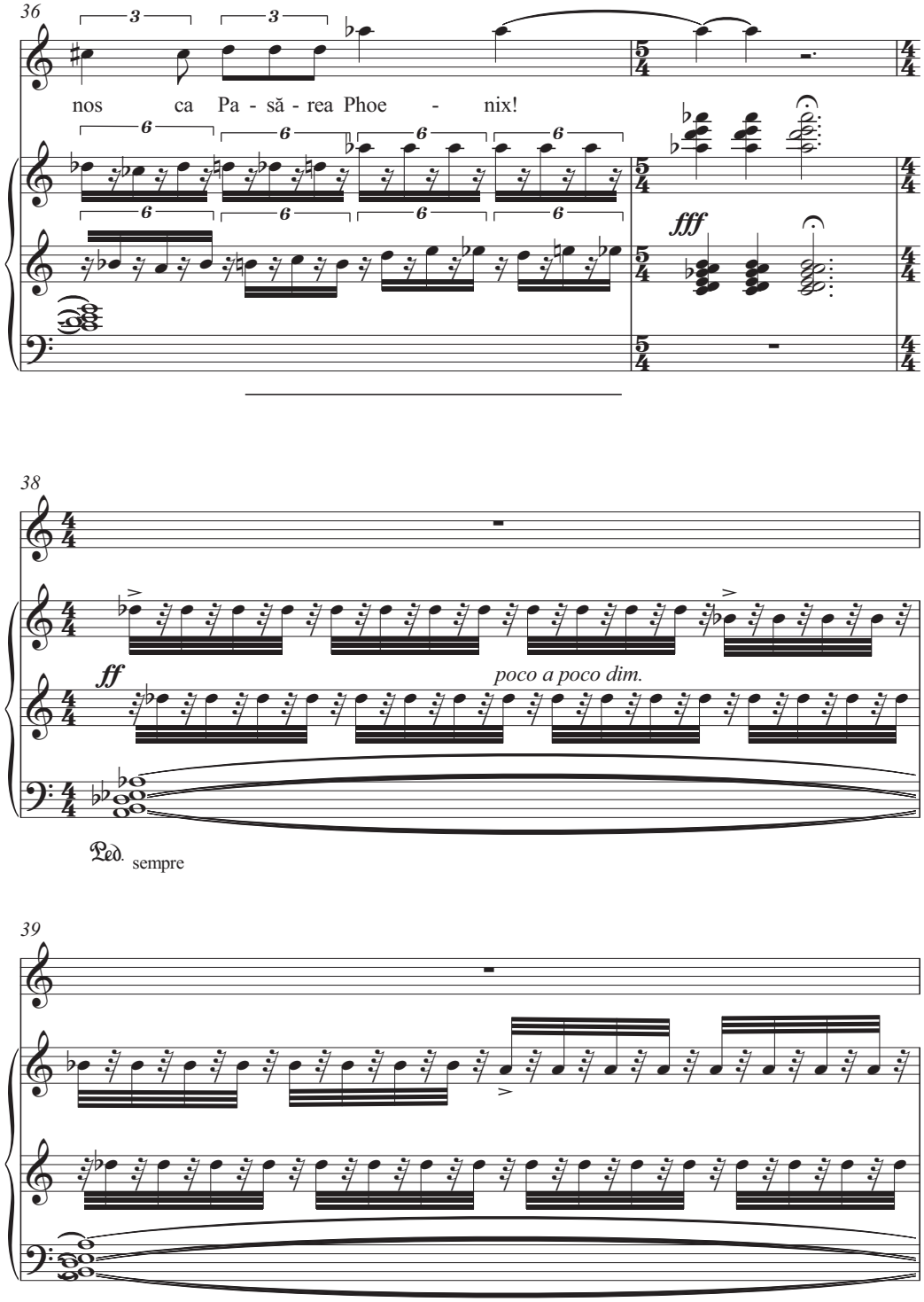
Ped.

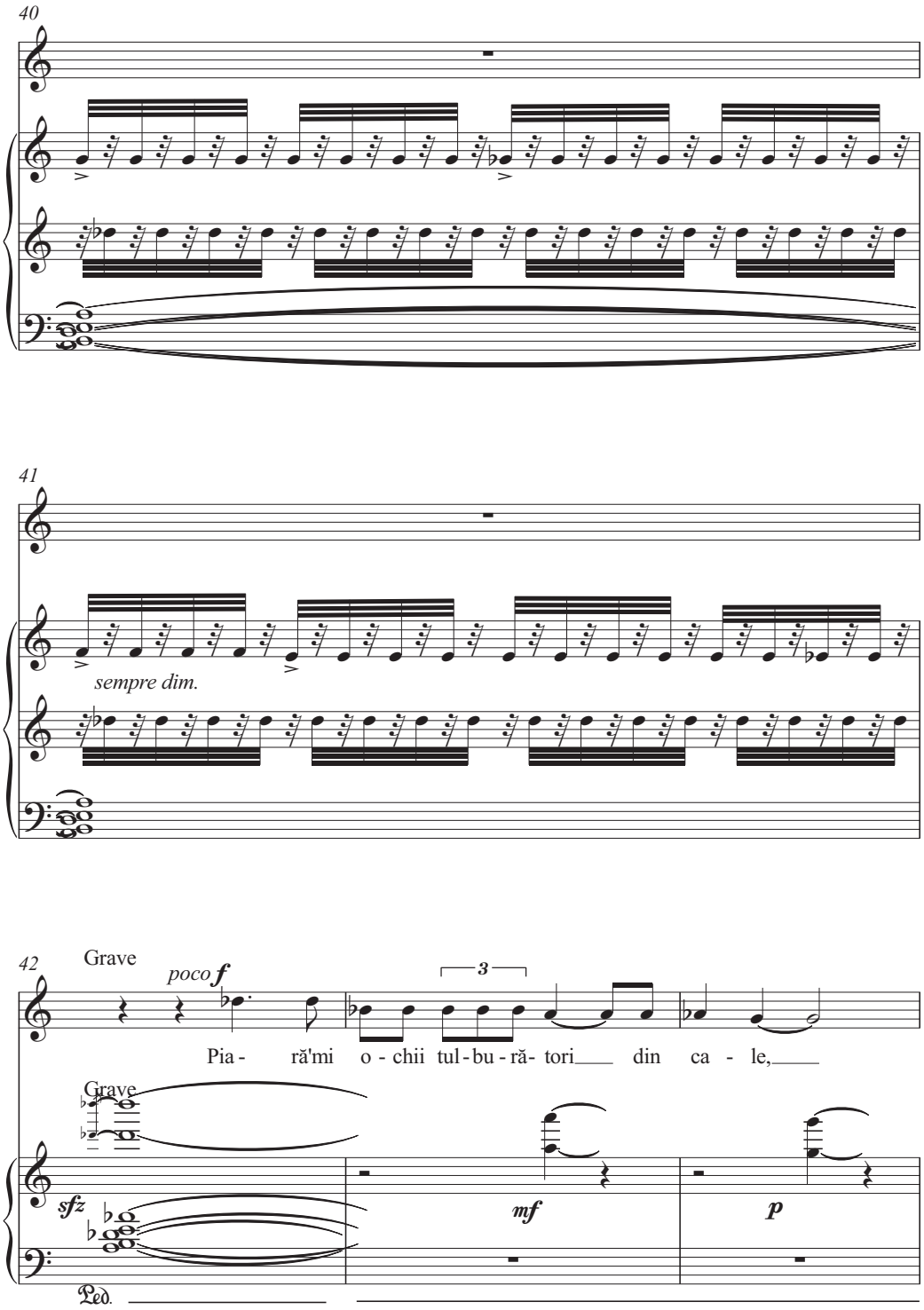
35 Con moto *molto cresc.*

Pot să mai re'n - viu din el lu - mi -

molto cresc. *sfz*

Ped.


36
nos ca Pa - să - rea Phoe - nix!
fff
38
ff
poco a poco dim.
Ped. sempre
39


40
41
sempre dim.
42
Grave
poco f
3
Pia - răm'mi o - chii tul - bu - ră- tori din ca - le,
Grave
sfz
mf
p
Ped.

45

Vi - no iar la sân ne - pă -sa - re tris - tă,

poco *f* *sfz*

Ped.

47

p

48

sempre cresc.

49

Ca să pot mu - ri li - niş - tit,

sfz

51

rubato

pe mi - ne

p *rubato*

52

molto dim.

mi - e

p re -

molto dim.

Ped.

53

dă - mă!

p

Ped.

55

molto dim.

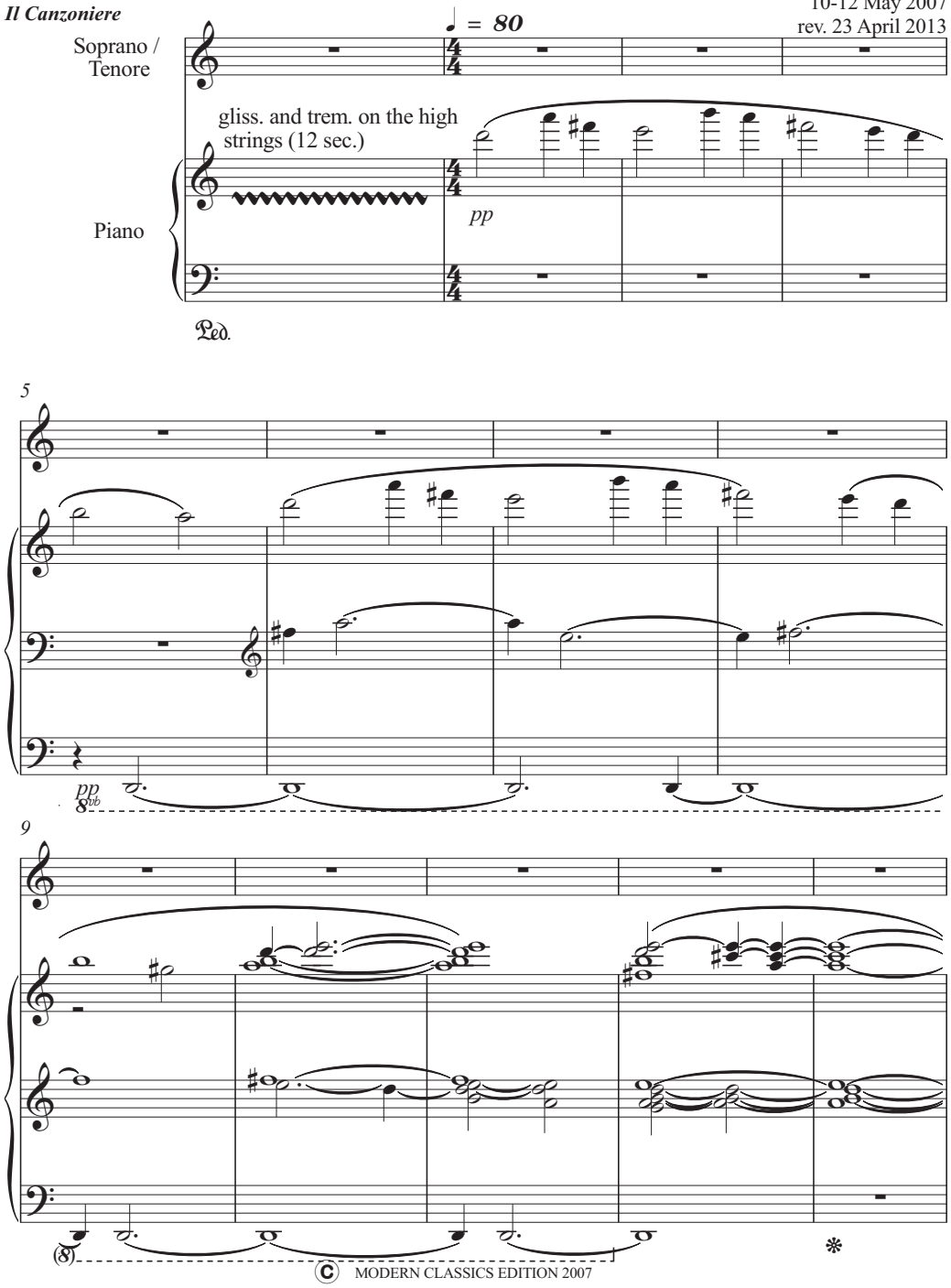
ppp

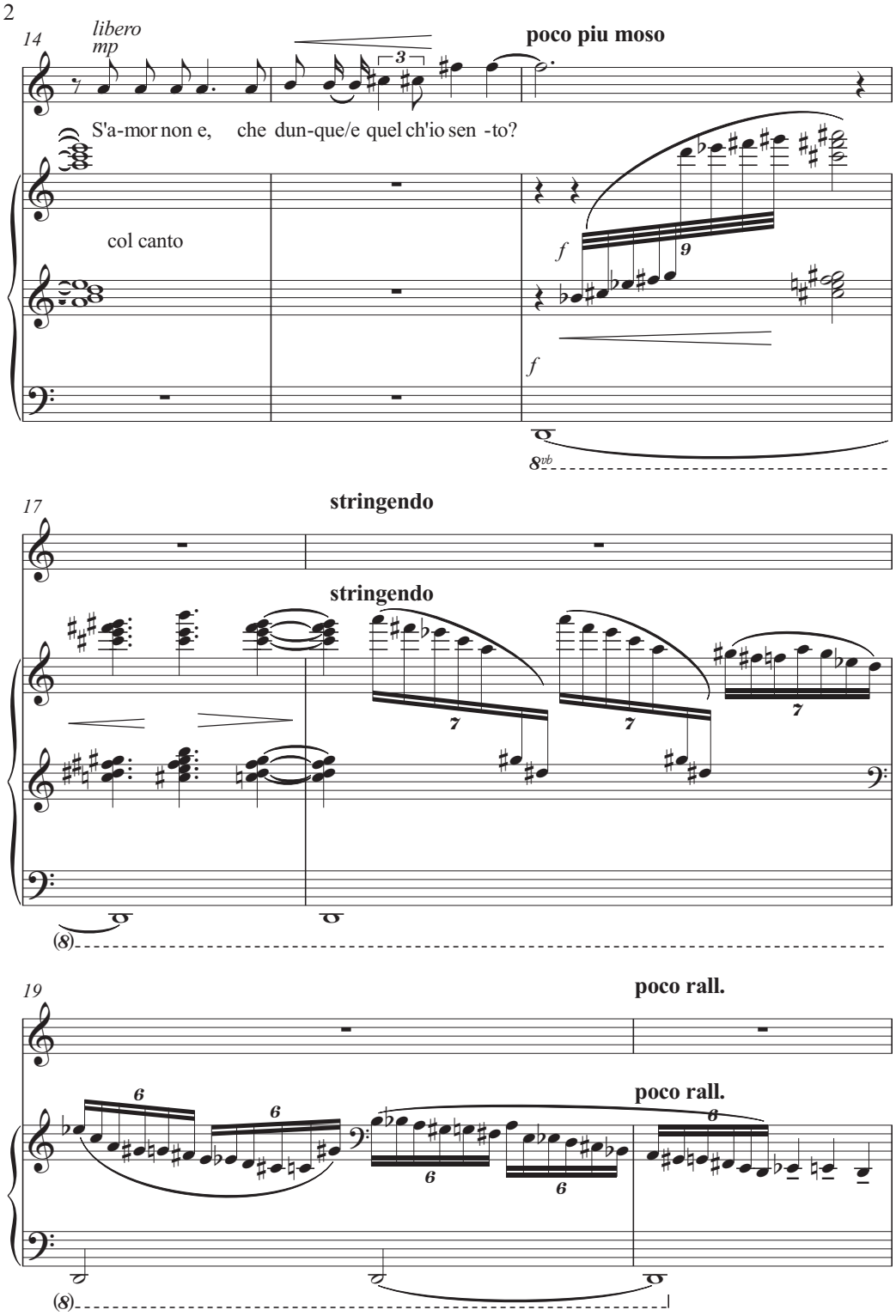
S'amor non è...

