

Dan Voiculescu (de pe CD vol. IV)

Portret al artistului la maturitate

Cel ce ascultă *Glasurele Putnei*, Simfonia *Glossă* sau colindele admirabil prelucrate înțelege că Viorel Munteanu este un compozitor dăruit. Impregnat de tăriile eterice ale Bucovinei, ca și de mocnitele străluciri de smarald ale intonațiilor sfinte din Țara de Sus, el a reușit o frumoasă sinteză cu tehnica de scriitură cizelată pe care o dă înalta școlire. Graiul său a fost sensibil la multe dintre cuceririle muzicii moderne de oriunde și e unul mereu deschis inovațiilor. Colegul de generație și prietenul Viorel Munteanu s-a realizat și în domenii care au umplut un gol în literatura noastră muzicală. Cine altcineva ar fi putut da o haină orchestrală mai echilibrată și clasicizantă *Concertelor religioase* ale lui Gaviil Musicescu, făcând ca acestea să fie acceptate până și în anii de opreliști? Sau cui i-ar fi reușit mai bine o cantată despre Ștefan cel Mare, decât unui moldovean pornit din inima aceluia loc sfânt, impregnat de această consubstanțialitate odată cu îngânarea graiului matern?

Diversitatea scrisului lui Viorel Munteanu e însă mult mai amplă: el strălucește și în liedul cu acompaniament de orchestră (*Poemele luminii*, pe versuri de Blaga), și în dificilul gen al cvartetului sau al altor specii camerale, unde a deprins o tratare curată, clară, ferită de stângăcii, cum puțini scriitori de muzică au. În toate predomină o bine-simțită esențializare folclorică prin stilizări de alt gen decât au făcut înaintașii, ca și prin îmbinări cu date ale bizantinismului. Aplicarea acestui melos într-un context heterofonic, cu isoane și îngânări de frânturi melodice la rang de celule, disipate în largul partituri, duce la rezultate expresive de înaltă clasă. Nu e mai puțin adevărat că Viorel Munteanu s-a arătat și un adept al organizărilor serial-modale, într-o primă perioadă de creație, sau că adoptă uneori structuri matematizante în șirurile melodice sau ritmice, tot așa cum unele acorduri sau succesiuni acordice sunt folosite speculativ, cu insistențe, în sensul obținerii unei congruențe a structurii muzicale.

Din toate scrierile compozitorului răzbate un etos românesc arhetipalizat, cu o direcționare modernă în factura rostirii. Dacă există un secret al scrisului său, cred că acesta se leagă de reevaluarea raporturilor cu tradiția: e o muzică ancorată prin rădăcini adânci în trecutul bizantin și folcloric, dar cu fața îndreptată spre practicile contemporaneității. Se împlinesc astfel până și idealurile aristotelice privind necesitatea de a grăi printr-o lucrare despre locul și timpul facerii ei.

Dăruirea cu care Viorel Munteanu s-a aplecat asupra domeniului științific completează minunat profilul său: prin analiza aprofundată a creației lui Roman Vlad a readus în atenția muzicienilor și publicului român o personalitate marcantă a creației universale, iar prin traducerea *Istoriei dodecafoniei* și a altor scrieri ale

aceluiși muzician s-a înscris în bibliografia noastră cea mai de preț, printr-un fapt de mare cultură.

Dar ce poate fi mai frumos în portretul lui Viorel Munteanu decât îmbinarea laturii creatoare cu cea pedagogică și de organizare a vieții muzicale ieșene? În fruntea Universității de Arte „George Enescu”, traversează o lume plină de inițiative formatoare curajoase, într-un context care unește artele-surori cu muzica.

În acest portret al artistului la maturitate, Viorel Munteanu ne apare ca un om de cultură de largă cuprindere, cu realizări prestigioase, accesibile doar unor spirite alese.

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The Portrait of the Artist in Full Bloom

He, who listens to *The Voices of Putna*, *Gloss*, the symphony and the carols, wonderfully processed, understands that Viorel Munteanu is a gifted composer. Penetrated by the ethereal powers of Bucovina and by the sacred intonations, glittering like emerald, from the Highlands, he has managed to achieve a beautiful synthesis by means of a technique leading to polished writing, resulting from high education. His language has been open to the progress of modern music from everywhere and has always been open to innovations. My generation colleague and friend, Viorel Munteanu, has been successful in domains which fill the gap existing in our musical literature. Who else could have given a more balanced and classical orchestral shape to the *Religious concerts* by Gavril Musicescu, making them been accepted even in the years of prohibitions? Who could have been more successful in creating a cantata about Stephen the Great than a Moldavian, who had come from the heart of that sacred place, who was born in this atmosphere and grown up under the spell of his mother's voice.

