

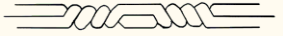


Constantin Ripa – analytical aspects of choral creation

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Abstract: *One of the most prolific authors of the Romanian choral music, the composer and conductor Constantin Ripa is a personality of insufficient importance in the Romanian musical writings. His choral scores really meet the attributes and meanings in which metatonicity is manifested. The richness of the means of expression and the use of specific sound systems bring diversity through the multitude of themes approached by the composer. In the ensemble of choir creation of the composer we will meet: choirs for equal voices, children choirs, mixed choirs, including: songs - children's games, adaptations and potpourries of Romanian folklore, own creations of folklore and religious inspiration, choruses on Ovidiu, Mihai Eminescu, Ion Barbu, Lucian Blaga, Vasile Voiculescu, Otilia Cazimir, Mircea Stefanescu. The different periods of creation are distinguished from the perspective of the elements of language, which represent a constant in the personal style as a whole, but also reflect the composer's choices in accordance with the spirit of the times, but also with the repertory necessities of the choral ensembles, especially the Antiphony choir that he led with 1969. From the first stage of creation, the Cântece de anotimp on poet Lucian Blaga's poetry reflects a modal-chromatic thinking with a intonational substrate and an ethos taken from the Romanian folk music. At the*

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end of the 1970s, in the works of Codex Caioni, Protomusica, Pax ades, Transilvania, Țeapa lui Dracula, we can see the composer's preference for the themes of history and the ancestral past. The choral creation of the composer Constantin Ripa gives musicologists the panorama of a live repertoire, rich in artistic significance and expressiveness.

Keywords: *Romanian composer, Romanian choral music, metatonicity, conductor, Antifonia choir, contemporary music, choral creation, tonal systems, Romanian ethos.*

Extensive personality for the Romanian choral music world
The composer and conductor Constantin Ripa is one of the most prolific authors of choral music, insufficiently marked in Romanian musical writings.

His choral scores truly meet the attributes and meanings in which the all-embracing system of metatonicity is manifested. The abundance of the choral genres approached, the multitude of thematic themes, attract the riches of means of expression and implicitly the use of sound systems specific to the material chosen for the processing or the spirit, the ethos created in them. Thus we will meet in the ensemble's choir's creation: choirs for equal voices, children's choirs, mixed choirs, including: songs - children's games, adaptations and dances of Romanian folklore, own creations of folklore and religious inspiration, verses choirs by: Ovidiu, Mihai Eminescu, Ion Barbu, Lucian Blaga, Vasile Voiculescu, Otilia Cazimir, Mircea Stefanescu, and others.

His creative periods will be analyzed from the perspective of elements of language, elements that present a constancy in the personal style as a whole, but reflect the composer's preoccupations and choices in accordance with the spirit of the times, but also with the repertory needs of the choral ensembles, led him from 1969. As the conductor of this prestigious choral

band specializing in contemporary music, the composer made first auditions of masterpieces of Romanian and universal choral music, thus contributing to the enrichment of the cultural and spiritual "heritage" of musical contemporaneity.

The 70s marks a creation that reflects the composer's choice to a style close to the core of the avant-garde music, with influences of random music, vocal and extracoceal effects, a chromatic modalism with rubato-doinit, or abstract-atonal, heterologous textures, free polyphonic, a harmonic system that includes the cluster, the quartet quartet mixes, the melodic or harmonic non-octave frame, the polyfunctionality, other non-modal elements of the musical material approach.

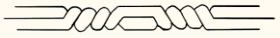
From this first stage of creation, the choral cycle *Songs of Seasons* (Cantece de anotimp), Lucian Blaga's poetry reflects a modal-chromatic thinking in which melodic ideas are displayed, having a intonational substratum and an ethos taken from the Romanian folk music.

In the first choir, Spring Fire (Focuri de primavara), starting from a tricordial, and-do-do # chromatic structure, the composer creates a texture made up of attack polyphons that completes a 9-tone chromatic scale:

Ex. Spring fires (Focuri de primavara)¹ - polyphony attacks of attacks on do and do #.

The image shows a musical score for a choir, specifically the piece 'Spring fires (Focuri de primavara)'. The score is written on four staves, with the top two staves for the vocal parts and the bottom two for piano accompaniment. The music features a complex, chromatic structure with various rhythmic patterns and dynamics. The lyrics 'p. ge.', 'ti.', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt' are written below the vocal staves. The piano part includes markings such as 'p. ge.', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt' and 'p. ge.', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt', 'sunt'. The score is a polyphony of attacks on do and do #.