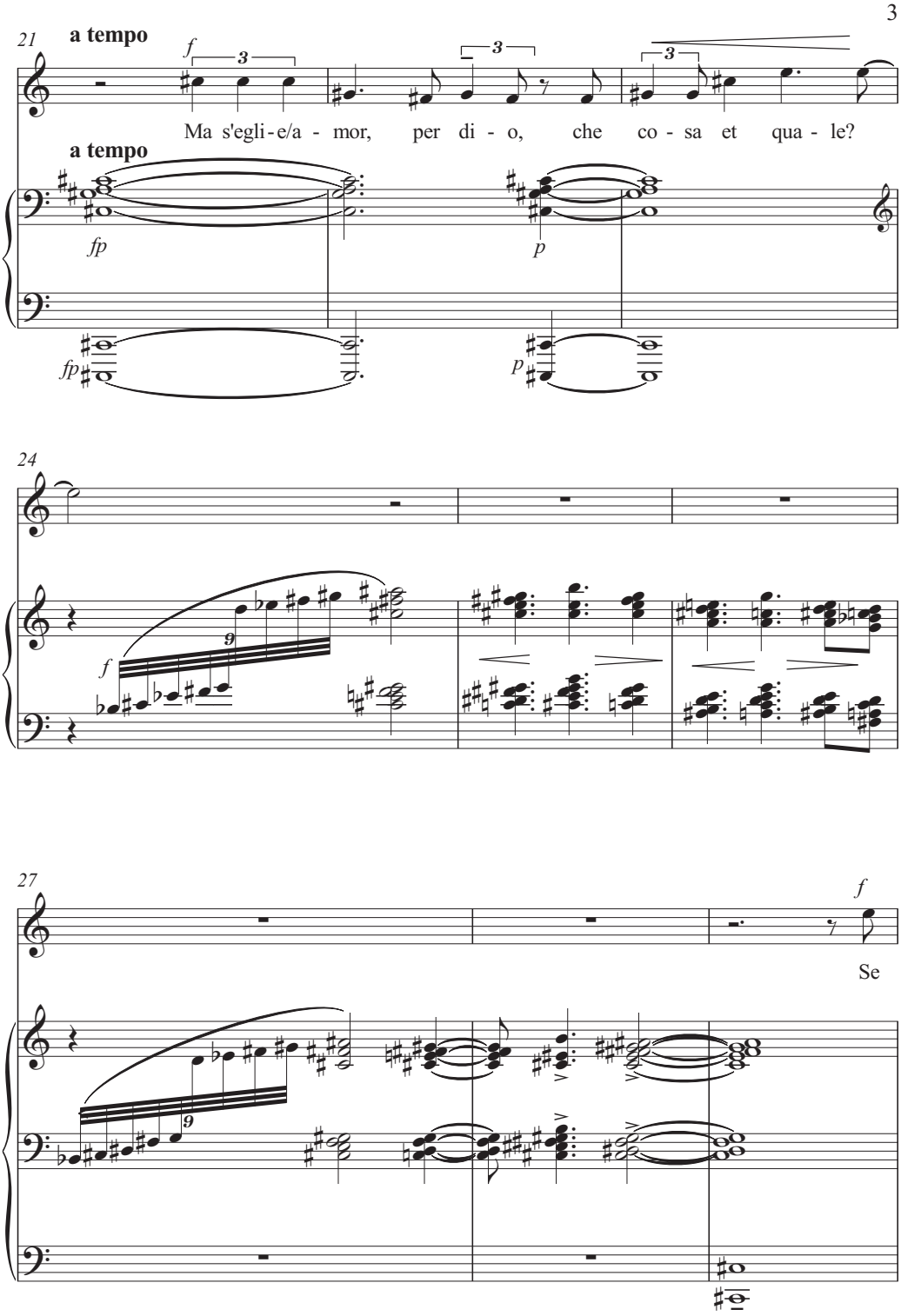
Sonetto 132

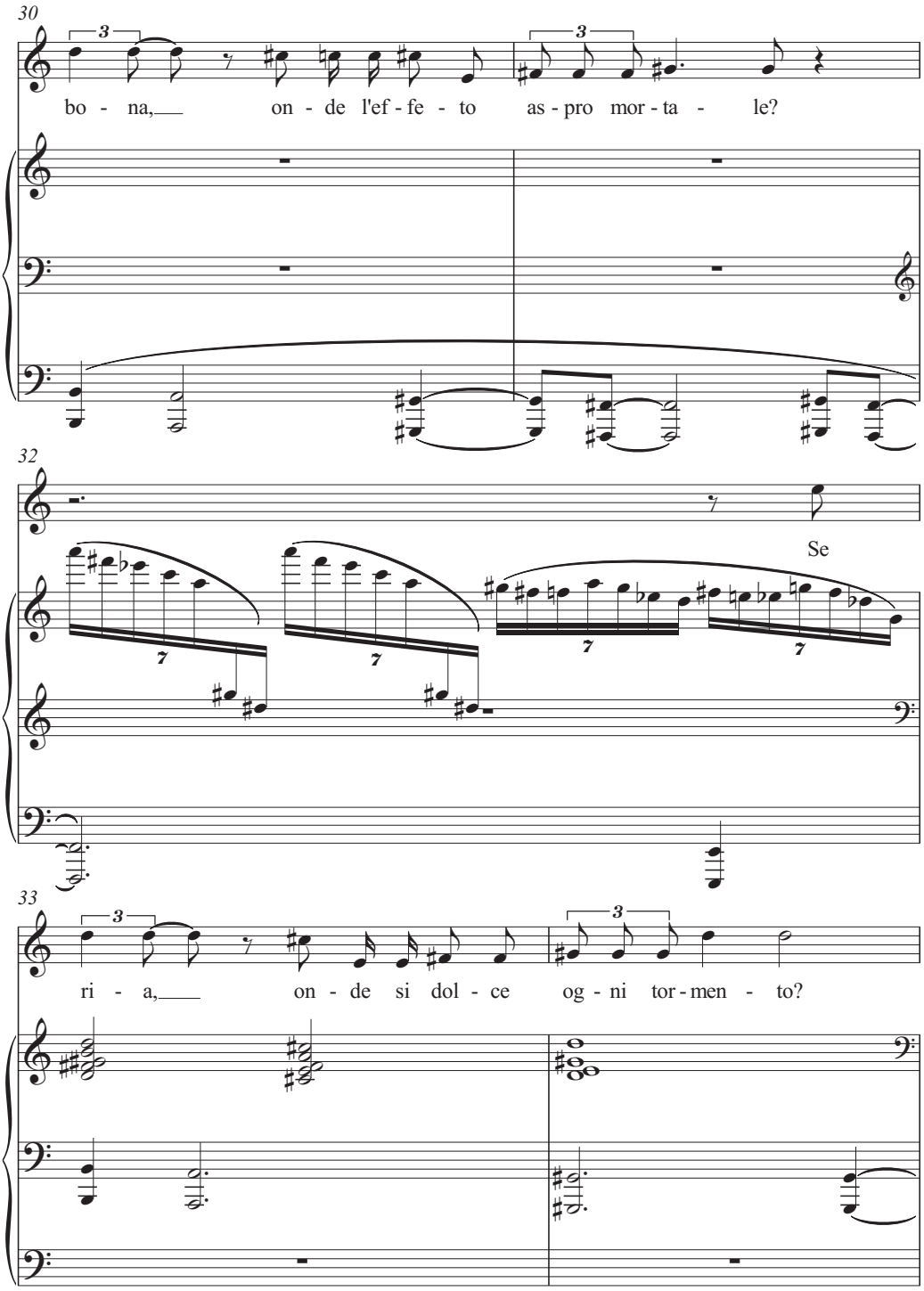
Francesco Petrarca:
Rime in vita e morta di Madonna Laura
Il Canzoniere

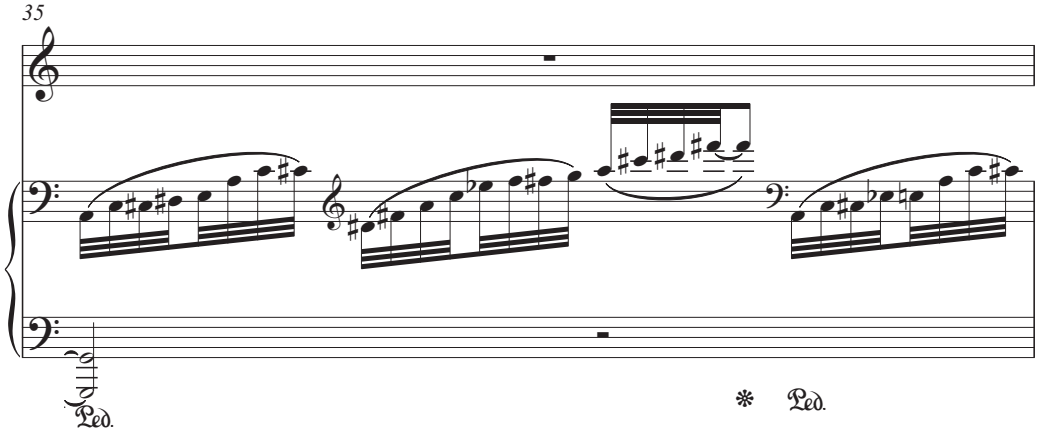
Livia Teodorescu-Ciocănea
10-12 May 2007
rev. 23 April 2013

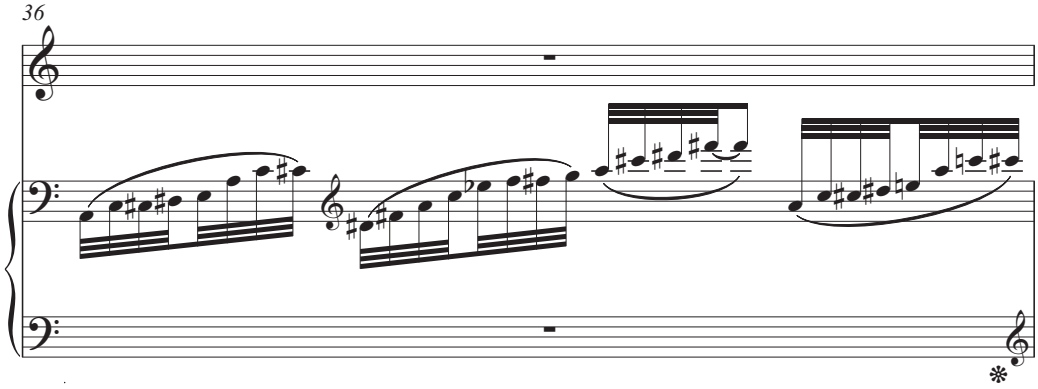


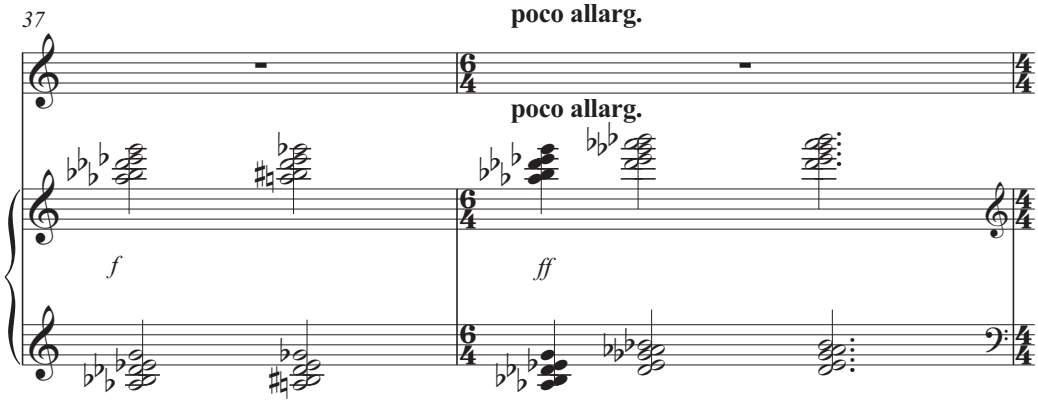

2
14
libero
mp
poco piu moso
S'a-mor non e, che dun-que/e quel ch'io sen -to?
col canto
f
f
17
stringendo
stringendo
19
poco rall.
poco rall.

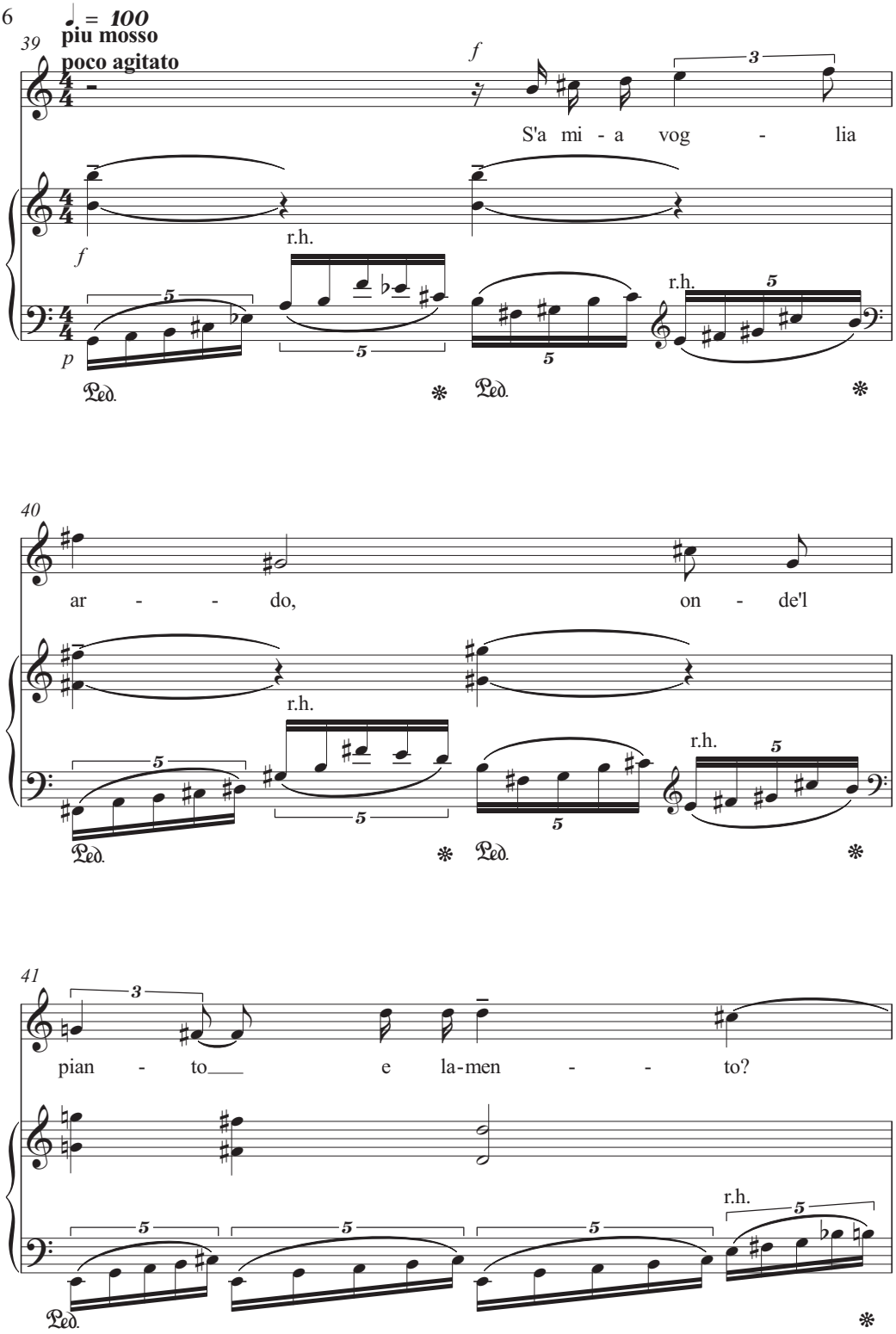

21
a tempo
f
Ma s'egli-e/a - mor, per di - o, che co - sa et qua - le?
a tempo
fp
p
fp
p
24
f
27
f
Se

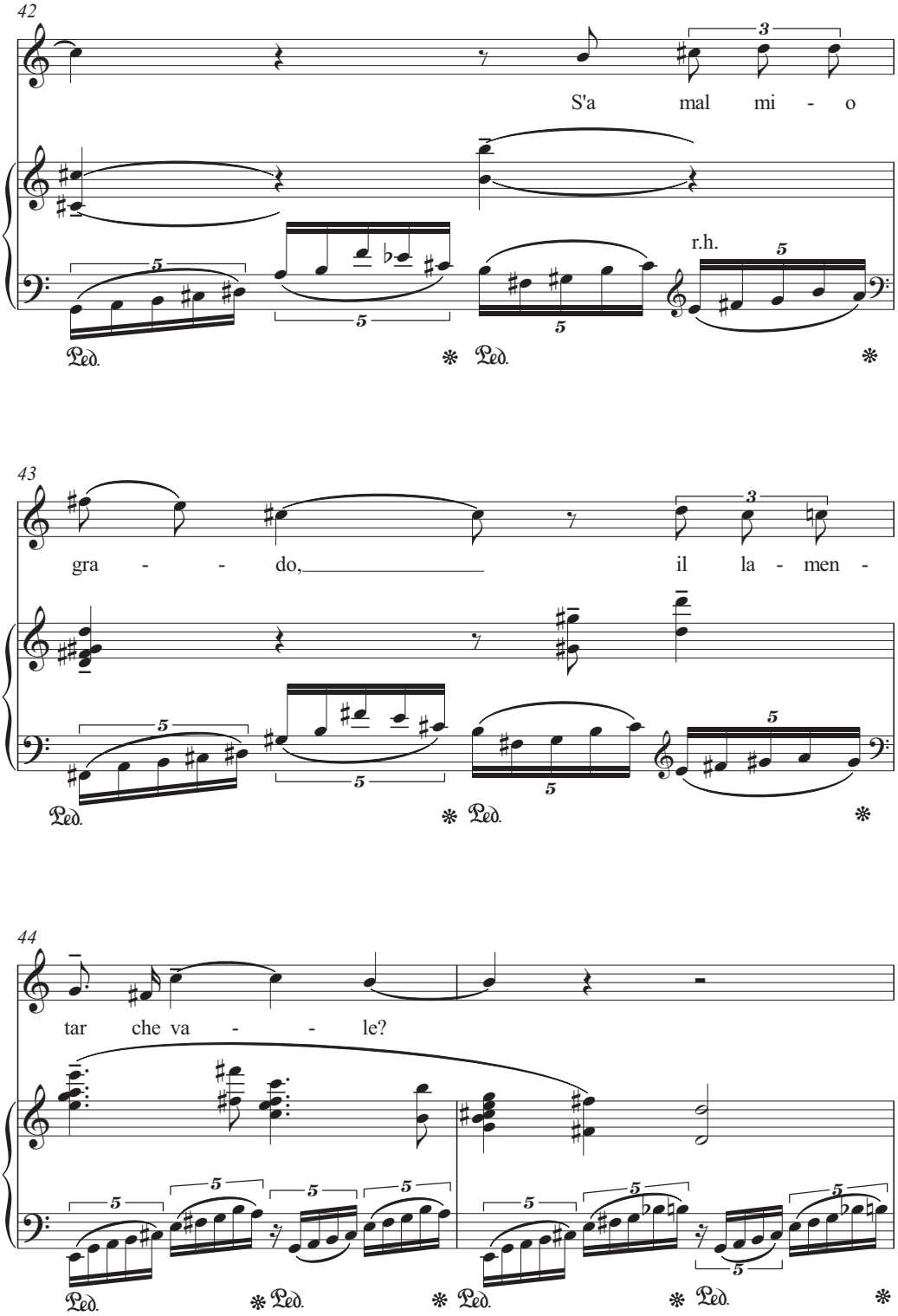

30
bo - na, on - de l'ef - fe - to as - pro mor - ta - le?
32
Se
33
ri - a, on - de si dol - ce og - ni tor - men - to?