But the diversity of Viorel Munteanu's writing is much greater: he is brilliant in the lied with orchestra accompaniment (*The Poems of Light* on verses by Lucian Blaga) and in the difficult genre of the quartet or of other pieces of chamber music, where he is at ease in having a clear, without clumsiness approach, that is characteristic to few writers of music. In all his work there is a well understood folk essence which is treated in a style different from that of his predecessors, and which has Byzantine connotations. Using this melos in a heterophonic context with *isoane* and hums of melodic fragments with values of cells, scattered in the scores, the author obtains highly expressive results. It is also true, that Viorel Munteanu adopted serial-modal organizations in his first period of creation, and sometimes made use

of mathematized structures in melodic and rhythmic series, while some accords or successions of accords are used in a speculative way to obtain a congruence of a musical structure.

In the entire composer's writings there is an archetypal Romanian ethos with a modern approach to the structure of the text. I believe that, if there is a secret of his writing, that is the reassessment of the connections with tradition: it is a music anchored by deep roots into the Byzantine and folk past, but looking towards contemporary practices. In this way there are fulfilled Aristotelian ideals regarding the necessity to speak in a work about the place and the time of its being born.

The way in which Viorel Munteanu has approached the scientific domain completes very well his profile: his thorough analysis of Roman Vlad's creation brought to the attention of the Romanian musicians and audience a remarkable personality in the domain of universal art, and, by translating *The History of Dodecaphony* and of other writings by the same musician, he became a name in our valuable bibliography by achieving a great act of culture.

Viorel Munteanu's portrait also shows the way in which he has managed to connect the creation act with pedagogical preoccupations and the organization of the musical life in Iasi. As rector of the University of Arts "George Enescu", he is in the middle of a world full of courageous initiatives in the context in which he makes music join its sisters in art.

Drawing this portrait of Viorel Munteanu in his bloom, we have tried to present him as a personality with a large culture, with prestigious achievements which can be understood only in the context of the existence of other remarkable personalities.

The four works of chamber music on this CD speak about his imaginative force and about his various technical preoccupations in the field of musical writing. *Fragments for Clarinet and Piano*, created in 1971, has the character of variations, starting from intonations derived from carols. These are transformed by means of alternations of structures that are more modern as far as their melody and rhythm are concerned, evolving towards pages spectacular by their modernity. After the development in two waves, the calm atmosphere of the beginning is restored. The author proves to have the skill under his control, with beautiful insinuations and with pages of sonorous colours and refinement.

In *Sonata for Violin and Piano*, created in 1974, the text appears to be more settled in spite of an intense chromatic character, emphasized by polyphony - a kind of heterogeneous polyphony with independent levels - which, in the first part, leads the discourse towards intensity and then towards the calm of the beginning. The second movement has a rubato character, post Enescu, with subtle heterophonies. The finale is again neo-classical in its articulation, but with well conducted modern accents. The author creates a harmonic and interesting polyphonic world, with

climaxes and low tensions, alternating with reason and good taste. An interesting detail is the fact that this sonata is dedicated to his professor and, later on his, friend, the late Vasile Spatarelu.

Invocations for Clarinet and Solo is, in fact, also a sonata with 3 contrasting movements. It is an unexpected answer to the creation “campaign” initiated by professor Vasile Robciuc from “Tristan Tzara” Association in Moinesti several years ago. It was meant to establish a memorial to glorify the image of the Dadaist poet by means of music. In answering to this call V. Munteanu did not write poetic texts, but compose a piece of music with a clear modern character.

Concertino for Flute, Oboe and Bassoon is a masterpiece: it is a happy combination of a modal writing with Romanian character, with a neoclassical orientation and a modern outlook in the best taste. Perfect as a piece of writing, this work is also interesting due to its expressivity, it is full of colour with special refinements, with a rigorous rhythmical pulsation. The cycle is made up of *Fantasia*, *Capriccio*, *Ballata* and *Rondo-Toccata*, reminding of baroque forms taken over in a modern way as they are to be found in the works of Maestro S. Toduta. This work is dedicated to Lucian Blaga, having mottos from the poet’s poems, in part I and III. In fact, the slow, moderate in amplitude tone of these parts can be considered to be introductions to their more rapid correlated parts. Viorel Munteanu’s *Concertino* for the trio of wind instruments has represented from 1986 a remarkable recommendation for its author, and, together with his “Voices of Putna”, have made him a well known personality in the world of music.

Those who perform Viorel Munteanu’s music in Iasi have a very good technique and answer in an excellent way to the many exigencies of his work. This is a sign of professional solidarity for a personality well integrated in the musical life and, at the same time, we are aware of the existence of a pleiad of artists of a great value.

Dan Voiculescu

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