¹ Constantin RÎPĂ, *Songs of Seasons*, Music Conservatory "Gheorghe Dima", 1971.



Spatialisation of a hexatonatal structure on 8 symmetrical movement voices, symbolizing the opening of the corolla, the blooming is spectacularly made in the end:

Ex. *Spring fires* (Focuri de primavara):

In the Heart of the Woods Choir (*Inima padurii*), the composer realizes, through the means of the recitative and intonational structures of quintet, the resonance with the archetypal structure of the poetic metaphor, simply constructing, a speech of a disturbing placement in ancestrality, in a spell in a chant.

Ex. Heart of the forest (*Inima padurii*)²:

² Constantin RîPĂ, *Songs of Seasons*, Music Conservatory “Gheorghe Dima”, 1971.

Andelivo

Soprano (S), Alto (A), Tenor (T), Bass (B) - Part I and Part II

Andelivo

he-te, des-mi-ae-te, și-le-la pă-dă-nii, și-le-ce fa-ce-ai

a tempo

Simile

și-le-le ră-ă-nii

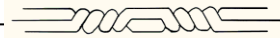
și-ae-te, des-mi-ae-te, și-le ră-ă-nii

In the Song of spikes Choir (Cântecul spicelor), the composer explores the chromatic sounds in the sense of the slope chrome, realizing a melodic dynamics that is fulfilled in bifunctional arrangements:

Ex. Song of spikes (*Cântecul spicelor*):

Tutti cresc...

Ca-te-te-le ce-tă-ă-nii pă-dă-nii a-a-ii le-ge-ă-nii și-ae-te



The same recitative, this time, cowboy, is placed in the bones of the choir. The song of the traveler in the autumn (Cantecul calatorului in toamna), over which the other parties construct a texture made up of quartet structures in vibrant glissando and symmetrically symmetrical movements that suggest the sound of the wind.

At the end of the 70's and the 80's of the 20th century, the composer sought to enrich the choral repertoire of popular songwriting to make the inexhaustible intonation beauties worthwhile: Pliny is a loud voice (Plinu-I codrul de voinici), Cicoarea ballad (balada Cicoarea), satirical song (Cantec satiric), Run (Galop) , Song of Fun (Cantec de haz), Lioara, Wedding Ceremony (Ceremonial de nunta), Shouting Game (Strigare de joc), Winter Song (Canec de iarna), etc. In parallel, the workings of the Codex Caioni, Protomusica, Pax ades, Transilvania, Dracula's Feet (Teapa lui Dracula), reflect the composer's preference for historical themes and the ancestral past.

In the choral processing, the composer uses an arsenal of means of expression that conforms to the modal specificity of the manifested source and the inspirational themes. Thus, the imitative polyphonic processing in the stretch, the harmonization with the pedals of the ison type, or with the pedals in the case of the expressiveness of the instrumental folk or dance instrumental music, the use of plagical clashes in the conditions of a trisonic

tunnel, sometimes tonal-functional, sometimes modal, remaining constant various extravascular effects (palm beatings, whistles, whistles, imitation of onomatopoeic effects, etc.).

In the song of Voievodesei Lupu in the Codex Caioni cycle, the composer exploits the real charm of the old melody, revolting by modal harmonizing with trisons in the spirit of renaissance music, finding different color variations at each repetition, in the manner of harmonic variations. The beautiful frigid cadence is also colored with a harmonic conclusion to the subton in the spirit of popular song.

Ex. *Cântecul Voievodesei Lupu*

Andante

S.
a a a a a a a a

A.
a a a a a a a a

T.
a a a a a a a a

B.
a a a a a a a a

2A.
m (sau a)

2T. sempre al fine
m (sau a)

2B.
m (sau a)



Ex. Cantecul Voivodesei Lupu

S. *a a a a*

A. *a a a a*

T. *a a a a*

B. *a a a a*

FINE

In the Pax choir, on the lyrics of the ancient poet Ovidiu, the composer exploits the same diatonic modal source, with chromatic irises, in a melodic-harmonic inspired discourse, in which he uses melodic outlines reminiscent of ornamental and intonational ethos of the Greek-Byzantine figure.