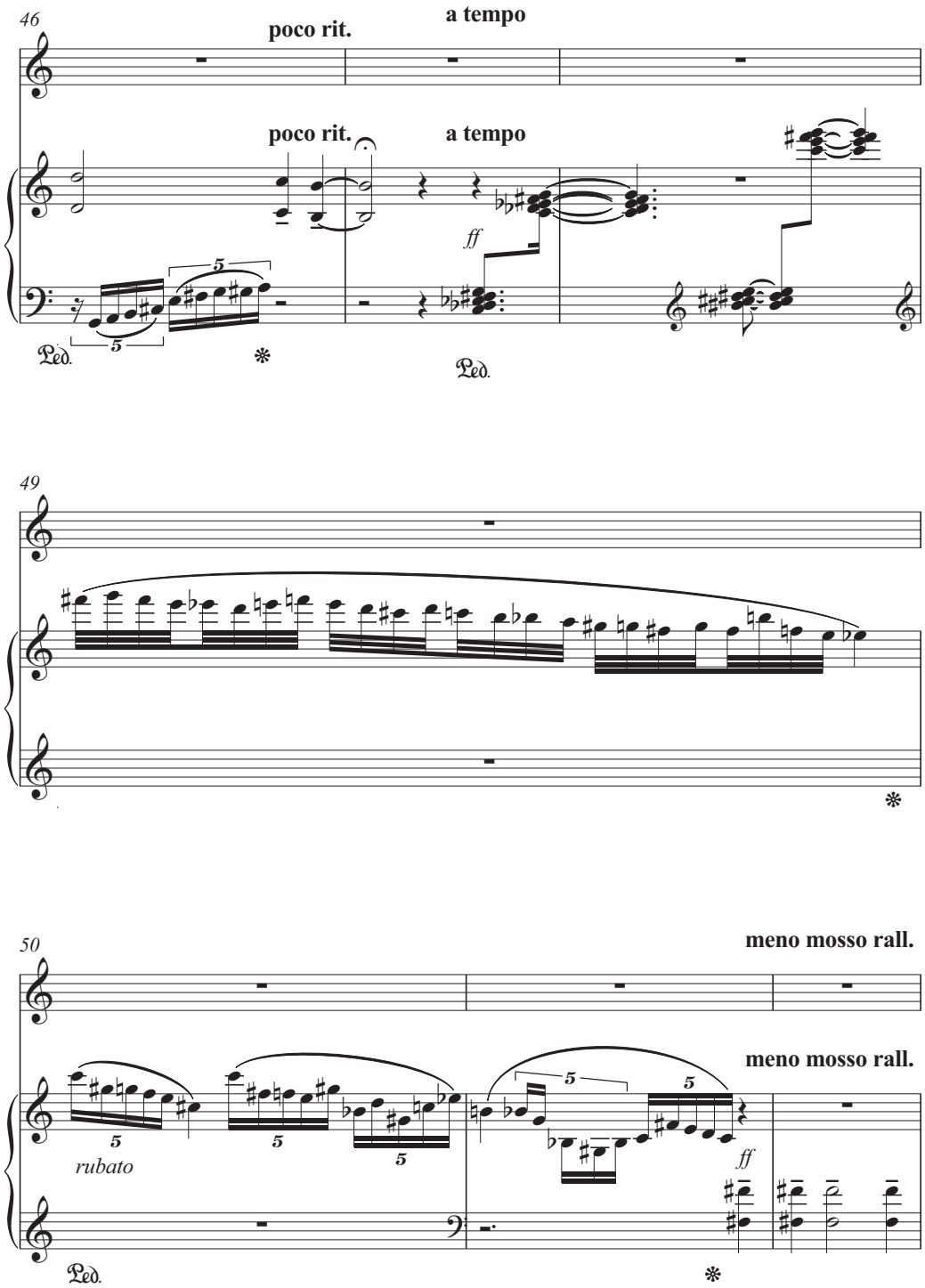

35
Ped.
Ped.

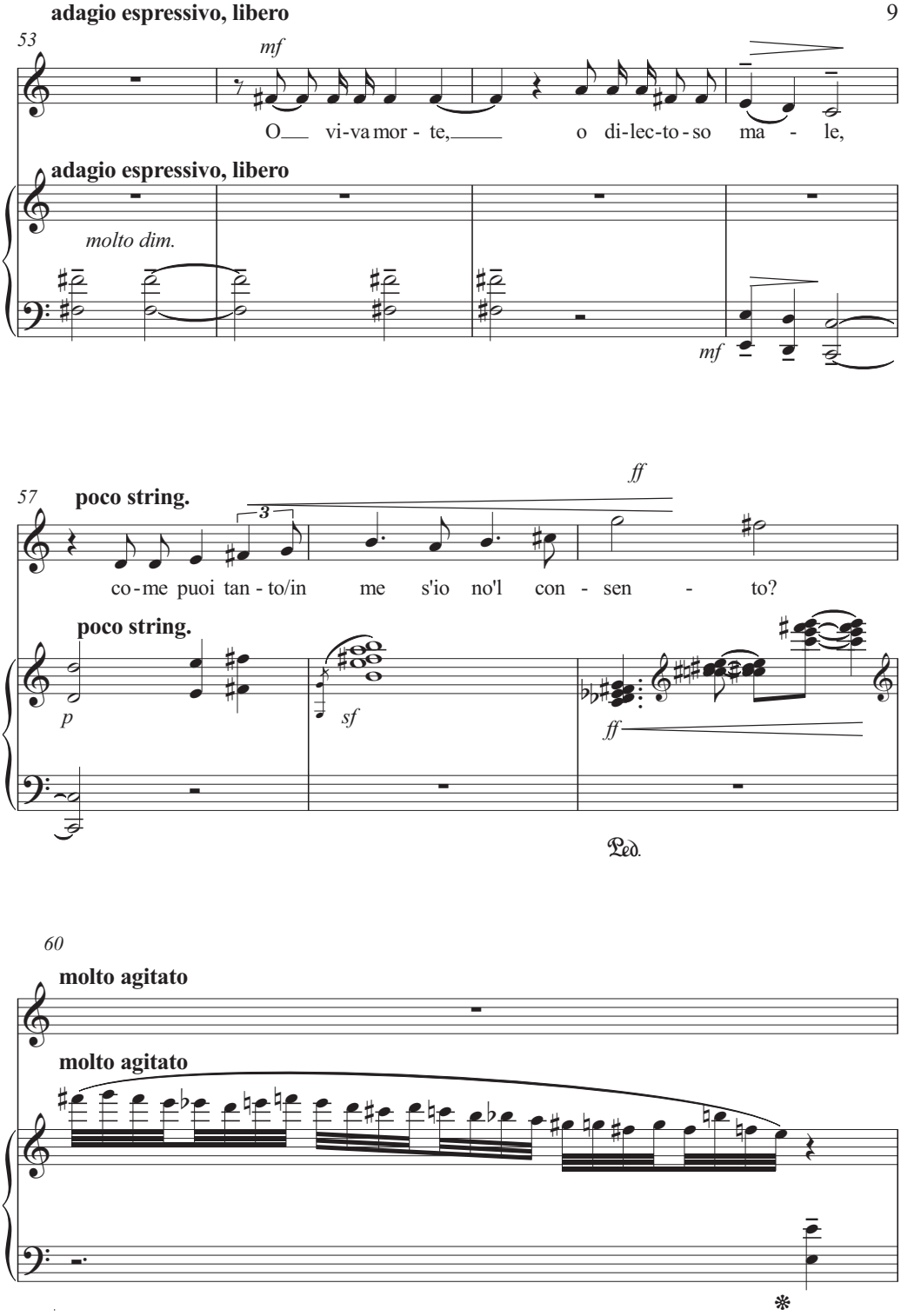

36

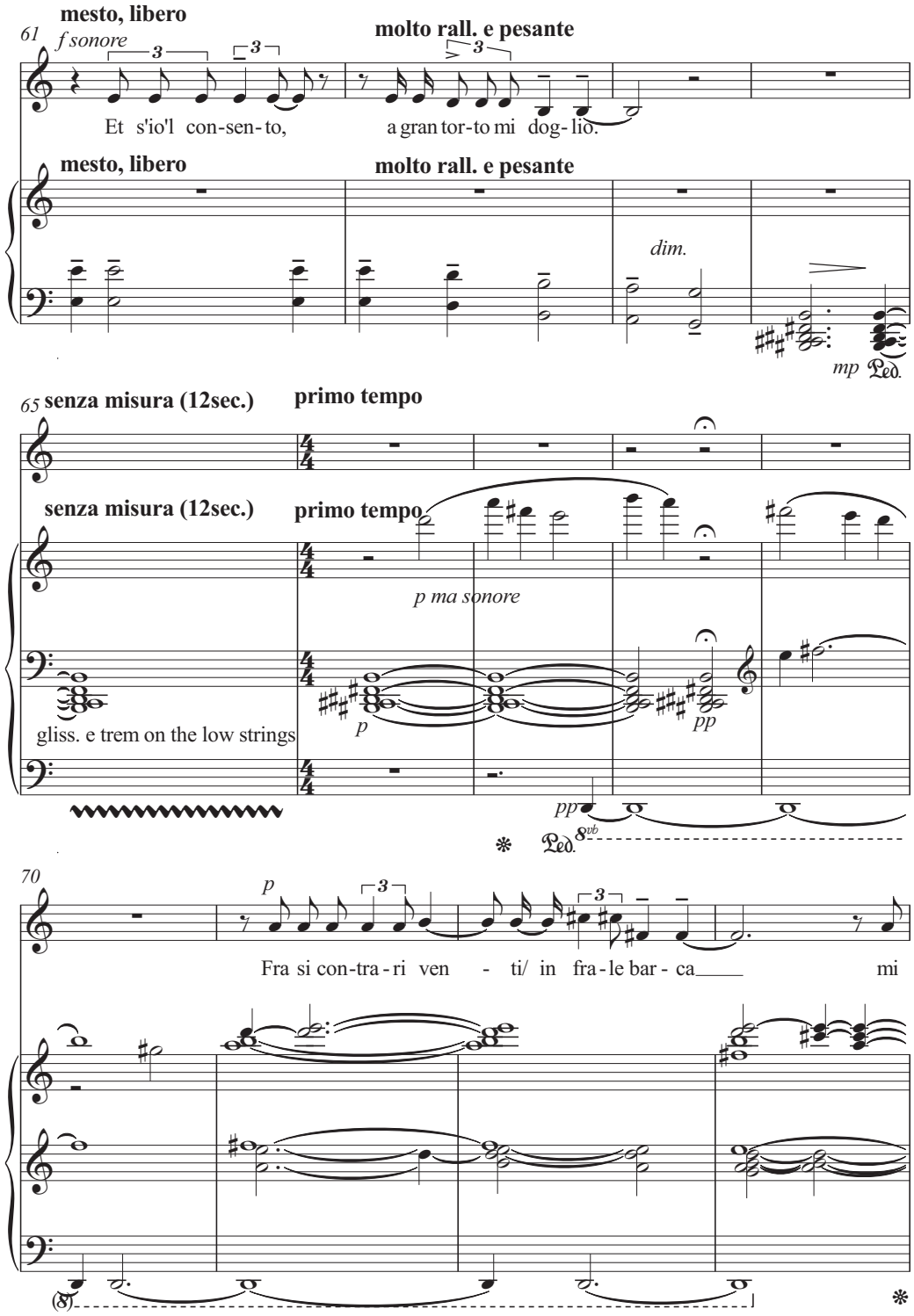

37
poco allarg.
poco allarg.
f
ff

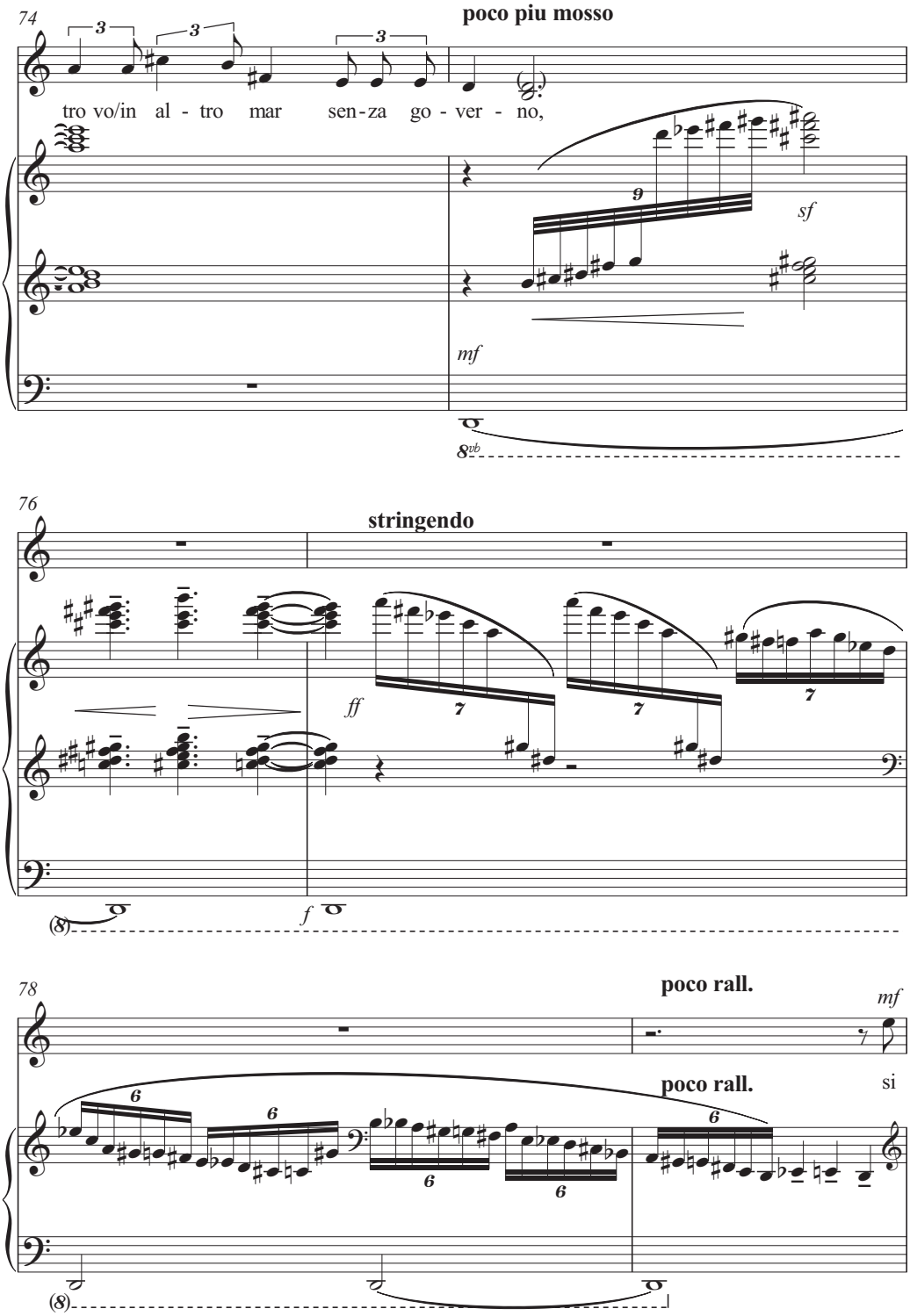

6
♩. = 100
piu mosso
poco agitato
39
f
S'a mi - a vog - lia
r.h.
p
40
ar - - do, on - de'l
41
pian - to e la-men - - to?

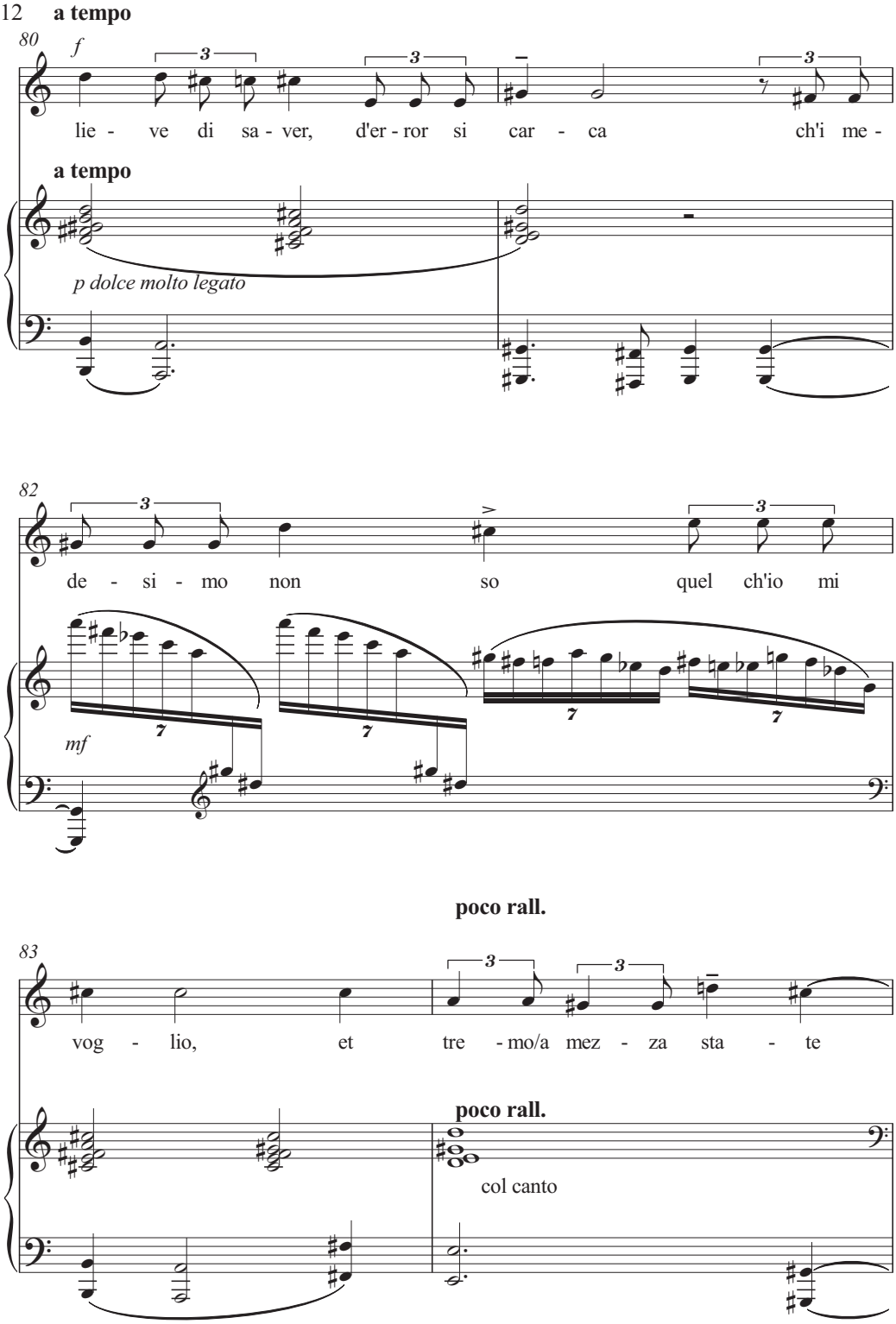

42
S'a mal mi - o
r.h.
43
gra - - do, il la - men -
44
tar che va - - le?

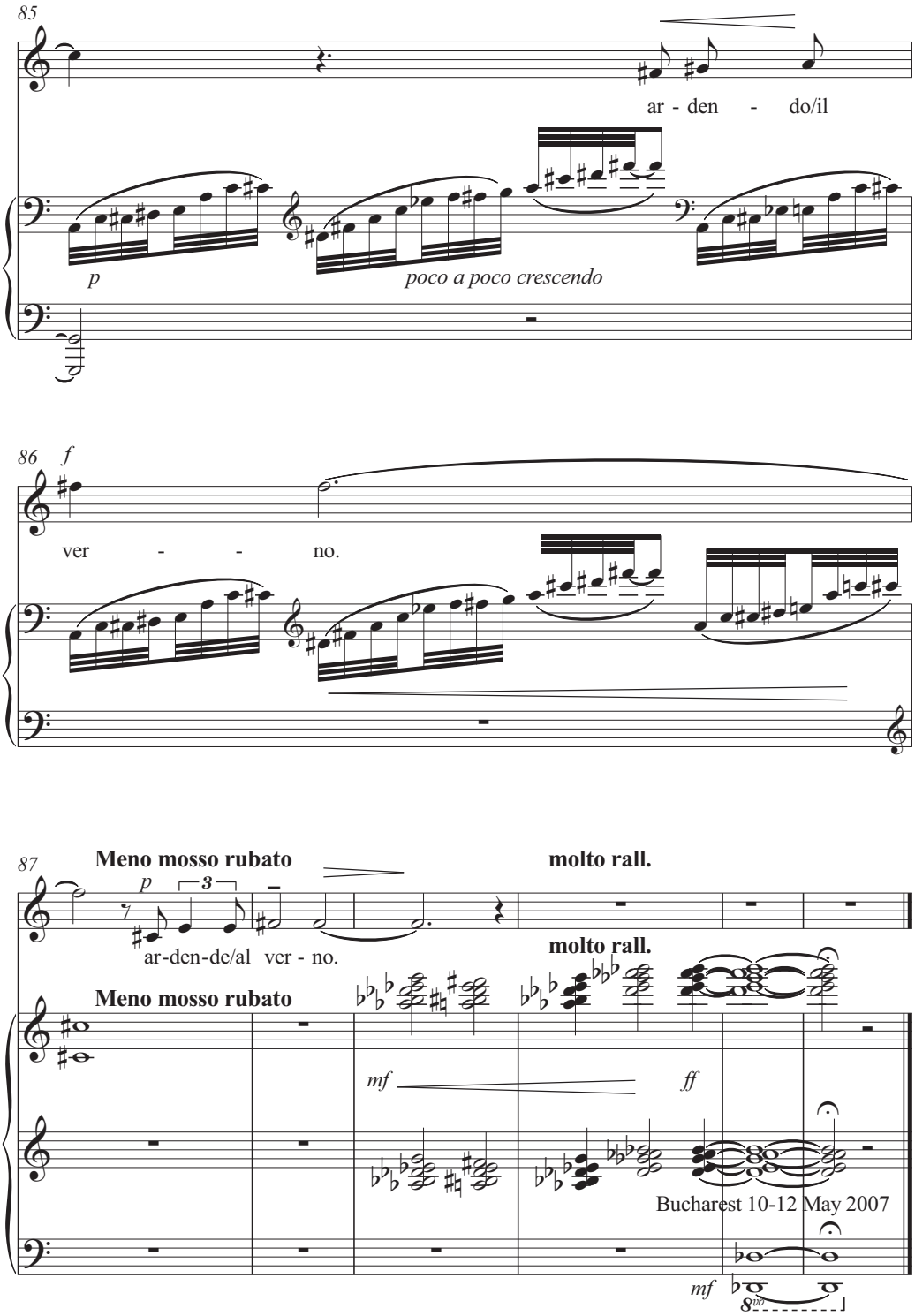

46
poco rit.
a tempo
poco rit.
a tempo
ff
Ped.
Ped.
49
50
meno mosso rall.
meno mosso rall.
rubato
ff
Ped.


