

## Sabin Pautza, 80 years of life: “We understand from music what we are”

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**Abstract:** Sabin Pautza turned 80 on February 8, 2023. Known to the Romanian musical world, and not only, through his stylistically diverse works, the musician dedicated his life especially to composition. His creation is included on vinyl discs and CDs, it has tempted various performers who are passionate about academic music, as well as entertainment music, and has been approached musicologically over time, in studies, such as those signed by: Liliana Gherman (1978 - *Cantata „Columne” pentru cor și orchestră pe versuri de Vasile Filip* [Cantata "Columne" for choir and orchestra with lyrics by Vasile Filip]), Anca Sîrbu (2012 - *Syntaxes and Sonorous Systems in Five Pieces for Orchestra by Sabin Pautza*), Gheorghe Duțică (2012 - *Archetypal Polysemies in Jocuri II by Sabin Pautza*), Ciprian Ion (2019 - „*Canti prophani” de Sabin Pautza: joaca inocentă a copiilor ilustrată printr-un joc componistic elaborat* [“Canti prophani” by Sabin Pautza: the innocent play of children illustrated through an elaborate compositional game]), Daniel Paicu (2021 - *Stylistic and interpretative issues in Two preludes for clarinet and piano by Sabin Păutza*). The present research aims to reveal nuances of the musician's personality, found in his works, his musical dialogues, his ways of communication, all this starting from the interview he gave me in 2020. Music is art, and Sabin Pautza believes that art is the one who brings him closer to people.

**Keywords:** Sabin Pautza, personality, facets, composer, poet.

### 1. Introduction

The study starts from the idea that, in general, being focused on details, we lose the essence of things. And I agree with the principle signaled by Harold C. Schonberg who believes that music is “a function of him (the composer), a reflection of his thinking and reactions to the world around him” (Schonberg, 1997, p. 11). In fact, Michael Spitzer comes to reinforce this idea, stating that great musicians, regardless of the period in which they lived and the genre addressed, say that “music is about life, emotion and spirit, and what pours out of music cannot be reduced to musical notes; that music is essentially human and makes us human” (Spitzer, 2022, p. 11).

Such an approach would complete the vision of an artist, of a musician. Sabin Pautza confesses that “there should be a connection between the quality

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of man and the relationship with his peers” (Constantinovici, 2020, Unpublished interview), there should be a harmony between the life and the creation of the artist; he is not in accord with the principles of the Wagner man, for example, even though he admires the composer.

Through this study we aim to capture several facets of Sabin Pautza: the composer, the orchestrator, the conductor, the teacher, the child, the poet, the friend, at the same time visualizing frames of reference from the human area (sense of humor) or the musical one (dance integrated into his music), novel ways of communication born out of necessity.

## 2. Facets of Sabin Pautza's personality

### 2.1. The composer

Sabin Pautza's creation includes stylistically diverse works. His steps treaded musical lands that, during communism - for example, were really dangerous. He continued to travel and discover new and new valences of the art of sounds. Familiar since childhood with jazz sonorities, the musician says how music infiltrated into his life, emphasizing the Romanian vein that emerges from his works, regardless of whether they were composed in Romania or in the USA, where he lived for 36 years, from 1984 to 2020: “When I was young, I wrote dodecaphonic music, after that I discovered Bartók, after that I discovered American music, *blues* and *charleston*, *bossa nova*... I composed in every possible way. But now, towards old age, I realized that I could not create anything... How much I wanted that *Simfonieta*, which I wrote for my orchestra's anniversary, to be American... I wanted it to be an American work, to be liked by Americans. And I realized that it is derived from carols and laments from Banat, where I grew up. And I realized that I haven't composed anything in these 57 years since I've been doing music. I didn't write anything that didn't have roots in that magma that comes and that I assimilated and fed on. The *Nedeie* are sung at weddings and, as we say, at the *Ruga*. So everything comes from there.” (Constantinovici, 2020, pp. 108-109)

As an avid traveler who easily navigates from one musical area to another, often integrating entertainment into the realm of academic music, Sabin Pautza says his music is “varied and spontaneous, never the same”, and states that the relationship between the two musics seems to him to be “very natural, very genuine: like the serious novel and that sketch, which is done like that, mockingly somehow. (...) That is, they are born from each other, coexist and complement each other. I do not at all think that this so-called entertainment music is to be thrown away and neglected. (...)” (Constantinovici, 2020, Unpublished interview).

Not many Romanian composers educated in the classical structure of the epoch flirted so much with entertainment music. Even fewer of them wrote pieces of light music.

