

ACADEMIA DE MUZICĂ „GHEORGHE DIMA”, CLUJ-NAPOCA
ȘCOALA DOCTORALĂ „SIGISMUND TODUȚĂ”

**Creația vocală a lui Bruno Maderna
în contextul noului limbaj muzical
al secolului XX**

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Abstract

The reason for choosing the subject of Italian vocal music and Bruno Maderna's opera resides back in 2007 in Italy, during my Master Degree studies in opera singing, at the „Benedetto Marcello” Conservatory from Venice. That was the period when I learnt about and got in contact with contemporary and electronic vocal music. Due to the fact that in the conservatory there were a laboratory of electronic music and musical experimentation and a laboratory of contemporary music, I had the opportunity to study and sing music from the 20th century, from Gian Francesco Malipiero and Ottorino Respighi to Olivier Messiaen, Luciano Berio, Luigi Nono and Bruno Maderna and the representatives of the contemporary Venetian school.

The objective of this study was the identification of the new elements in the vocal music of the 20th century and the search of them in Bruno Maderna's opera, to discover whether he used the new musical language or not.

The methodological approaches of the research consisted first of all in the historical method, in this case including the study of the period and the period framing, the chronology and the historical correspondences with Bruno Maderna's work.

The historical investigation was applied vertically, due to the fact that we extended the study upon Maderna's ancestors and horizontally, studying his contemporaries. Through the comparative method we tried tracking similar concepts in Maderna, Nono and Berio's compositions.

The systematic method was applied in the chapters of analysis, through observations about the musical form, structure and harmony of the scores.

By studying this subject we tried to make a contribution in the dissemination and enrichment of the 20th century vocal repertoire and a progressive knowledge of the works of the Italian avant-garde representatives.

This research has a five-part structure: Introduction, Chapter 1. The Italian School in the first part of the 20th century, Chapter 2. Aspects of vocalicity in the 20th century, Chapter 3. Bruno Maderna's vocal compositions and Conclusions. Each chapter has many subsections.

We considered it was necessary to study the vocal music of the Italian School, the neoclassics Ottorino Respighi, Ildebrando Pizzetti, Gian Francesco Malipiero and Alfredo Casella because of the relationship and friendship between Maderna and Malipiero. In this

chapter we analysed some of the most representative works of the four composers and enunciate general directions about the vocal lines treatment. Although very different in their composing of music, this generation had a common purpose, that of creating an Italian identity that could keep up with the European musical path. Respighi was known for the lyrical character of his music, Pizzetti for the fusion between music and word and the desire of returning to the Italian roots in music, Malipiero for his modern thought and the interest in traditional music and Casella for his openness towards the European musical approach.

In the second chapter we studied the new Viennese School, due to the implication of *Sprechgesang* (Arnold Schönberg and Alban Berg) and *Klangfarbenmelodie* (Anton Webern) in their compositions, the new generation of the Italian composers, such as Luciano Berio and Luigi Nono and the new vocal technique required in the music of the 20th century: vocal effects and instrumentalization of the voice, new systems of intonations and linguistics such as: dodecaphony and microtones, non-semantic librettos, extreme registers. In the 20th century the vocal emission doesn't mean exclusively the singing voice, on the contrary, the vocal emission can consist in every sound made by the participation of the vocal apparatus: shout, muttering, whistle, laughter, guttural sounds, hits of the tongue on the palate, all these effects have been named special techniques of emission. All kind of employment of the voice that do not follow the *belcanto* technique are included, these are in fact unconventional uses of the singing voice.

The third chapter includes the life and career of Maderna as long as the vocal compositions that we divided into genres. Although Maderna had a struggling childhood because he changed tutors and residence, he also found himself involved in musical environments. An important influence on his life and career was the presence of Malipiero and the participation at the Ferienkurse from Darmstadt, which he attended since 1949 until his death in 1973, without intermission.

Maderna was a conductor specialized in contemporary productions, with concerts in Europe, Asia and United States of America and a teacher invited to lecture in Europe and United States of America.

His compositions for voice are not many, but are diverse as they cover different genres: lieder, opera, cantata, requiem, radio drama, electronic music. He is considered a pioneer in the *work in progress* concept and in electronic music. There are lots of scores missing or incomplete or not published. Nevertheless, the published works are unlikely to be produced because of the great ensembles used by Maderna. This is the reason that only big theatres and cultural institutions can afford to represent such productions.

Maderna studied with Malipiero and transcribed together old Italian music at the Biblioteca Marciana from Venice. Therefore, Maderna assembled his musical compositions involving the traditional idiom within the avant-garde thought.

Of all his works, there have been identified 21 compositions for voice, from which the lieder cycles contain 3 songs, the cantata 4 songs and the operas assume various versions. The majority of his vocal compositions is written for the soprano voice.

Maderna's musical language and structure follow the path of his colleagues and involve a complex harmony. However, his vocal idiom has consistency in the melody, clarity in the harmony and uses defined phrases.

The general characteristic of his opera is the lyricism, in the majority of the works the soprano and the wind instruments such as flute or oboe exercise the supremacy of the lyrical phrases.

Maderna's texts combine traditional libretto and unconventional content such as phoneme. His approaches include Italian poetry (*Alba*), French poetry (*Liriche su Verlaine*), Greek poetry (*Tre Liriche greche*), religious text in Latin (*Requiem*) and Sanscrit (*Ausstrahlung*), German novels (*Studi per 'Il Processo', Aria*), Spanish novels (*Don Perlimplin*) and old Latin (*Satyricon*), Italian folklore (*Venetian Journal*), letters in German and Italian (*Quattro lettere*) and old Italian legends (*L'augellin Belverde*), phonemes (*Dimensioni II, Tre Liriche greche, Studi per 'Il Processo', Ages*).

The characters are complex and individualized through themes and musical series and the composer introduces the instrument as principal character of a vocal work (*Amor di violino-violin, L'augellin Belverde, Hyperion, Don Perlimplin-flute*).

The extended vocal technique is represented through several vocal effects such as: intonational declamation, rhythmic declamation, speaking, mute emission, grumbling, vocalize, shout, laughter, guttural voice and sonorous inhalation. Maderna was always in the search of new sound structures, therefore he makes use of unconventional resonances. Approaching such a repertoire as Maderna's takes us back to the principles of *belcanto* in order to resolve difficulties of intonation, pronunciation and articulation, sustaining and controlling the air column of the singer.

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Anexă

Înregistrări ale interpretărilor proprii

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Inno a Maria Nostra Donna
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Interpretează:

Ioana Badiu-Avram (voce), Adela Bihari (pian, 1-7), Olga Bordaș (pian, 8), Lizbeth Tetrade (pian, 9-13), Mara Pop (pian, 14-18, 20), Cătălina Popa (flaut 1, 19), Aurelia Suldac (flaut 2, 19).