The modal coral from the beginning of the work is built on the principle of symmetry, graphically setting an opening of the voices towards cadence. The modal frame to the eolic will be metamorphosed throughout the work due to the inherent polyphonic processing.

Ex. Pax ades:

Allegro (♩ = 140)

S. *Pa-ce Pa-ce Pa-ce Pa-ce Pa-ce*

A. *Pa-ce Pa-ce Pa-ce Pa-ce Pa-ce*

T. *Pa-ce Pa-ce Pa-ce Pa-ce Pa-ce*

B. *Pa-ce Pa-ce Pa-ce Pa-ce Pa-ce*

The harmonic recitative and the imitative polyphony are the basis of the buildup, whose modal material is constantly metamorphosed in melodic kneading. We observe how at the second repetition of the lyrics Tu ducibus, the melodic profile is made up of two hexachords conjunctions: the lidian hexachord and the frictional hexachord.

Ex. Pax ades:

The musical score for 'Pax ades' consists of four staves. The lyrics are: 'Tu du - ci - bus be - llo glo - ri - a ma - ior e - ris ma -' (top staff), 'Tu du - ci - bus be - llo glo - ri - a ma - ior e - ris' (second staff), 'Tu glo - ri - a e - ris' (third staff), and 'Tu glo - ri - a' (bottom staff). Dynamic markings include *mf* and *f*. The score shows a melodic line with various intervals and a chromatic scale in the accompaniment.

The scales:

Hexacord frigic

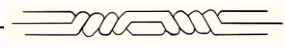
The Hexacord frigic scale is shown on a single staff in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5.

Hexacord lidian

The Hexacord lidian scale is shown on a single staff in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C5, D5, E5, F#5.

In the middle part, based on an ostinato of alto vocals and the alternative solist of the soprano, tenor, bass, the modal center moves from an eolic pentacord on me, on an ionic pentacord to the bass soloist. The crooked sound of the accompaniment, in which the choral voices enter successively, consists of sounds that form a chromatic scale.

Ex. Pax ades:



The presence of the lidian cluster, the quartet agreements, confirms the wealth of modal means by which the composer makes sense of this original work.

Ex. Pax ades:

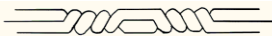
Constantly, the chromatic modality will be at the basis of some creations that demonstrate the composer's quests in the realm of exploitation of the folkloric way, whose expressiveness corresponds to the resonances of the Romanian spirituality of Mihai Eminescu's poems in Codrule codruțule, or Lucian Blaga, I do not strike the wondrous corollary of the world. The pleasure of exploring the valences of crowded or rarefied texture, based on heterologous overlaps of structures of various harmonic-melodic colors, in working with the musical metatonal framework represents a stage of expressive quests by Constantin Ripa.

Using chanting, whispering, rhythmic speech, the composer induces the atmosphere shrouded in the mystery of the sound of the words of the Blagian poem. The overlapping of various harmonic structures, the third quartet mixes, creates a harmonic framework specific to the agglomerated texture, in which the melodic outline exploits the pentadord solved in the melodic movement of the chromatic formula that has been turned.

Ex. I'm not crushing (Eu nu strivesc)³:

The image shows a musical score for the piece "Eu nu strivesc" by Constantin Ripa. It is a four-part setting for Soprano (S), Alto (A), Tenor 1 (T1), and Tenor 2/Bass (T2/B). The score is written in a chromatic key signature (one sharp, F#) and 7/8 time. The lyrics are: "Eu nu strivesc co-ro-la de mi-nuni a lu-mii". The score features complex textures with overlapping parts and chromatic movement. There are dynamic markings like *mf* and *f*, and performance instructions like *mt* (mezzo-tanto) and *3* (triplets). The piano accompaniment is shown in the bottom two staves.

³ Constantin RÎPĂ, *The wreath of wonders*, by the poet's Lucian Blaga, Music Coservatory „Gheorghe Dima”, 1988.



The free textures reflecting the "shredded" melodic of the solitaire recitative reminds of the doinit song formulations, intensely chromated, which glissandi receives mournful expressiveness.

S
A
T
P

eu cu lu-mi-na mea speresc a lu-mii tai-na

S
A
T
B

nu mic-so rea-za, ci tre-mu-ra-toa-re ma-res-te si mai ta-re tai-na nop-tii

The choral creation of the composer C. Ripa gives the musicologists the panorama of a repertoire, alive, rich in significance and artistic expressiveness.

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