For Sabin Pautza, Romanian light music has always been in his concerns, since he was a child until now: “(...) can be a hobby, like this: besides that great music, in quotes, which meant Bach, and Beethoven, and Brahms, and Tchaikovsky, and Enescu, and Ravel, and Bartok... were also these short tunes, three or four minutes long, but which I took with me, I always had them with me, I appreciated them, I tasted them and cultivated them in my soul... It can be taken as a hobby. (...)” (Constantinovici, 2020, Unpublished interview).

Sabin Pautza's music is recorded on vinyls, on CDs. Here is a list of them, checked by the composer, but without pretending to be exhaustive.

Album title	Format, Music Genre	Production house	The year, the country	Series
Cvartetul de Coarde „Voces”* - Vasile Spătărelu / Sabin Pautza* / Dumitru Bughici – <i>Cvartet de Coarde Nr. 2 / Cvartet de Coarde Nr. 3 / Cvartet de Coarde Nr. 5</i>	vinyle, LP clasic	Electrecord	1980, Romania	
Sabin Pautza* - <i>Dances I / Dances II / Five Pieces</i>	vinyle, LP clasic	Electrecord	1982, Romania	
Sabin Păutza, Cristian Mandea, Orchestra Simfonică a Filarmonicii de Stat "George Enescu", Mariana Mihai - <i>Symphony No. 1 / Symphony No. 2</i>	cd clasic	Swift Music Group	1996, Romania	Opera Omnia, vol. 1
Sabin Păutza, Orchestra simfonică a Filarmonicii „Oltenia“ din Craiova, Alexandru Moroșanu, Tatiana Moroșanu – <i>Sinfonietta / Double Concerto</i>	cd clasic	Swift Music Group	1996, USA	Opera Omnia, vol. 2
Păutza*, Corul Madrigal, The Plainfield Symphony Orchestra, The New Jersey Percussion Ensemble, The Composer's Guild Of New Jersey Performing Ensemble, The Iassy Philharmonic Orchestra* - <i>Offering / Nocturnes / Laudae / Five Pieces</i>	cd clasic	Swift Music Group	1996, USA	Opera Omnia, vol. 3
Sabin Păutza, Iassy Philharmonic Orchestra*, Tescana Chamber Orchestra*, Studio Orchestra of the Bucharest Radiotelevision*, The Concert Bell Choir Of The Westminster Choir College Of The Rider University* - <i>Games I/ II/ III/ V</i>	cd clasic	Swift Music Group	1996, USA	Opera Omnia, vol. 4

Sabin Păutza, The State Philharmonic Orchestra of Satu Mare*, Camerata Academica of The Transylvania University Brasov* - <i>Peace / Canti Prophani / A Musical Journey</i>	cd clasic	Swift Music Group	1996, USA	Opera Omnia, vol. 5
Sabin Păutza, The Voces String Quartet* - <i>String Quartets No. 2/ 3/ 4</i>	cd clasic	DanDisc Production A/S	1998, Denmark	Opera Omnia, vol. 6
Sabin Păutza - <i>Estratto / String Trio No.1 / Mood Swings / Games VI</i>	cd clasic	Swift Music Group	1999, USA	Opera Omnia, vol. 7
Sabin Pautza* - <i>Choral Music</i>	cd clasic	Trinitas	2001, Romania	Opera Omnia, vol. 8
Sabin Păutza, Nicolas Simion, Iassy Philharmonic*, Craiova Philharmonic* - <i>Saxophone Concerto / Rita Dove Triptych / Two Interludes / Three Bossa Novas</i>	cd Jazz, clasic	San Nicobian Edition	2002, USA	Opera Omnia, vol. 9
Sabin Păutza, Iassy Philharmonic*, The Plainfield Symphony Orchestra - <i>Orchestrates And Conducts Bach / Enescu / Beethoven / Frescobaldi</i> * <i>Live and world premiere recordings made in Iasi Philharmonic Hall (Romania) and Crescent Avenue Presbyterian Church in Plainfield, New Jersey. Adapted works</i>	cd clasic	San Nicobian Edition	2003, USA	Opera Omnia, vol. 10
Chamber Strings Orchestra Brasov, Nicolas Simion Group Conductor Sabin Pautza* - <i>Classic Meets Jazz</i>	2 x cd jazz	7 dreams records	2010, Romania	
Sabin Păutza, Orchestra simfonică a Filarmonicii „Moldova” din Iași, Nova Musica Viva - <i>Concert Aniversar</i>	cd jazz, clasic	Metarsis	2014, Romania	
Sabin Păutza, Sibiu Philharmonic Orchestra*, Nicolas Simion, Florian Weber (2) – <i>Flute Concerto / Cello Concertino / Bassklavierkonzert</i>	cd jazz, clasic	PiperiuArte	2016, Romania	Opera Omnia, vol. 13
Sabin Păutza - <i>The Best of Pop Music</i>	cd pop	PiperiuArte	2017, Romania	
Medallion Sabin Păutza - <i>Te Deum, Recviem Baroc</i> , Choir and Orchestra of the Arad Philharmonic, Conductor Sabin Păutza, choir conductor Robert Daniel Rădoiș * not intended for sale.	cd clasic	-	2021, Romania	