adagio espressivo, libero
53
mf
O vi-va mor - te, o di-lec-to-so ma - le,
adagio espressivo, libero
molto dim.
mf
57
poco string.
ff
co-me puoi tan - to/in me s'io no'l con - sen - to?
poco string.
p
sf
ff
Ped.
60
molto agitato
molto agitato


61
mesto, libero
f sonore
molto rall. e pesante
Et s'io'l con-sen-to,
a gran tor-to mi dog-lio.
mesto, libero
molto rall. e pesante
dim.
mp
65
senza misura (12sec.)
primo tempo
senza misura (12sec.)
primo tempo
p ma sonore
gliss. e trem on the low strings
p
pp
pp
70
p
Fra si con-tra-ri ven - ti/ in fra-le bar-ca mi


74
poco piu mosso
tro vo/in al - tro mar sen-za go - ver - no,
sf
mf
76
stringendo
ff
f
78
poco rall.
mf
poco rall.
si


12 a tempo
80
f
lie - ve di sa - ver, d'er - ror si car - ca ch'i me -
a tempo
p dolce molto legato
82
de - si - mo non so quel ch'io mi
mf
poco rall.
83
vog - lio, et tre - mo/a mez - za sta - te
poco rall.
col canto


85
ar - den - do/il
p
poco a poco crescendo
86
f
ver - - no.
87
Meno mosso rubato
p
3
ar-den-de/al ver - no.
molto rall.
Meno mosso rubato
molto rall.
mf
ff
Bucharest 10-12 May 2007
mf

NICIODATĂ TOAMNA

for Soprano / Tenore

Livia TEODORESCU-
CIOCĂNEA (nov.2002)

Versuri: T.ARGHEZI

♩ = 54

Soprano ossia Tenore

Piano

p

Ni - cio -

ppp una corda

3

S/T

da - tă,

Pno

pp

tre corde

5

p

Ni - cio - da - ta toam - na

7

S/T

(8)

Pno

p *sempre legato*

9

mp espress.

libero

S/T

Ni - cio - da - tă toam - na nu fu mai fru -

Pno

col canto

Poco piú mosso

12

S/T

moa - să

mf

Ni - cio-

Pno

p misterioso, legatissimo

14

S/T

da - tă___ toam - na Nu fu mai_

poco f

mf

Pno

17

S/T

___ fru - moa - să_____ Su - fle -tu-lui

f

dim.

legato sempre

in rilievo

mp

Pno

20

S/T

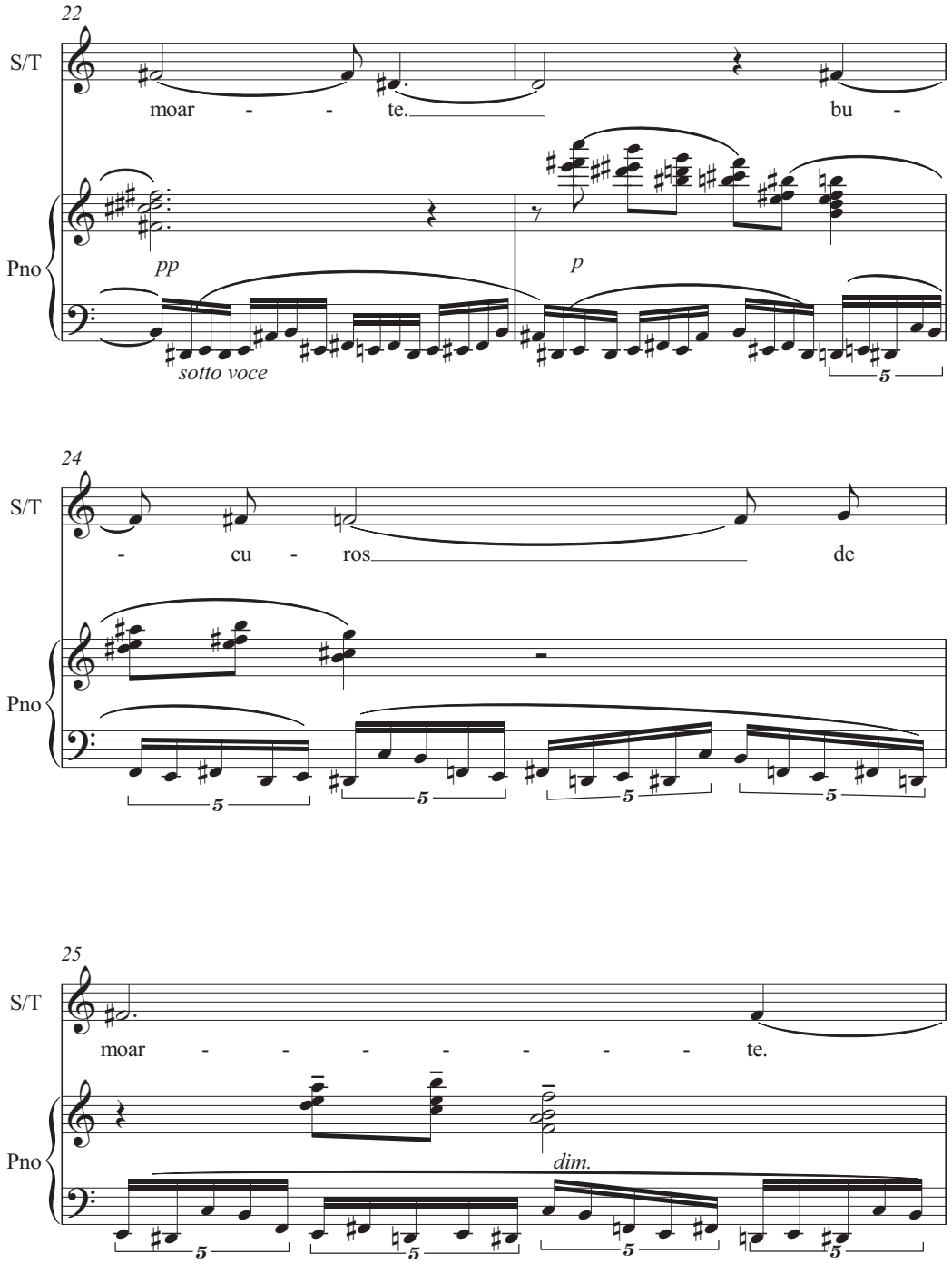
nos - tru bu - cu - ros de

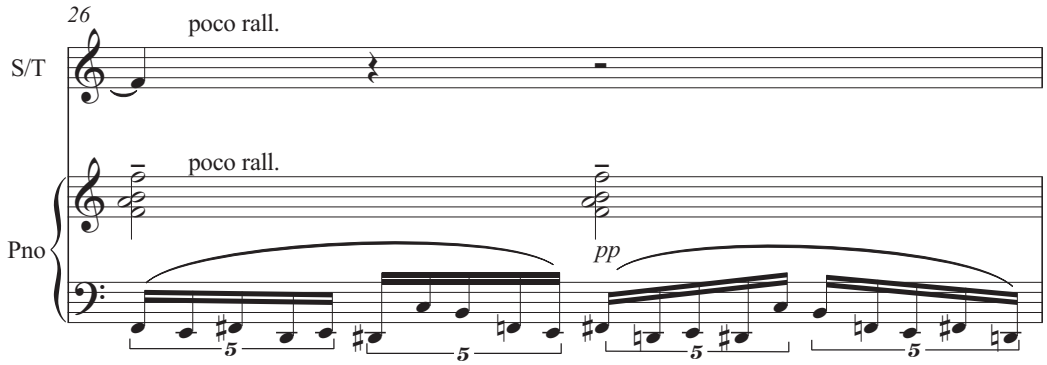
p

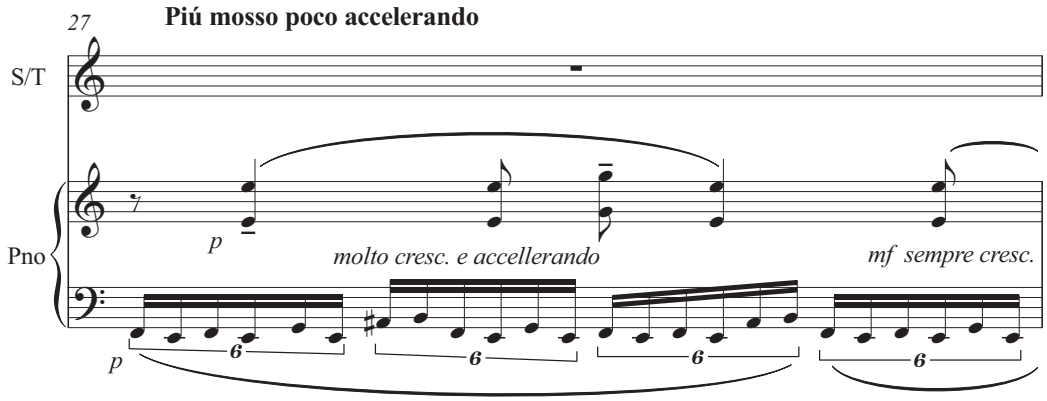
8va

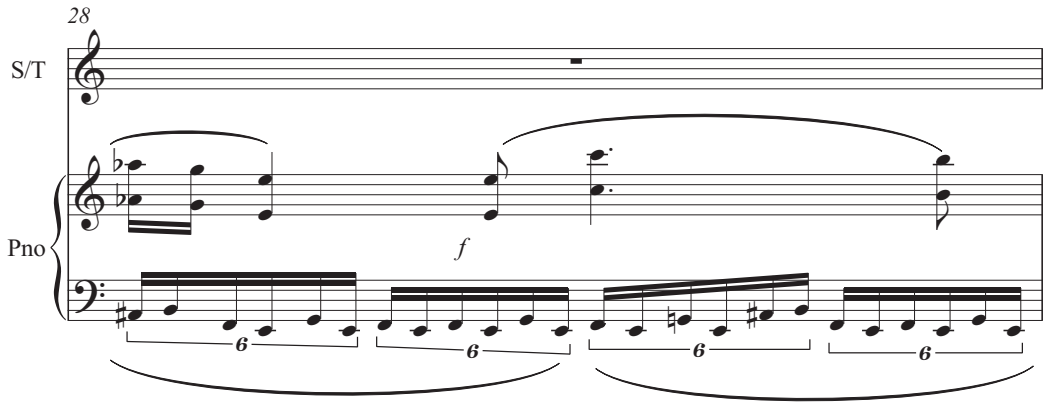
p

Pno


22
S/T
moar - - te.
bu -
Pno
pp
sotto voce
p
24
S/T
- cu - ros
de
Pno
25
S/T
moar - - - - - - - te.
Pno
dim.


26
poco rall.
S/T
poco rall.
Pno
pp


27
Piú mosso poco accelerando
S/T
Pno
p
molto cresc. e accellerando
mf sempre cresc.
p


28
S/T
Pno
f

29

S/T

Pno

tempo primo

f con calore

31

S/T

Pno

rit.

mf

rit.

dolce espress. dim.

molto dim.

p

Poco piú mosso

♩ = 66

35

S/T

Pa- lid_ aş - ter-nut e şe-sul de mă ta - se. No - ri-lor co-

Pno

p

in rilievo espress.

p

38

S/T

pa - cii le ur - zesc bro - car - te.

Pno

mp

40

mf cresc.

poco f

S/T

Ca - se - le'a - du - na - te ca niş - te ur - cioa - re cu

Pno

mf cresc.

poco f

sempre cresc.

41

f

S/T

vin în - gro - şat în fun-dul lor de lut Stau

Pno

f

43

S/T

___ în ţăr - mu'al - bas-tru'al râ-u-luide soa - re Din mo - cir-la că-rui a - ur

Pno

p

p

46

S/T

___ am bă - ut.

Pno

48

Piú mosso

mf cresc.

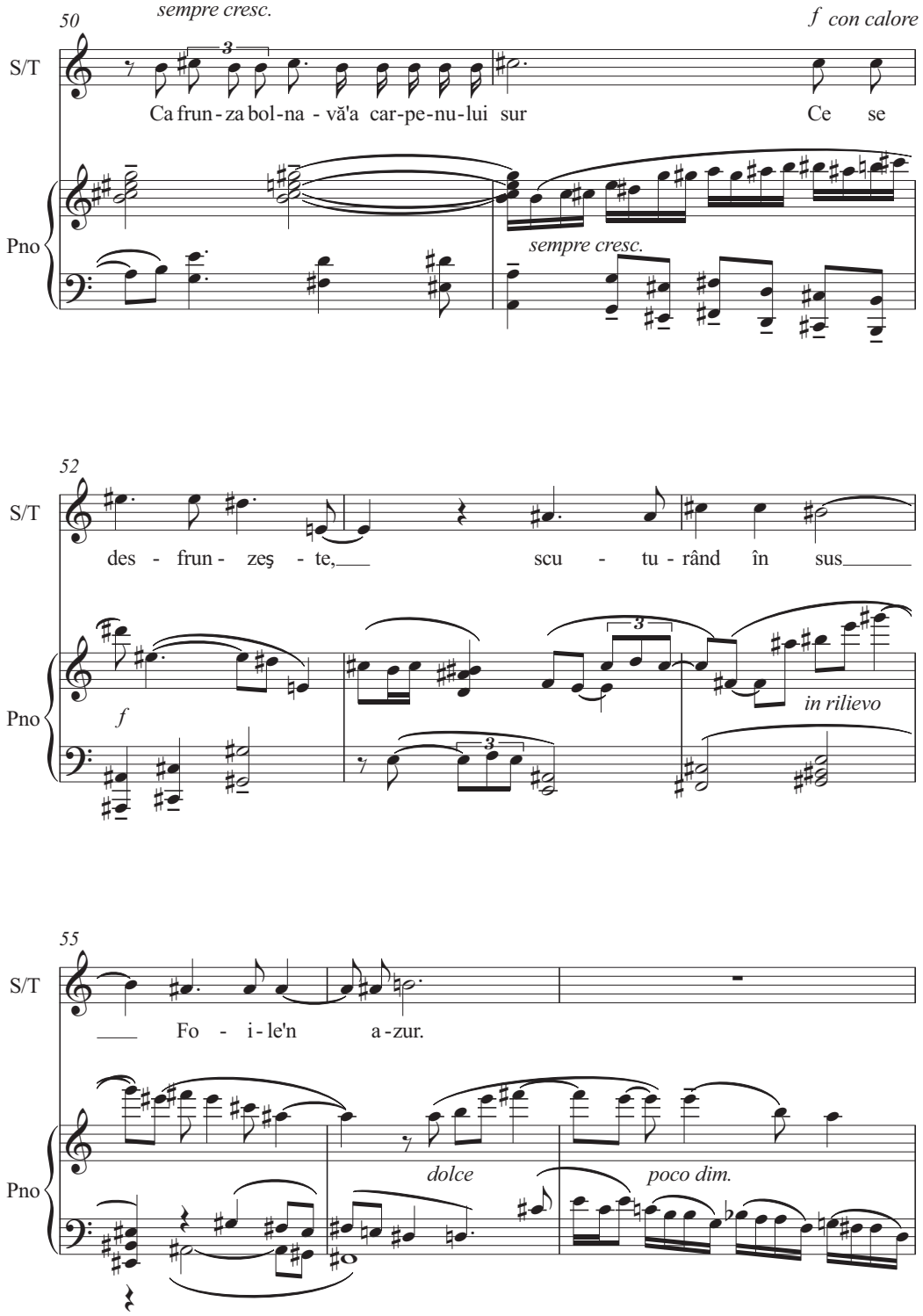
S/T

Pă - să - ri-le ne-gre su - ie___ în a - pus,

Piú mosso

mf cresc.

Pno


50
sempre cresc.
f con calore
S/T
Ca frun - za bol - na - vă'a car - pe - nu - lui sur
Ce se
Pno
sempre cresc.
52
S/T
des - frun - zeş - te,
scu - tu - rând în sus
Pno
f
in rilievo
55
S/T
Fo - i - le'n a - zur.
Pno
dolce
poco dim.

58

S/T

Pno

cresc.

f

61

S/T

Pno

mp molto cresc.