Table 1 List of records

One of these CDs was made with only such songs, light music, which he composed in his youth (Florian Lungu, CD review)<sup>1</sup>, entitled *The Best of Sabin Pautza pop music*. Most of the songs were composed in Iasi, 32 were recorded on the radio, and for this album the composer selected 21, which were sung by singers such as Cornel Constantiniu (with whom he had the most collaborations), Eva Kiss, Anca Parghel, Aurel Neamțu, Carmen Rădulescu, Angela Ciochină, Sergiu Tudose.

## 2.2. The poet



Fig. 1 Sabin Pautza in Botosani (Personal archive of Cătălina Constantinovici)

For the songs included on this CD, the composer turned to various lyricists (such as Eugen Rotaru, Iancu Șerban), to the verses written by Nicolae Iorga, Mihai Eminescu (I took the photo above in Botosani, at the statue of the great poet, in 2019) George Bacovia, Elena Farago, but among these names the name of the musician slipped in: *April flower*, music and lyrics by Sabin Pautza, interpreter Cornel Constantiniu. “This piece was a great success, it was played for years... it was a hit...” says the author (Constantinovici, 2020, Unpublished interview).

The story of the origins of this song's lyrics reveals that the lyricist originally chosen was not to the composer's liking, and he changed the lyrics so much that they became his own creation. And the *April flower* referred to in the text may be the freesia, which Pautza considers “the most beautiful flower ever created on earth. (...) When I find freesias, he says, I can't pass by and not buy, even if I have or don't have someone to give it to - I buy it” (Constantinovici, 2020, Unpublished interview).

His posture, to be in direct connection with what is called “the art of

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<sup>1</sup> When he was 23-41 years old (1966-1984).

written compositions”, is not at all accidental. He is fascinated by a book that he read five times in Romanian, then in the original, and he regrets that he didn't write it himself: *The Catcher in the Rye* by J.D. Salinger.

A lover of literature, he met Marin Preda in Vava Vasilache's house, he has *Cel mai iubit dintre pământeni* with dedication, he says that he was a friend of Nichita Stănescu who, inspired one night, in '63, wrote on his shirt collar some words that later became famous: “Tell me, if I caught you one day and kissed the sole of your foot, wouldn't you be limping a little afterwards for fear of crushing my kiss?...” („Spune-mi, dacă te-aș prinde-ntr-o zi și ți-aș săruta talpa piciorului, nu-i așa că ai șchiopăta puțin după aceea, de teamă să nu-mi strivești sărutul?...”).

Sabin Pautza is the kind of man who wants to do everything, as he himself says. This artistic effervescence began in adolescence, which was also expressed in writing: *Păcat* [Sin], *Amintire...* [Memory...], *VARIANTĂ* [Alternative], here are some of his titles chosen from the 11 poems he sent me, some of which also have musical connotations, such as *Sonata* or *Temă cu variațiuni* [Theme with variations], in which we will glimpse among the lines, later, the children's games in the *Canti prophani*.

***Temă cu variațiuni*<sup>2</sup>** [Theme with variations]

„Poză-n proză, poză,  
Unu, doi, trei,  
Mai dă-mi de doi lei,  
Poză-n proză, poză.

Turmă-n urmă, turmă,  
Zero, unu, doi,  
Ce mai am cu voi?  
Turmă-n urmă, turmă.

Moarte-mparte, moarte,  
Unu, doi, trei,  
Acu' ce mai vrei?  
Moarte-mparte, moarte.

Crime-n rime, crime,  
Unu, doi, trei,  
Piei din ochii mei!  
Crime-n rime, crime!”

***Canti Prophani***

„Unde mergi tu roască broască”  
„Unde mergi tu race, drace”

“There are about seven or eight poems, Sabin Pautza confesses, ... I am not ashamed of them even now. (...) It was... when I was in love, there were love poems, like that. But some are also funny, some are so, you feel like laughing. (...) So things like this I used to do when I was a child, but I didn't realize what I was doing. I liked all kinds of things and I was trying to do something like that (...)” (Constantinovici, 2020, Unpublished interview).

<sup>2</sup> The electronic correspondence of July 23, 2020.

He was also fascinated by *haiku*. In 1981, he composed a work entitled *Haiku - Three Lieder for Soprano and Chamber Orchestra*, using verses by Japanese poets, of which he said: "This work represents my sincere and passionate attempt to create a musical climate, where the haiku is a poetic unity, which could be expressed and described through artistic imagery. I made it synthetically, as if it were the outline of a thought, because the haiku itself is a representative quintessence of Eastern wisdom..." (Caraman Fotea, 2017, p. 105).

But Sabin Pautza has his own haikus, conceived when he was 30-40 years old. Sabina, his daughter, liked these haikus very much, she wanted to publish them, in a version where each page had a drawing made by her on the back. Unfortunately, the project was not completed, because there were "only" about 20-25; but all were also translated into English.

Here are some haikus that reveal the author's personality:

- „1. That ancient picture,  
    who are you, innocent child  
    bearing my very name?
2. Tireless all the night,  
    crickets in the summer grass...  
    what a free concert!
8. One way that never fails  
    to make your dream come true:  
    waking up!
9. The real life is  
    what`s happening to us  
    when we have other plans...
13. I do not suffer  
    from madness, I enjoy  
    every minute of it!
14. Watch out for what  
    you are wishing for  
    you may be able to get it!
18. The destiny is  
    giving us the cards  
    and we play poker with them...
20. So many celebrities here  
    I`m only one  
    I`ve never heard of.
21. Sometimes you have  
    to lose yourself, before  
    you can find anything else.”

### 2.3. The child

The first haiku leads us to the fact that Sabin Pautza was and still is sometimes called by his colleagues and friends – “The Child”. “Sabin Pautza composes similar to a child who is given a large number of beautiful toys, which he uses all at once, and his play is so creative that it never ceases to amaze those who watch him” – wrote Ciprian Ion in his study on *Canti prophani* (Ion, 2019, p. 82).

Referring to the same work, Voicu Popescu believes that “Sabin Păutza is generous from this point of view; he knew and knows well the soul of the child (...) he has a playful, contaminating predisposition (...) and managed to imagine musical scenarios of a special quality” (Popescu, 2016). Sabin Pautza believes that fairy tales, as he says - “those big true stories”, are life lessons for “both children and the elderly” (Constantinovici, 2020, Unpublished interview). Moreover, he remains young precisely because of his belief in stories, through their transposition into music.

He composed the music for many shows dedicated to children, “a kind of musicals that were performed with great success”. He toured abroad with *Snow White* (1973, after the Brothers Grimm), *Joc la soare (Play in the sun)* (1974, lyrics by Constanța Buzea), *Pinocchio* (1978, after Goldoni) ... which were performed for decades.

Even in works that, according to the title, seem to be without a story, such as the *Two Preludes for clarinet and piano* written in 1977 and later transcribed for trumpet and saxophone, Pautza generates the atmosphere of a fairy tale.

The music from the show *Poveste de dragoste (Love Story, 1980, libretto Adrian Munțiu)*, in which characters from different worlds, from Romanian fairy tales are introduced, is found here in a varied, instrumental form, but which leaves room for the imagination to see Ileana Cosânzeana, through the motif used in the first prelude (Paicu, 2021), just as Creangă's characters from *Harap Alb, Setilă, Flămânzică and Gerilă*, can be found in the second.

### 2.4. The orchestrator

Returning to music, it is known that Sabin Pautza orchestrated several works from the repertoire of academic music (*Passacaglia for organ* by J.S. Bach, *Great Fugue op. 133* by L. van Beethoven, *Suite for piano op. 10* by George Enescu, *The Death and the Maiden* quartet by Fr. Schubert, *Pian e Forte* by Frescobaldi, *Concerto for violin and orchestra* by E. Ysaÿe, the oratorio *Strigoii / Ghost* by George Enescu), but also from the area of entertainment music (we only mention Leonard Bernstein, Temistocle Popa, Aurel Giroveanu).