62

S/T

ff

Ci - ne vrea să plân - gă

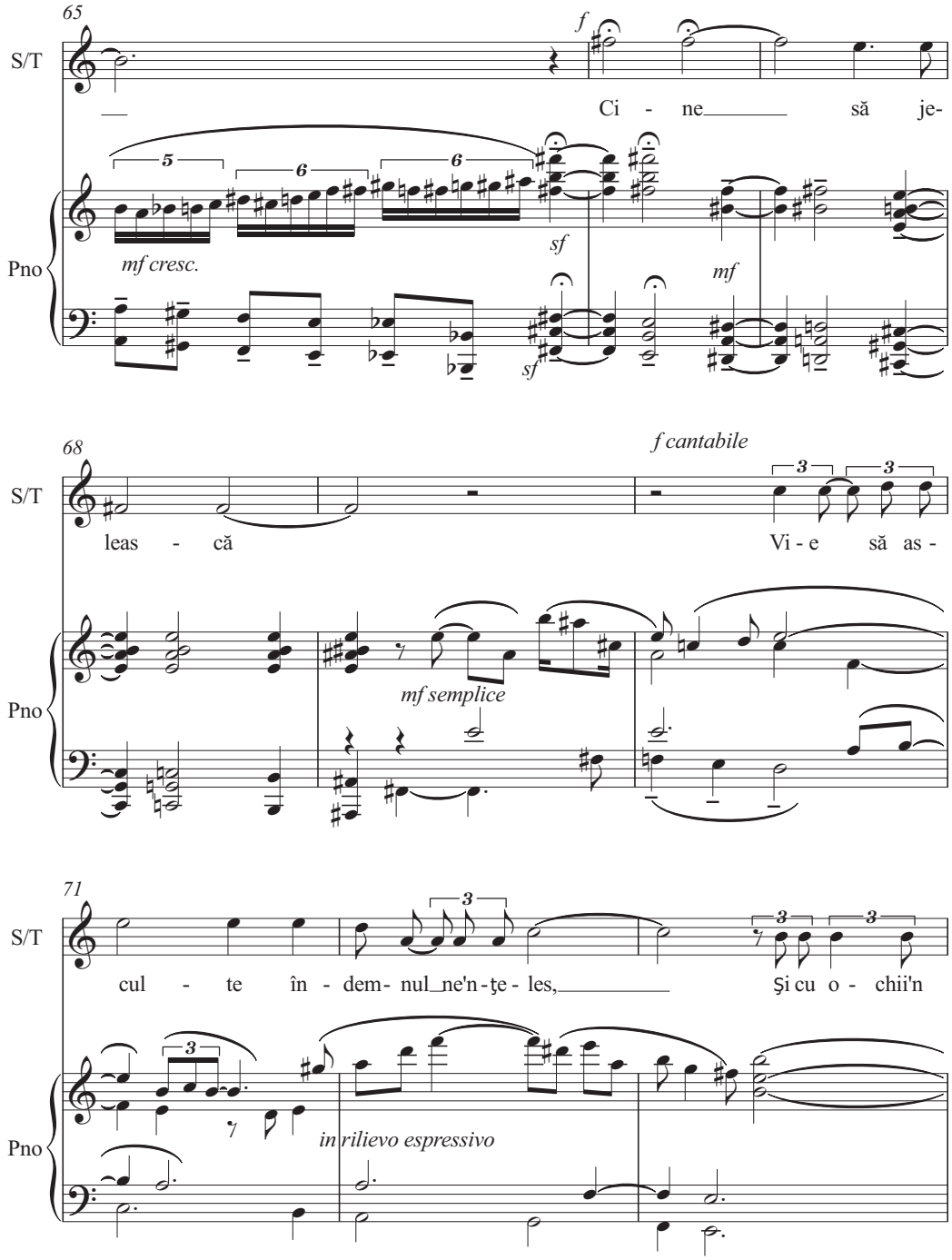
tempo primo

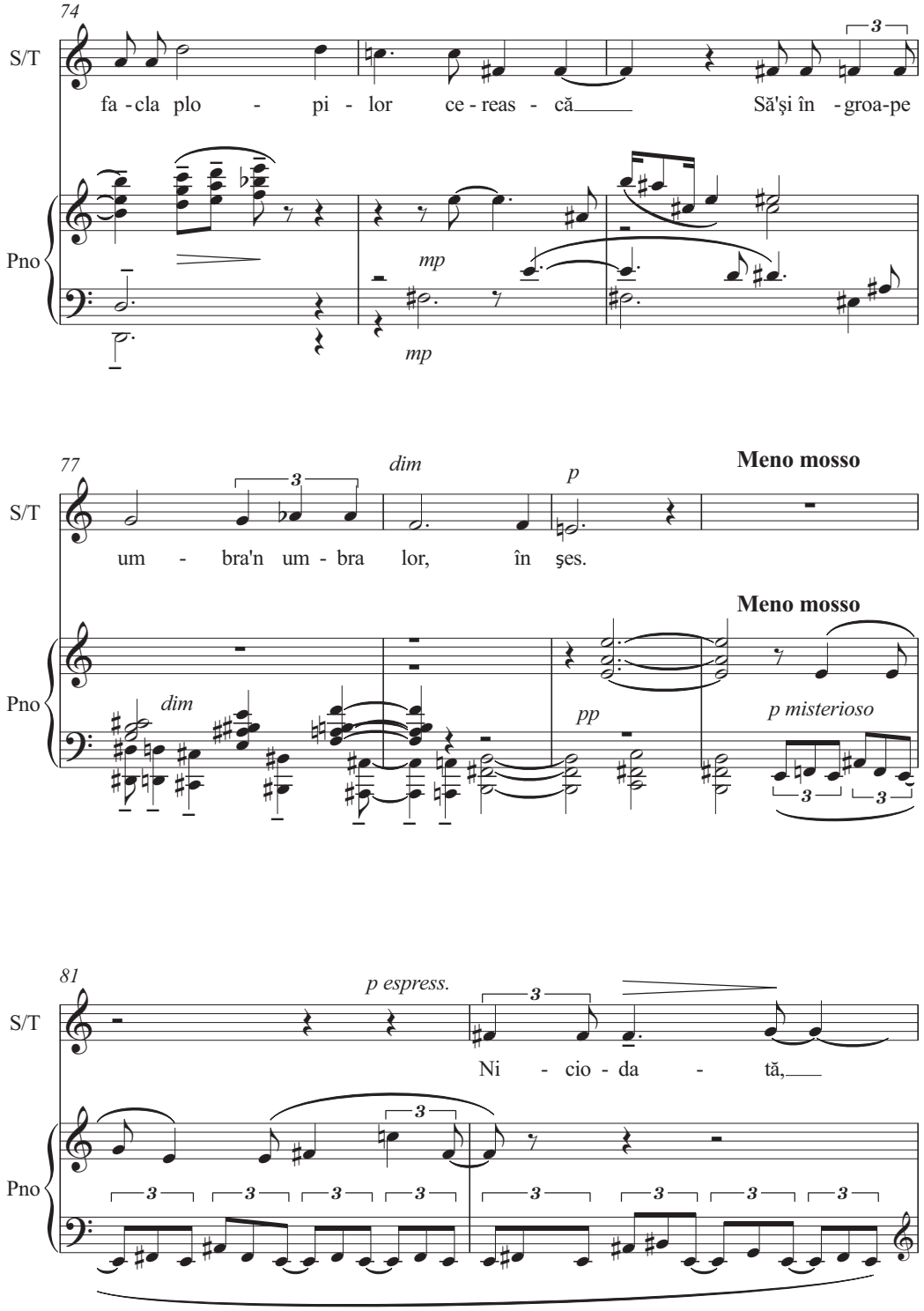
Pno

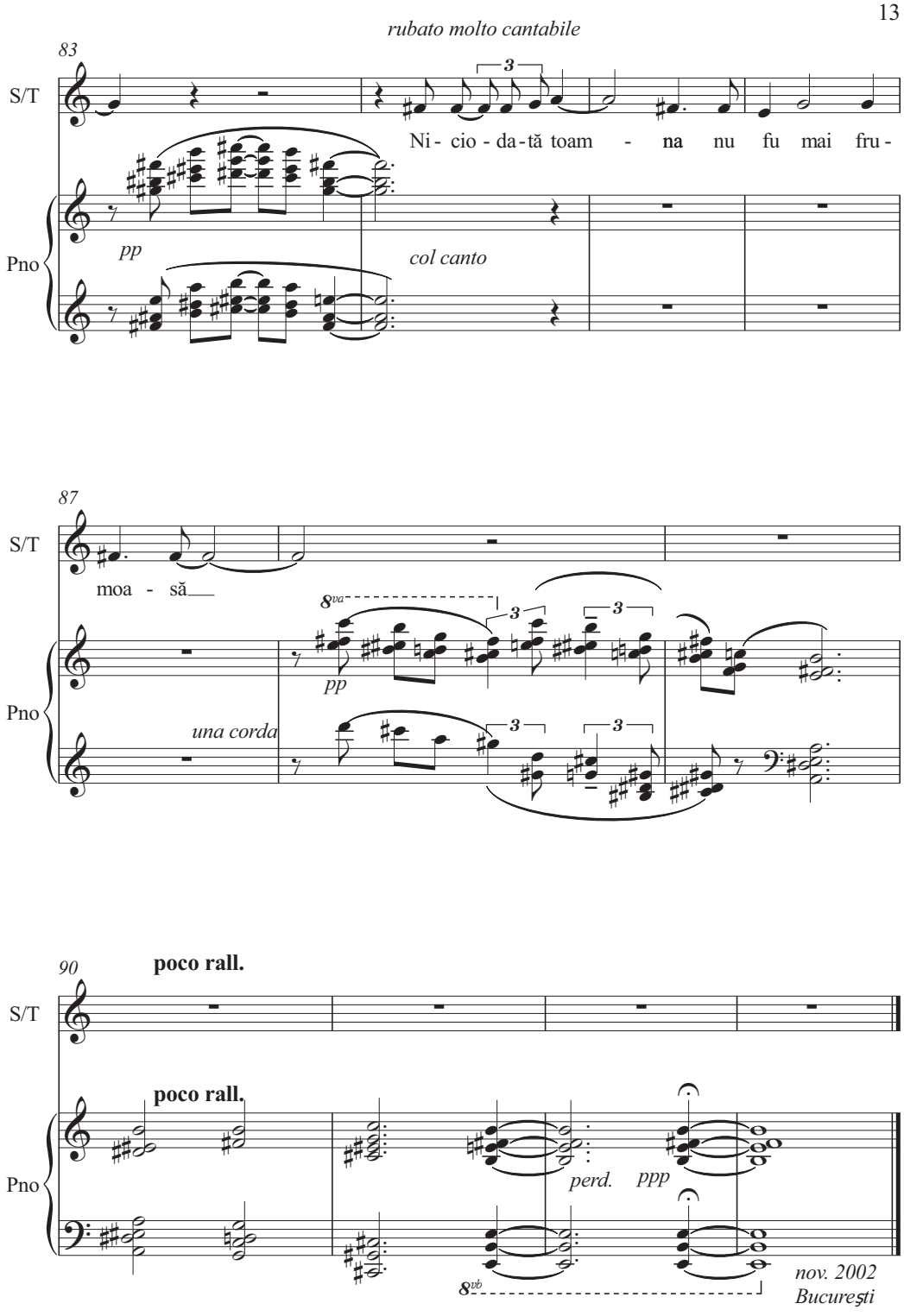
ff

tempo primo

mf


65
S/T
Pno
f
Ci - ne_____ să je-
mf cresc.
sf
mf
68
f cantabile
leas - că
Vi - e să as -
mf semplice
71
cul - te în - dem- nul_ne'n - ţe - les,_____
Şi cu o - chii'n
in rilievo espressivo


74
S/T
fa - cla plo - pi - lor ce - reas - că Să'şi în - groa-pe
Pno
mp
mp
77
S/T
um - bra'n um - bra lor, în şes.
dim
p
Meno mosso
Meno mosso
Pno
dim
pp
p misterioso
81
S/T
p espress.
Ni - cio - da - tă,
Pno

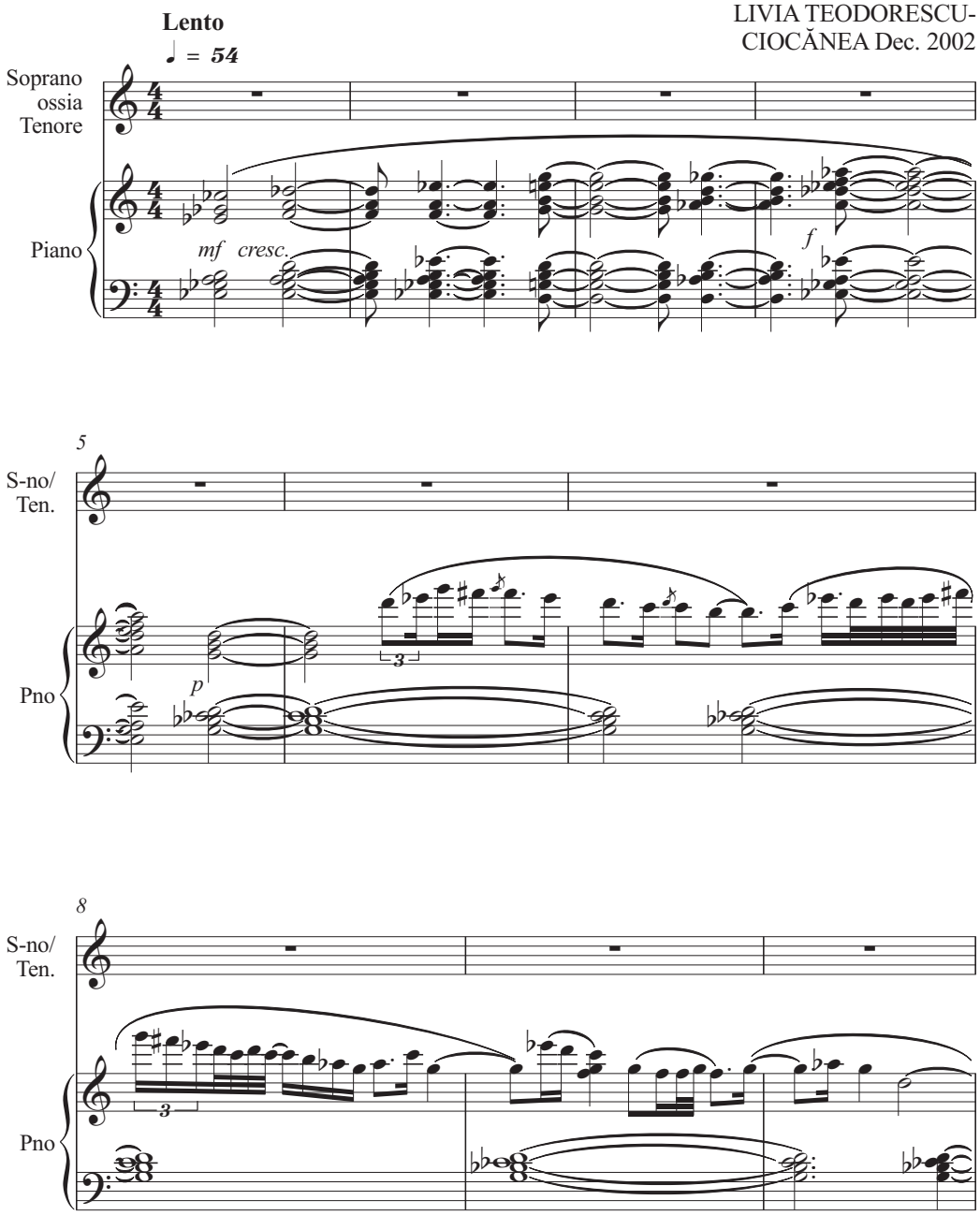

rubato molto cantabile
83
S/T
Ni - cio - da - tă toam - na nu fu mai fru -
Pno
pp
col canto
87
S/T
moa - să
8va
pp
Pno
una corda
90
poco rall.
S/T
poco rall.
Pno
perd.
ppp
8vb
nov. 2002
Bucureşti

Evangheliile toamnei

for Soprano / Tenore

Versuri: NICHITA STĂNESCU

LIVIA TEODORESCU-CIOCĂNEA Dec. 2002



11

S-no/ Ten.

(The text could be said by the singer or the pianist)

Patru evanghelii scrie-vom
despre căderea frunzei în toamnă. Matei zice-va:

Pno

p espress ma sonore

pp

14

S-no/ Ten.

molto rubato

Frun - - za de

Pno

molto rubato

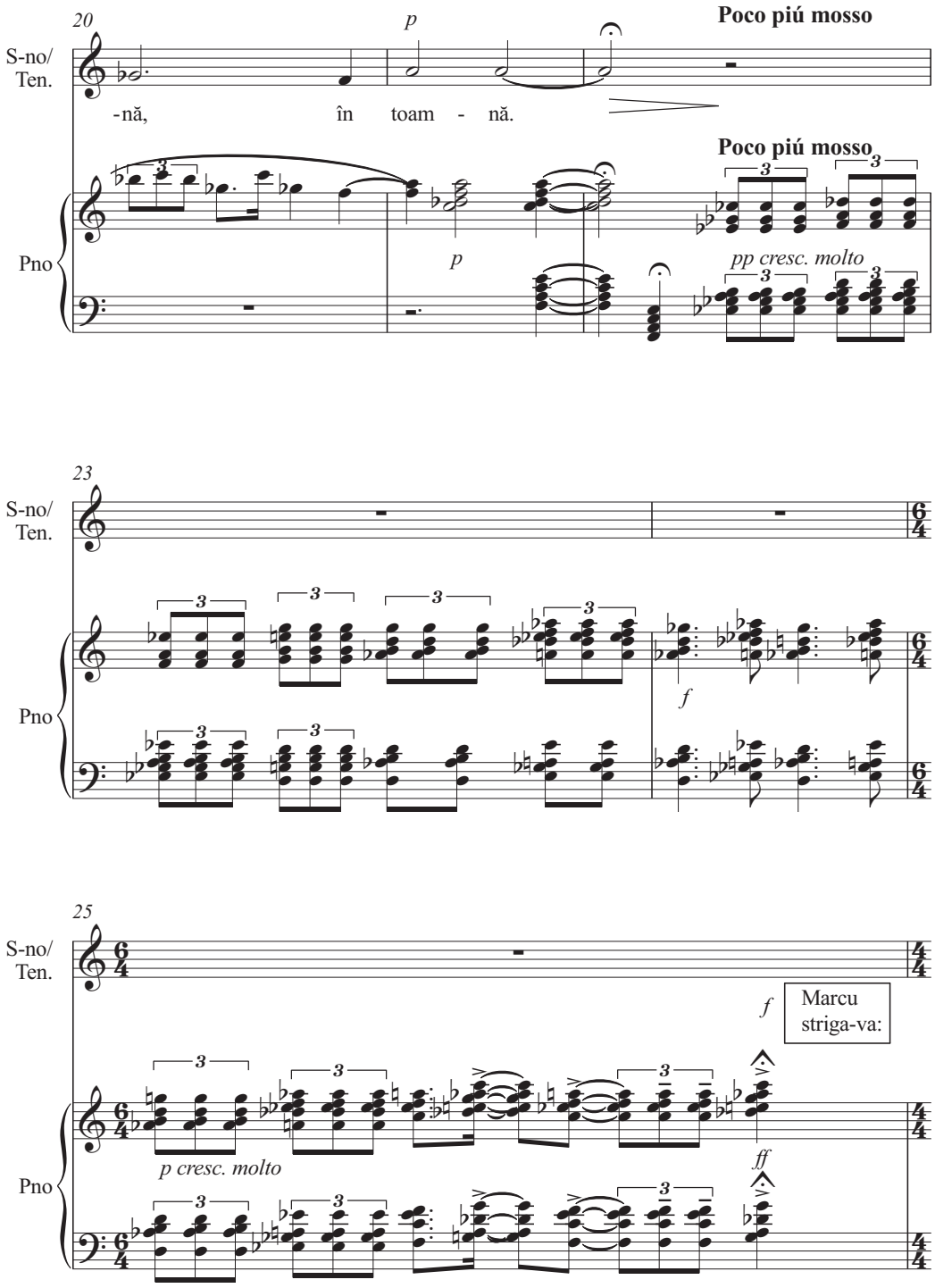
17

S-no/ Ten.

ver - de - le ver - - de - lui că - dea - va în toam -

Pno

mf


20
S-no/
Ten.
-nă, în toam - nă.
p
Poco piú mosso
Pno
p
Poco piú mosso
pp cresc. molto
23
S-no/
Ten.
Pno
f
25
S-no/
Ten.
f
Marcu
striga-va:
Pno
p cresc. molto
ff

26

S-no/ Ten.

f

De gre-u-ta-tea vie-ţii şi de via-ţă pe via-ţă că-

Pno

sff

mf

28

S-no/ Ten.

dea-va frun-za în toam-nă.

Pno

p

p dolce

31

S-no/ Ten.

Pno

espress.

33

S-no/ Ten.

Pno

35

S-no/ Ten.

Luca va zice:

Pno

pp

libero

39

p

poco a poco cresc.

S-no/ Ten.

Din ne-dra-gos-te, din ne-în-vi-a-tă moar-te, din ver-de re-pe-tat nu-mai cu

Pno

poco a poco cresc.

41

Piú mosso

S-no/ Ten.

f

um - bra că - dea - va frun-za în toam- nă.

Pno

Piú mosso

f

44

a tempo

S-no/ Ten.

f

Ioan se va ridica şi va zice:

Pno

f

p

in rilievo

47

rubato espressivo

S-no/ Ten.

p

Toam - na

mp

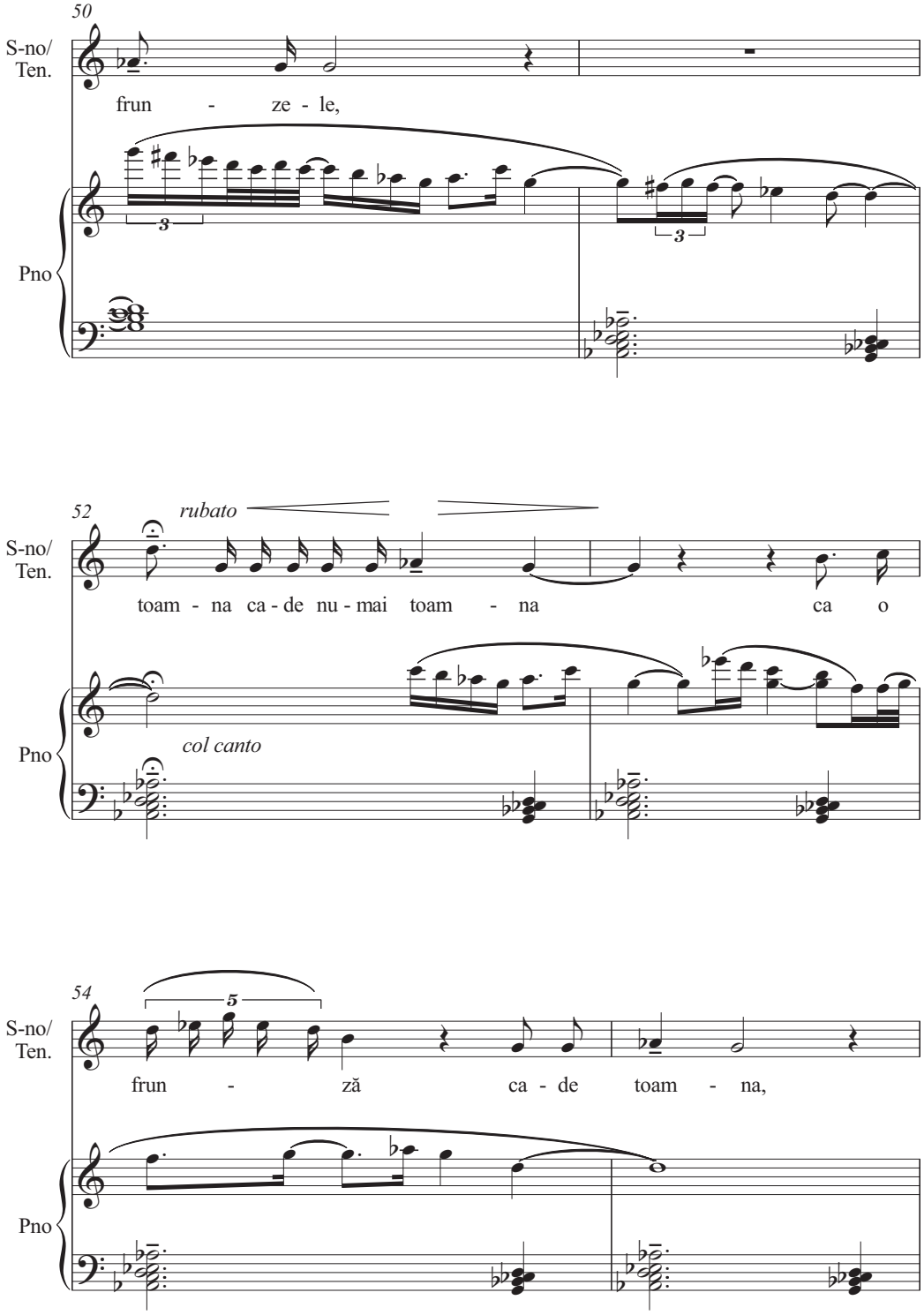
Toam - na nu cad

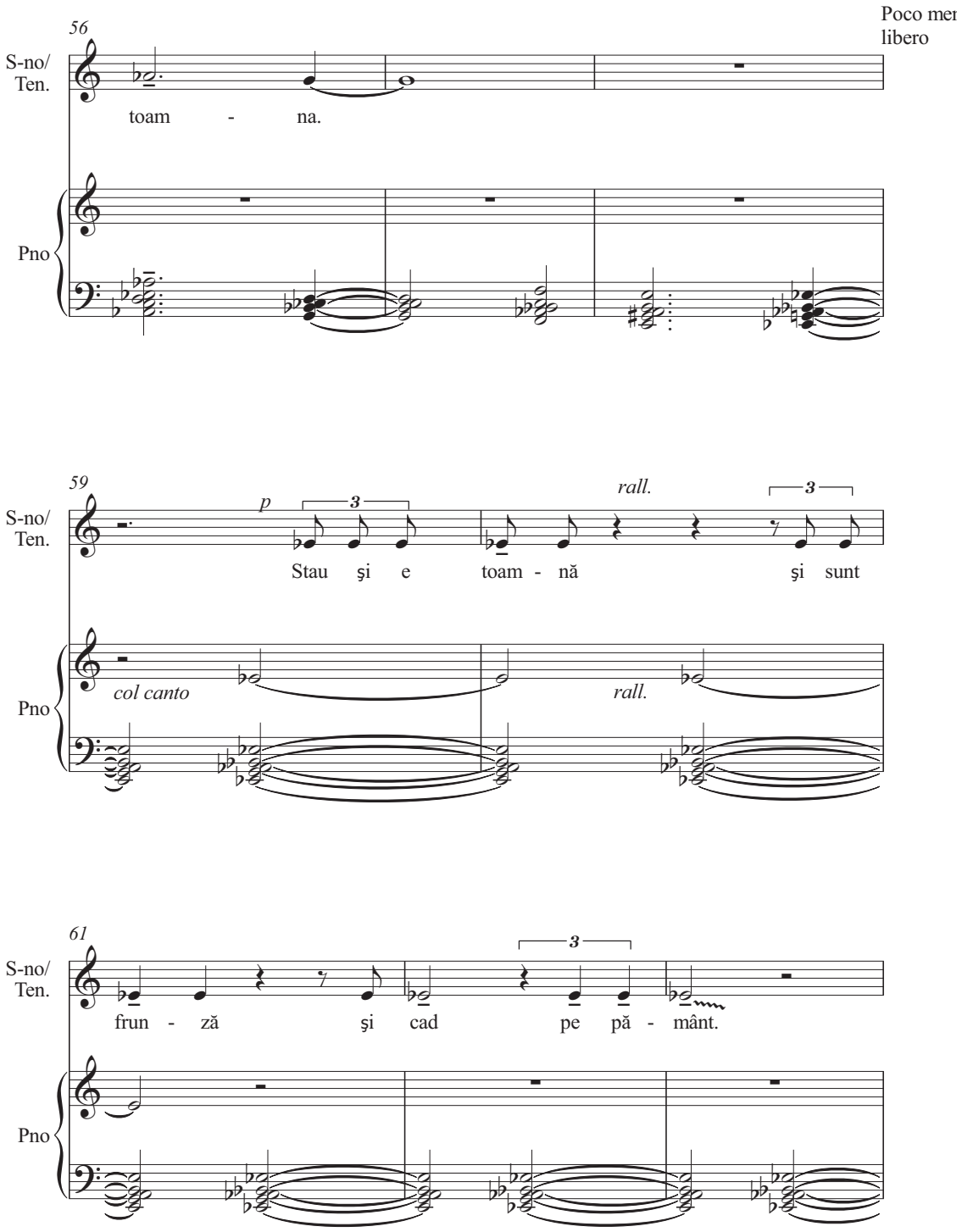
Pno

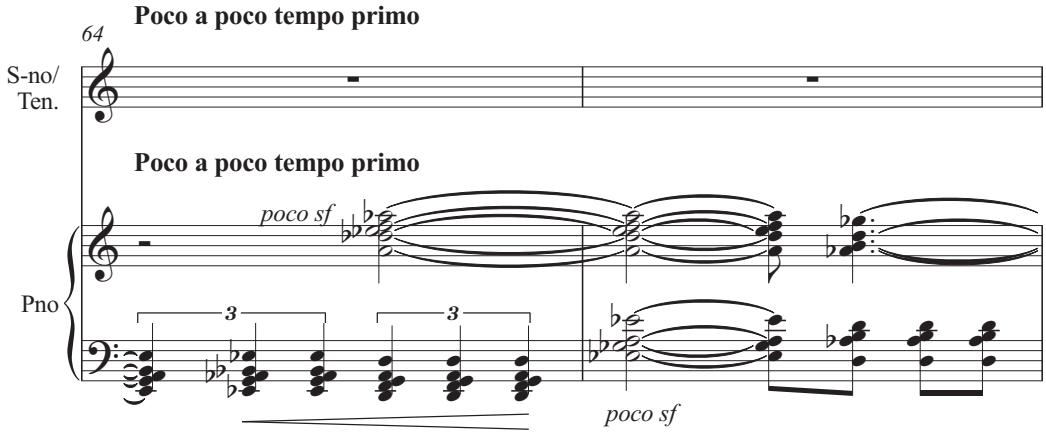
col canto

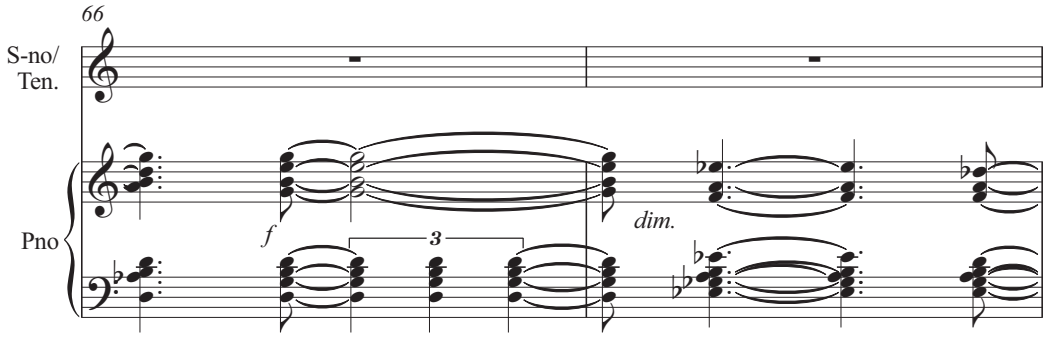
pp

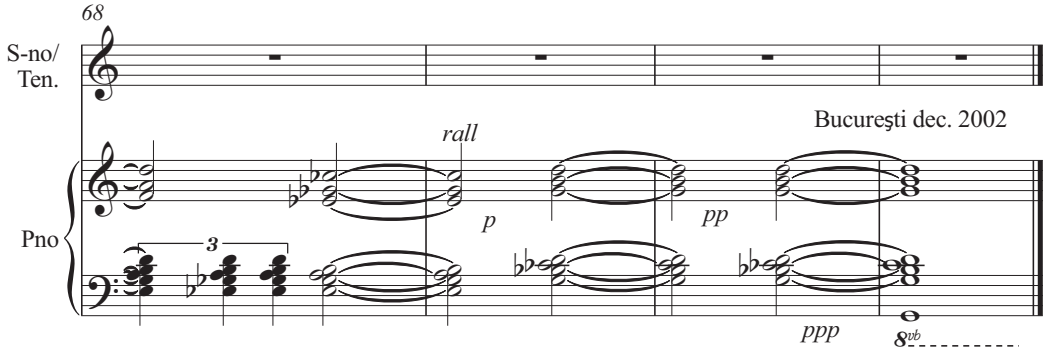
ppp


50
S-no/
Ten.
frun - ze - le,
Pno
52
rubato
S-no/
Ten.
toam - na ca - de nu - mai toam - na ca o
Pno
col canto
54
S-no/
Ten.
frun - ză ca - de toam - na,
Pno


56
Poco mer
libero
S-no/
Ten.
toam - na.
Pno
59
p
rall.
S-no/
Ten.
Stau şi e toam - nă şi sunt
col canto
rall.
Pno
61
S-no/
Ten.
frun - ză şi cad pe pă - mânt.
Pno







Bucureşti dec. 2002

LIVIA TEODORESCU-CIOCĂNEA

CHANSON D'AUTOMNE

Lied for Tenore/Soprano and piano

lyrics by Paul Verlaine

(Prize of the Romanian Composer's and Musicologists Union 2009)

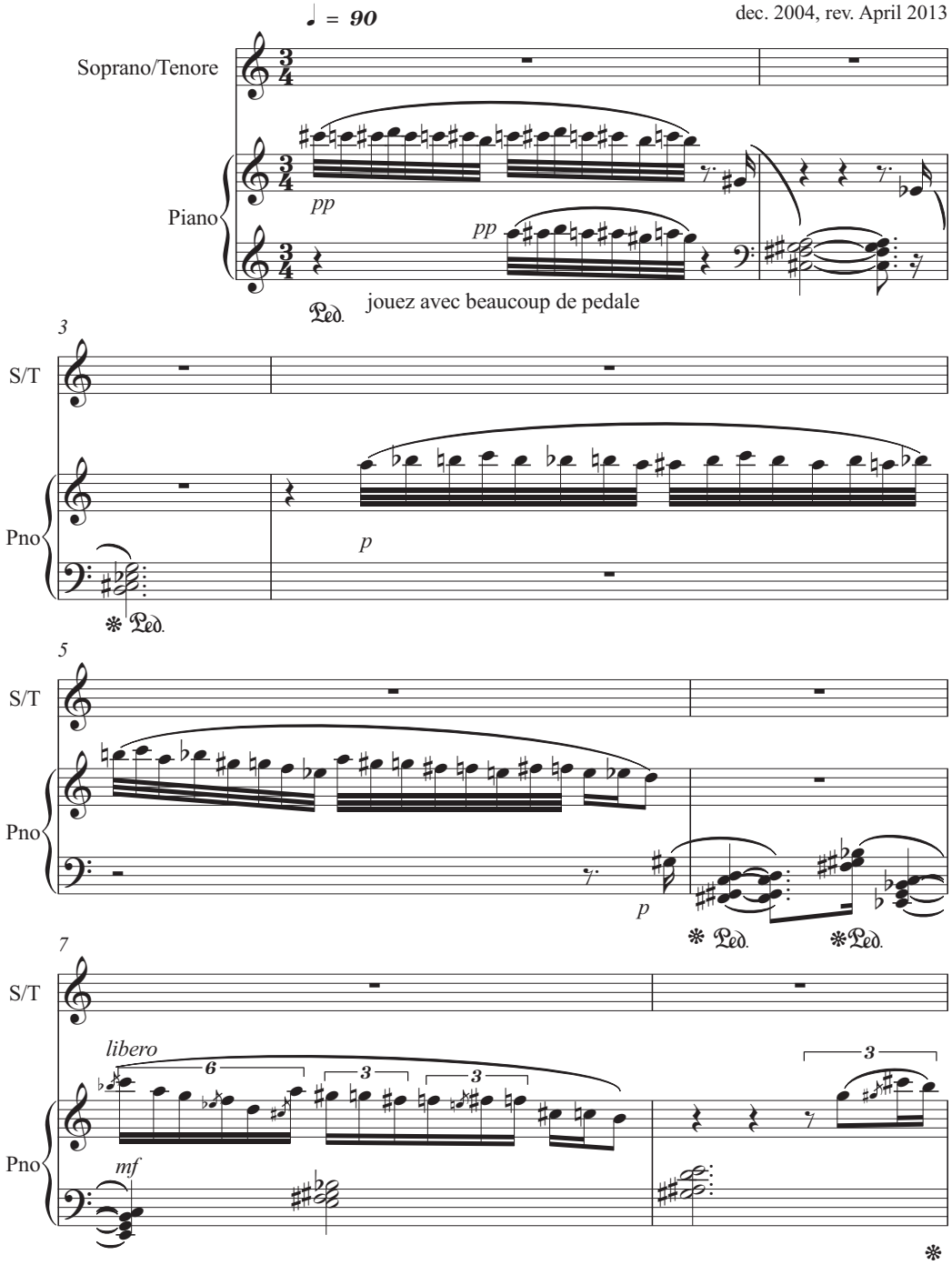
Modern Classics Edition
2013

2

Chanson d'automne

Paul Verlaine

Livia Teodorescu-Ciocănea
dec. 2004, rev. April 2013



9

S/T

Pno

rubato

11

♩. = 45

p

pp

15

mf

espressivo

p

18

Lento

molto portato e legatissimo

libero

p

Les san - glots

col canto

21 𝅗𝅥.=50

S/T

longs

𝅗𝅥.=50

Pno

pp

p

22

S/T

Pno

23

Lento

S/T

3

Des vi - o-lons

Pno

Ped.

25 𝅗𝅥.=50

S/T

Pno

26

𝅗𝅥.=45

S/T

De l'au - tom - ne,

Pno

p

Ped. ✻ Ped. ✻

30

libero

S/T

Bles -

Pno

libero

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

34

S/T

sent mon coeur

Pno

p

col canto

✻ Ped.

35

libero

3

S/T

D'u-ne lan - gueur

Pno

libero

✻ Ped.

37

S/T

Mo - no

Pno

39

S/T

to - ne mon

Pno

p

Ped. Ped.

43

S/T

coeur,

Pno

Ped.

45

S/T

lan - guer,

Pno

col canto

47

S/T

Mo - no

Pno

49

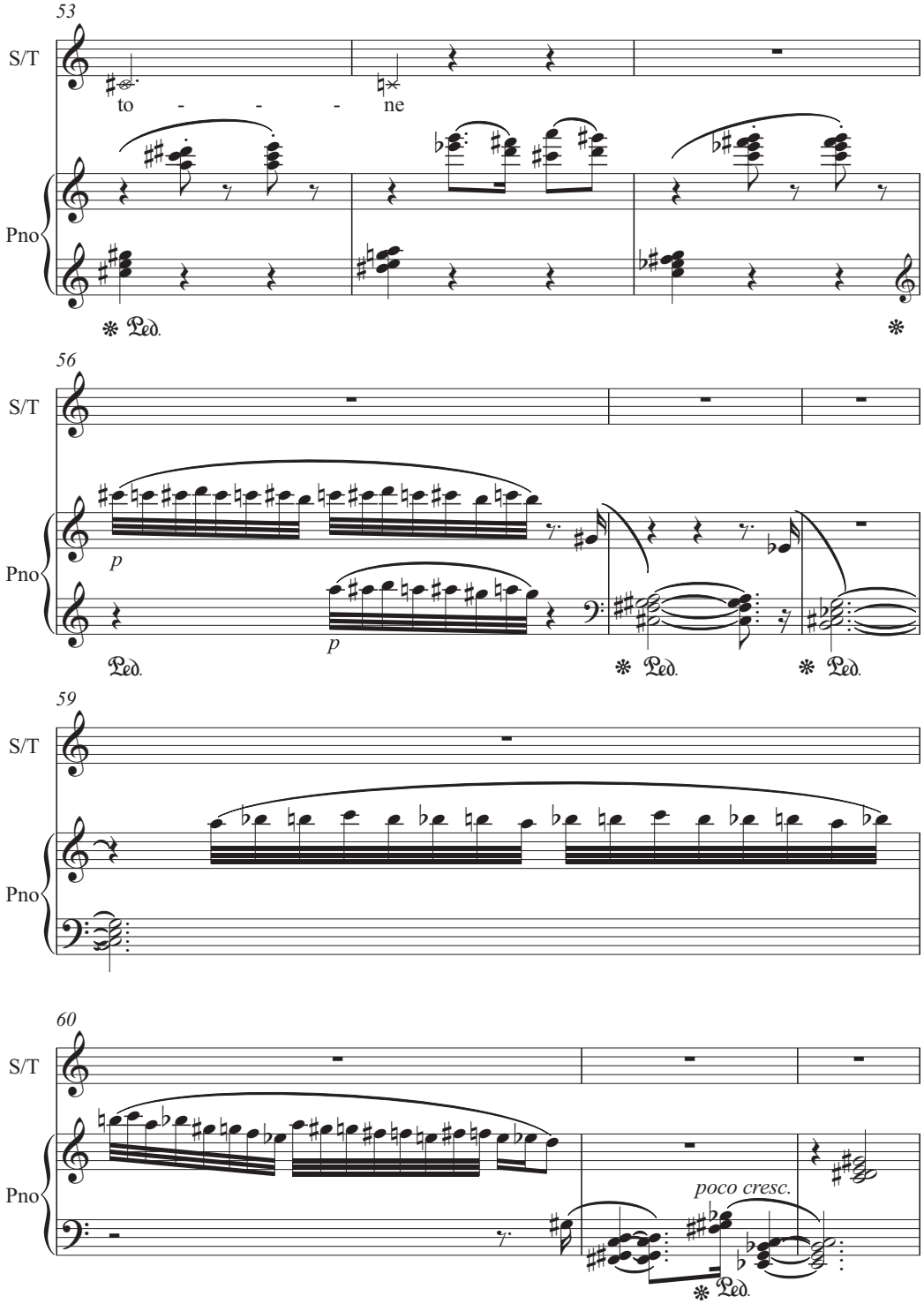
S/T

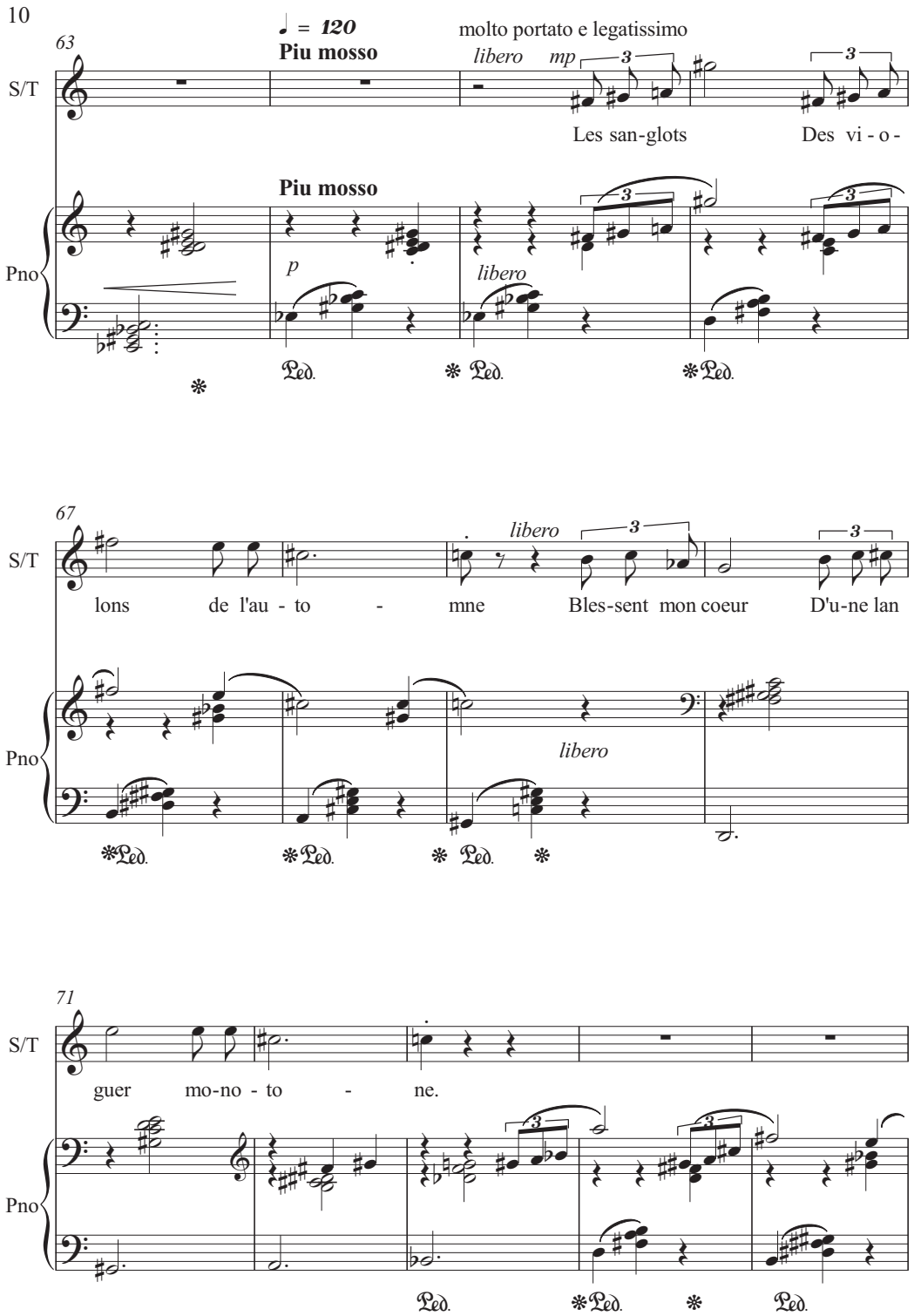
to - ne

Mo - no-

Pno

p


53
S/T
to - - - ne
Pno
Ped.
56
S/T
p
Pno
p
Ped.
Ped.
Ped.
59
S/T
Pno
60
S/T
Pno
poco cresc.
Ped.


10
63
♩ = 120
Piu mosso
molto portato e legatissimo
libero
mp
S/T
Les san-glots
Des vi - o -
Piu mosso
Pno
p
libero
67
libero
lons de l'au - to - mne
Bles-sent mon coeur
D'u-ne lan
libero
71
guer mo-no - to - ne.

76

S/T

Pno

libero

Bles-sent mon coeur

libero

D'u-ne lan

libero

col canto

79

S/T

Pno

guer

D'u - ne lan -

p

81

S/T

Pno

guer

Mo-no - to - ne

84 𝅗𝅥. = 45

S/T

san - glots longs

Pno

p

Ped. ✻ Ped. ✻ Ped.

87

S/T

Pno

pp

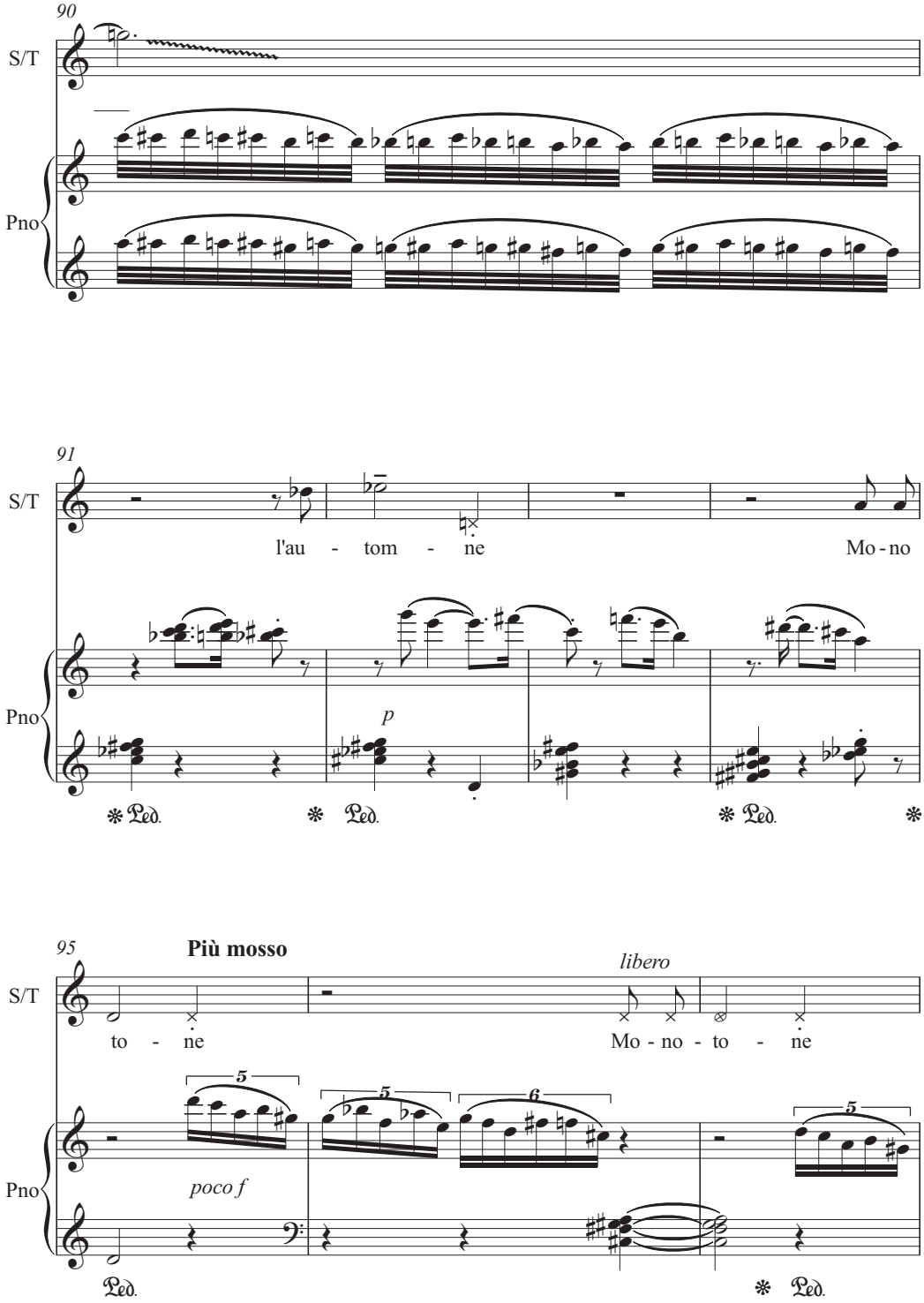
88

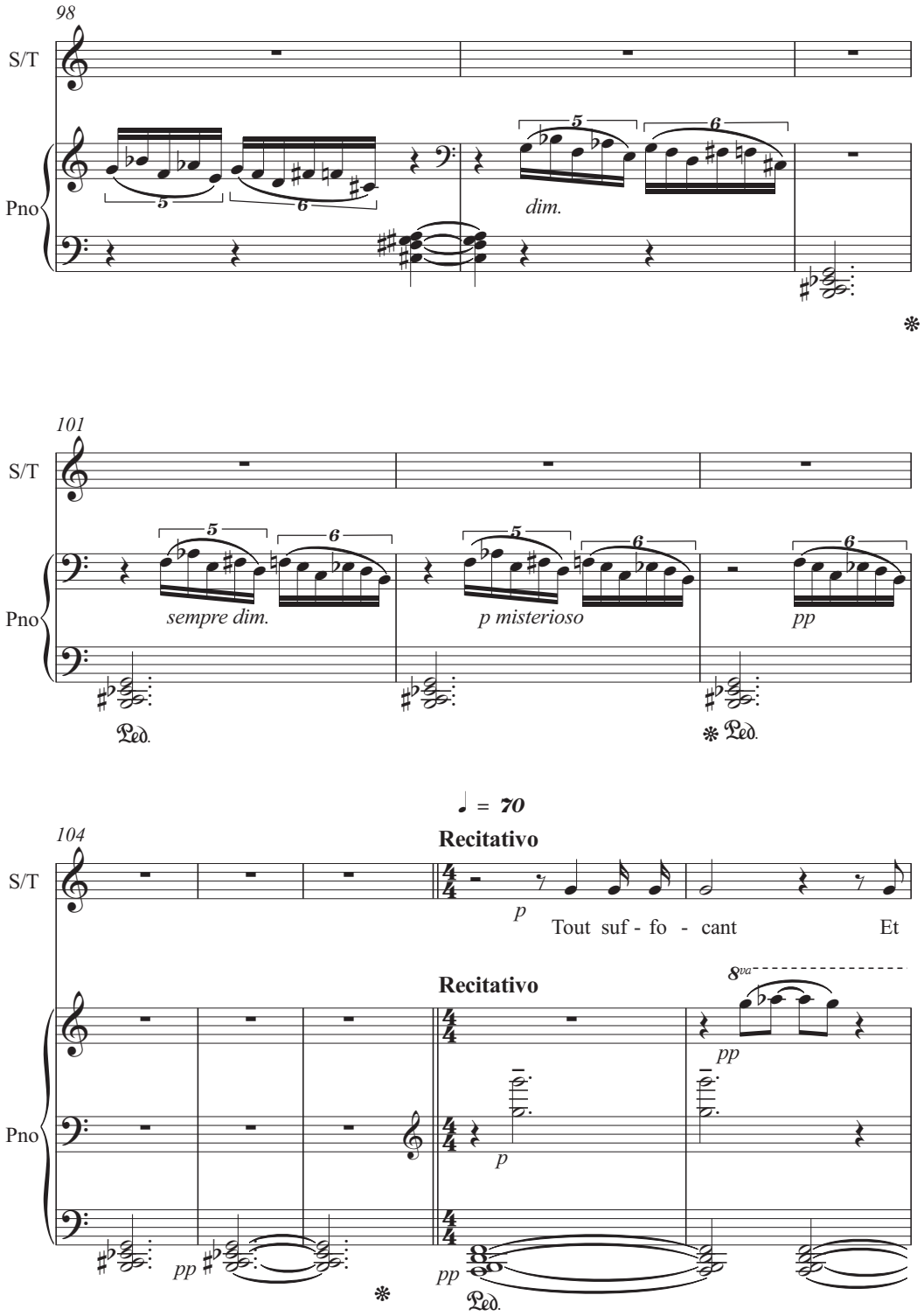
S/T

vi - o - lons,

Pno

✻ Ped.


90
S/T
Pno
91
S/T
l'au - tom - ne
Mo - no
Pno
p
Ped.
Ped.
Ped.
95
Più mosso
S/T
libero
to - ne
Mo - no - to - ne
Pno
poco f
Ped.
Ped.


98
S/T
Pno
dim.
101
sempre dim.
p misterioso
pp
Ped.
♩ = 70
104
Recitativo
p
Tout suf - fo - cant
Et
8va
pp

109

S/T

mf

blê - me, quand son - ne l'heu - re, Je me sou

Pno

112

S/T

libero

viens je me sou- viens, je me sou-viens, je me sou -

Pno

Ped.

114

S/T

libero

viens je me sou-viens Des jours an - ciens

Pno

libero

Ped.

116

S/T

Des jours an - ciens, Des jours an - ciens Et je pleu - re.

libero

molto rall.

Pno

(8)

molto rall.

col canto

Ped. Ped. Ped.

120

S/T

a tempo

Pno

a tempo

molto cresc. e accellerando

f

♩ = 120

Piu mosso

123

S/T

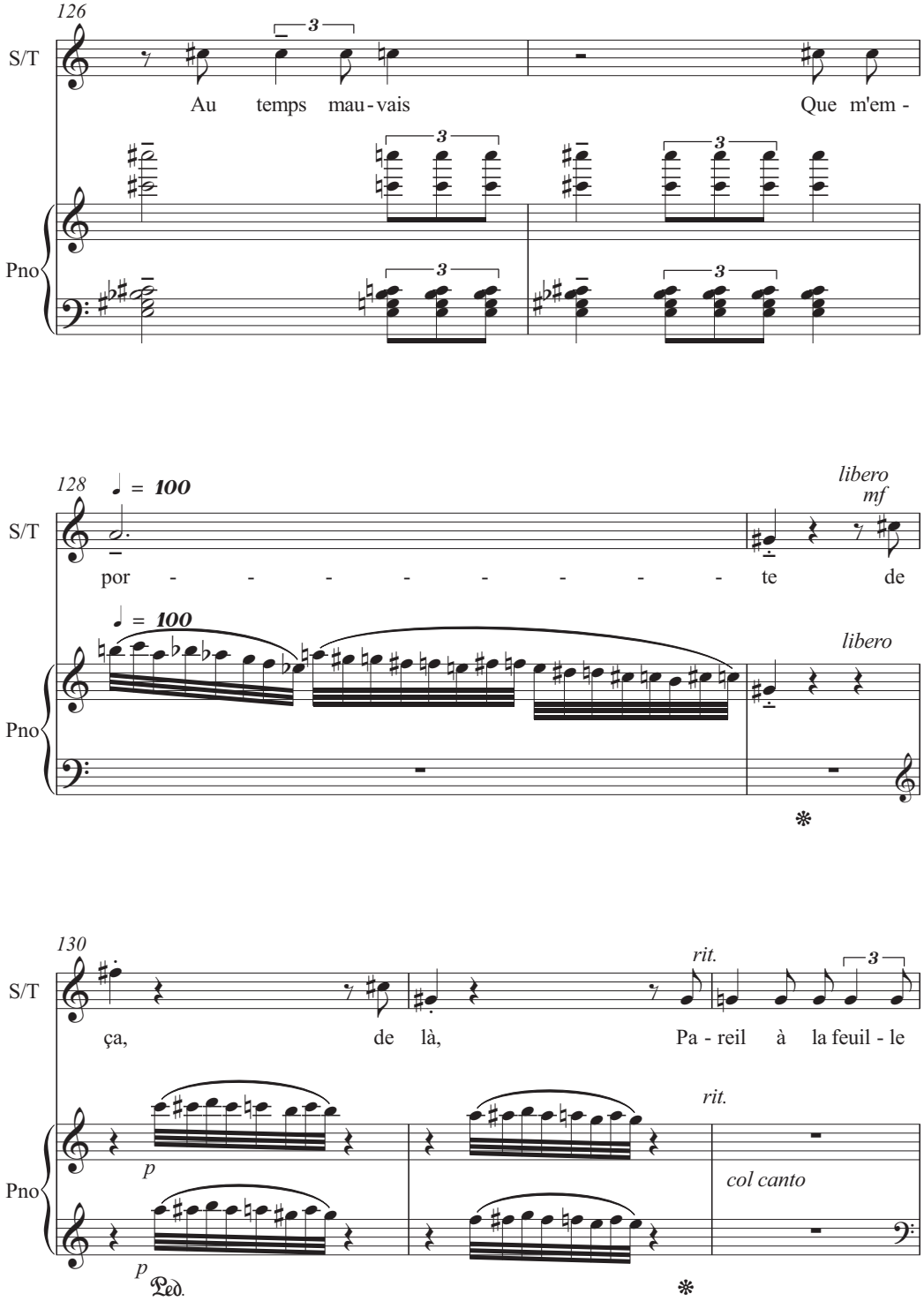
ff

Et je m'en vais

Piu mosso

Pno

ff


126
S/T
Au temps mau - vais
Que m'em -
Pno
128
♩ = 100
libero
mf
por - - - - - - - - te de
libero
130
rit.
ça, de là, Pa - reil à la feuil - le
p
col canto
Ped.

♩ = 100

133

S/T

mor - te

Pno

8va

p

poco a poco crescendo

Ped.

♩ = 120

Piu mosso, molto rubato

135

S/T

libero

mp

Et je m'en

poco accellerando

mf

libero

Ped. Ped.

138

S/T

libero

vais Au temps mau-vais Que m'em-por - te de ça, de

Pno

libero

col canto

Ped. Ped. Ped. Ped.

142

S/T

libero

là, pa - reil à la

Pno

libero

col canto

libero

Ped. Ped. Ped.

144

S/T

poco rall.

a tempo

feuil - le mor - te. Pa

Pno

poco rall.

col canto

a tempo

mf

Ped.

147

S/T

libero

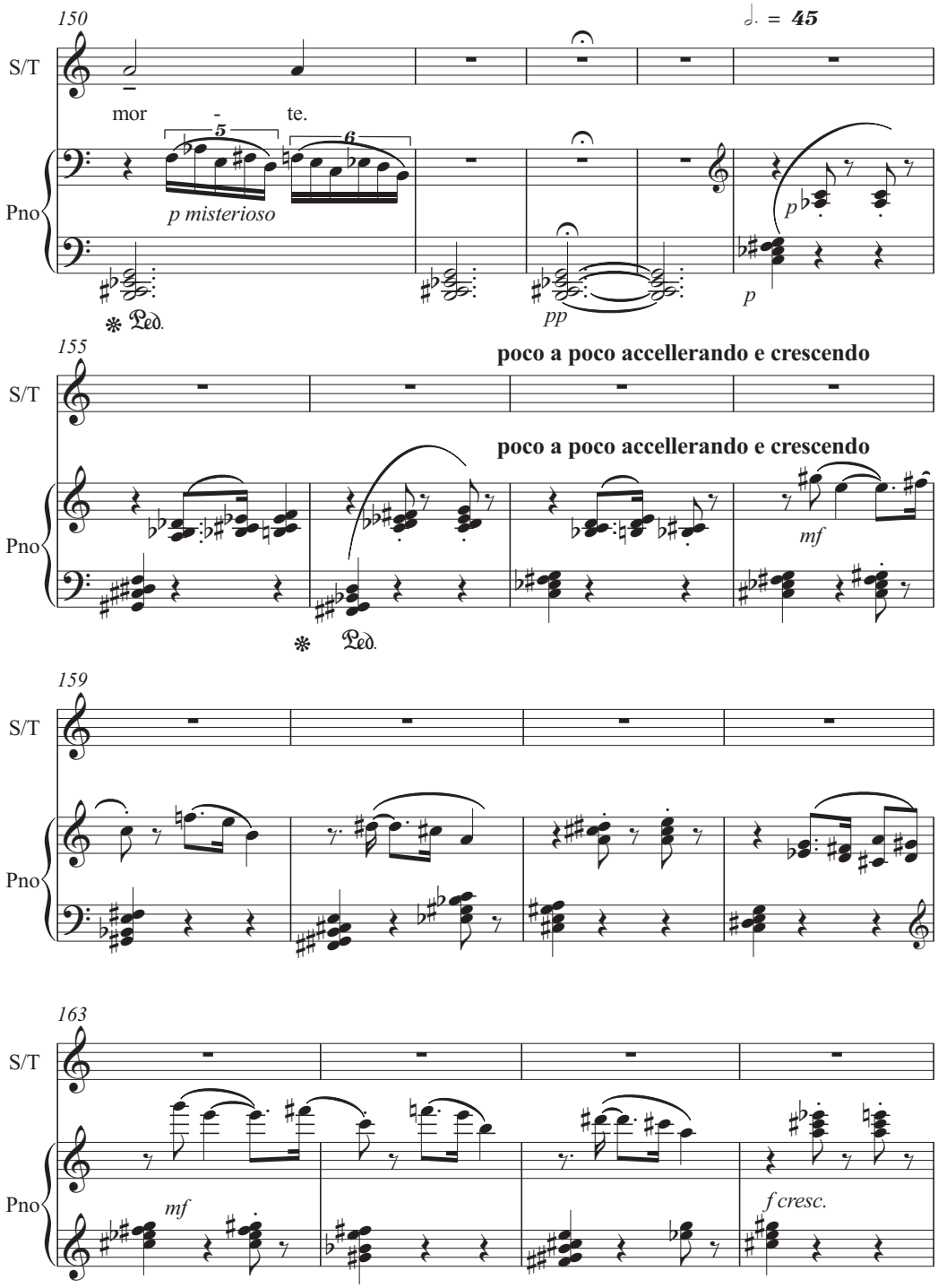
reil à la feui - le

Pno

dim.

libero

Ped.


150
S/T
mor - te.
5
6
p misterioso
Pno
pp
p
poco a poco accellerando e crescendo
155
S/T
poco a poco accellerando e crescendo
Pno
mf
159
S/T
Pno
163
S/T
Pno
mf
f cresc.

♩ = 120
Più mosso

167

S/T

Pno

ff

Ped.

172

S/T

Les san - glots Des vi - o - lons de l'au

8va

f

dim.

176

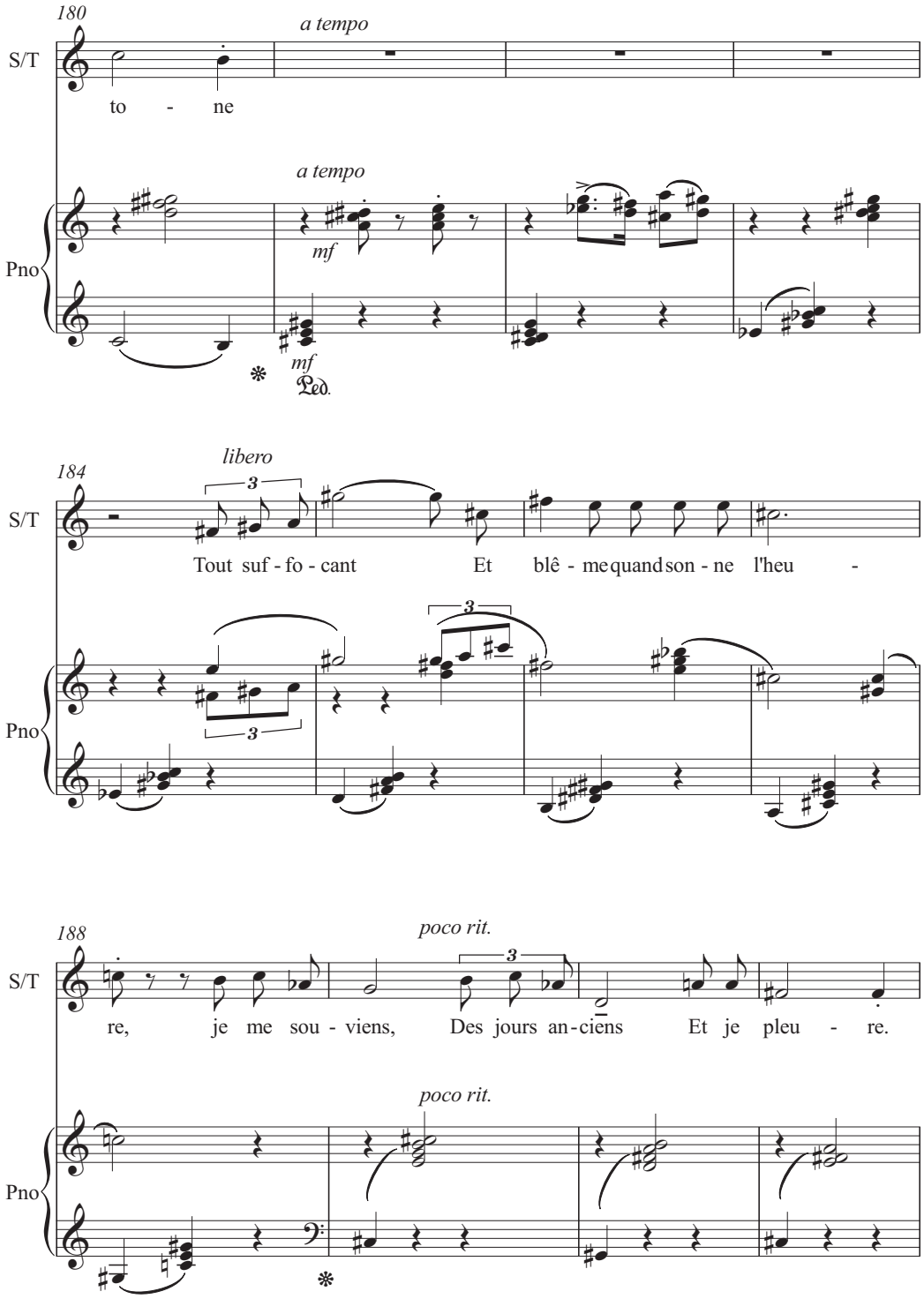
S/T

to - mne Bles-sent mon coeur D'u - ne lan - guer Mo-no-

(8)

rit.

col canto


180
a tempo
S/T
to - ne
a tempo
mf
Pno
mf
Ped.
184
libero
S/T
Tout suf - fo - cant Et blê - me quand son - ne l'heu -
Pno
188
poco rit.
S/T
re, je me sou - viens, Des jours an - ciens Et je pleu - re.
poco rit.
Pno

192 a tempo

S/T

Et je m'en

Pno

a tempo

p

libero

mp

196

S/T

vais Au temps mau - vais Que m'em - por - te De

Pno

200 libero

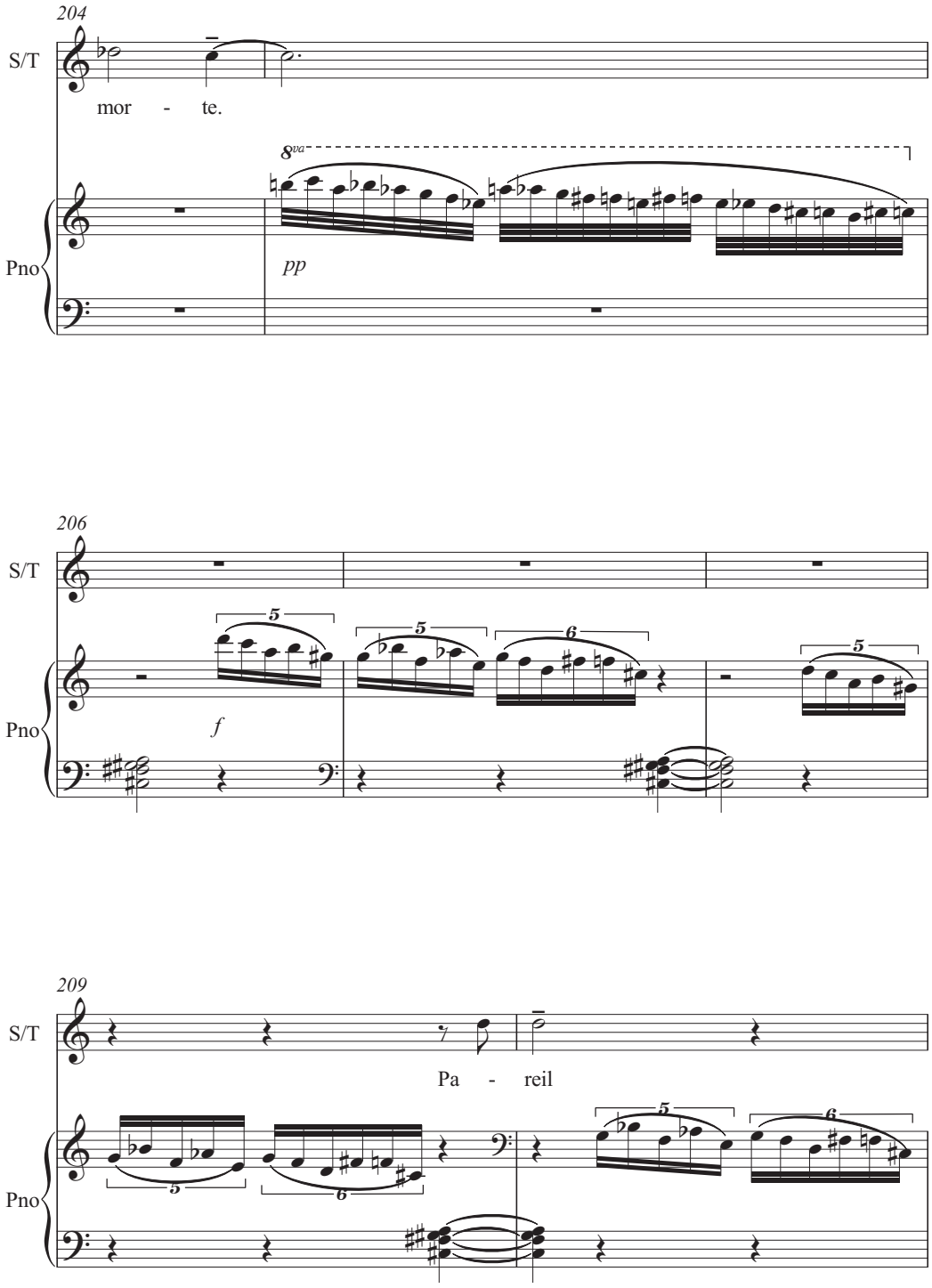
S/T

ça, de là, pa - reil à la feuil - le

Pno

libero

p


204
S/T
mor - te.
8va
Pno
pp
206
S/T
Pno
f
209
S/T
Pa - reil
Pno

211

S/T

à la feui- le mor - te.

Pno

dim.

sempre dim.

214

S/T

Pno

p misterioso

p

pp

219

S/T

allargando

Pa- reil à la feuil-le mor - te.

Pno

ppp

ppp

ppp

ppp

ppp

Bucharest dec. 2004

APPENDIX 7: Accompanying CD 2 (includes other pieces)

Tracks 1–8

Recorded in G. Enescu Hall, National University of Music Bucharest, Romania (2013)
Recording engineer and sound processing: Florentina Herghelegiu

Performers:
Piano solo, Piano 1 and Piano accompaniment with voice – Tamara Smolyar
Piano 2 – Livia Teodorescu-Ciocănea (track 2)
Voice (tenor) – Lucian Corchiș (tracks 3–8)

Track 1: *Sonatina* for solo piano (1985) 7:05

Track 2: *Sonatina buffa: Homage to Charlie Chaplin* for piano duet (four hands,1986) 8:28

Track 3: *Melancolie* (*Melancholy)* – poem by Mihai Eminescu for voice (tenor) and piano (1989) 5:14

Track 4: *Odă în metru antic (Ode in Ancient Meter)* – poem by Mihai Eminescu for voice (tenor) and piano (1989) 3:57

Track 5: *S'amor non è …* (*If There Is No Love …*) – Sonetto 132 by Petrarca for voice (tenor) and piano (2007) 6:18

Track 6: *Never Autumn (Niciodată toamna …)* – poem by Tudor Arghezi for voice (tenor) and piano (2002) 6:29

Track 7: *Autumn Gospels (Evangheliile toamnei)* – poem by Nichita Stănescu for voice (tenor) and piano (2002) 5:33

Track 8: *Chanson d'automne* (*Autumn Song*) – poem by Paul Verlaine for voice (tenor) and piano (2004) 8:48

Track 9: *Tentazione* – trio for clarinet, violin and piano (1994) 9:12

From commercial recording *Bridges 1* (Move 3281, released in 2003)

Recorded, edited and mastered at Move Records studio, Melbourne, Australia

Recording engineers: Vaughan McAlley and Martin Wright

Performers:

Clarinet – Peter Handsworth

Violin – Fintan Murphy

Piano – Tamara Smolyar