Those who know him cannot imagine that a musician has ever orchestrated any of his works. And yet it happened: *Vă mulțumesc* [Thank you], the first track on the CD *The Best of Sabin Pautza Pop Music*, has a story that he himself



confesses, thus revealing from behind the scenes the composer of light music: “(...) I composed it at the end of his (Cornel Constantiniu's) career, after he had brain surgery. He came to me at a concert to brag: «- look, I drove the car, I walk... » (...) When I last saw him he was a vegetable: he didn't speak, he didn't move, he didn't do anything. He had brain surgery, he recovered for a while, and then I was so impressed that I wrote him, on my way, from the Concert to the Hotel, through Cișmigiu, I wrote this song and the next day I gave it to my friend (...) Jack Rotaru (Eugen Rotaru) (...) and I told him : - Look, I wrote a piece for Cornel (...), I have to leave tomorrow, because I have a concert in Sweden (...) I can't stay, he has to learn it because next week he has space to record it on the Radio. Jack used to write the lyrics overnight, and I gave it to Virgil Popescu, who was my student and who, how can I tell you?, he says he owes what he does to me, that he didn't learn from no one learned as much from me. Virgil Popescu, who is a very good composer of light music, who orchestrated this song for me. It's the only one on the record that isn't orchestrated by me, it's orchestrated by him, and he did an extraordinary job.»” (Constantinovici, 2020, Unpublished interview)

Virgil Popescu did not keep this orchestration, he remembers that Sabin Pautza asked him to help him, because he was in a time crunch. “I considered him, and I still consider him a model, and not infrequently, when I orchestrate something, I ask myself: - What would Pautza say about this solution?!... It was a huge chance for me to meet this unique spirit!!!” (Popescu, 2023).

## 2.5. The friend

This story reveals Sabin Pautza, the friend. A song was born from a gesture of friendship – a relationship about which, generally speaking, the composer says everywhere that he is the richest man in the world, because he has many friends.

“All my friends that I have in this world, they are all, in some way, better than me. Because that's why they're my friends. I mean, they have qualities and I appreciate things about them that I don't have. This thing has always obsessed me. He cannot be my friend if he is beneath me. He is my friend because I recognize his merits and he does things that I cannot do, he is better than me.” (Constantinovici, 2020, Unpublished interview)

## 2.6. The conductor

Music is art, and Sabin Pautza believes that art is what brings him closer to people. “The pleasure with which he interprets the music, and which he is not shy to show, is a particularity that immediately brings Pautza closer to his audience. I can't imagine him conducting a work he doesn't like, I can't see him accepting a musical compromise” – wrote Dan Scurtulescu, in 2004 (Scurtulescu, 2008, p. 8).

## 2.7. The professor

If he had to prepare a music audition lesson for beginners, teacher Sabin Pautza says he would use his works for children's choir. And that's because people get closer to the music that the words springs from, especially if the songs are not very complicated and very long.

## 3. Images reflected in his creation

### 3.1. The mother

The *Canti prophani suite*, composed for children's choir and orchestra in 1974, comprises three parts: *Maico, Maico...*, *Dalbe flori...* and *Dimineața ziua bună*. According to the composer, the work is based on carols from children's folklore, some of them being extracted from the collection of George Breazul. The first part is dominated by a gypsy carol, *Maico, mai colindova*, which is sung on the first day of the New Year, the second part is reminiscent of a lullaby and the suite ends on an optimistic note, with a carol that can be heard on Christmas morning.

As a child, Sabin Pautza used to go caroling, he did so until he was 11 years old, but he does not remember singing secular carols. He hums “Today Christ was born, ta ra ri ri...” and testifies that they, the children, were singing what they learned from their parents. He has no favorite carols, when he was little he sang the ones from Banat. He then expanded his search across the country. “(...) I grew up in the country side and my father Ghiță was following us ... about twenty meters away, so that others wouldn't see us, to take our money. And we were going... *Do you give us or not?* We were getting nuts and apples, you know how it was... (...) The truth is that they are beautiful, and from a musical point of view there are some things that define us (...).” (Constantinovici, 2020, Unpublished interview)

Asked if he still remembers any lullabies from his childhood, the composer replies: “Oh, yes, of course! (...) A lullaby... is the first thing I remember, which my mother Sabina sang, I also sang it to my Sabina, 30 years later, and which I used it in *Canti Prophani* (...)” (Constantinovici, 2020, Unpublished interview).

In another context, Pautza mentioned: “This composition was conceived of as a celebration, in the way that only children can understand it, through the unique combination of their innocence and exuberance, and the vitality of their age.” (Popovici, 2012, p. 3)

From this celebration would emerge, according to Ciprian Ion, “the image of the mother, to which every child relates” (Ion, 2019, p. 218). But for Sabin Pautza, mother is not *mother*, as for everyone, his mother is *mother Sabina* (it should be noted that father was also *father Ghiță!*)

- Why *Mama Sabina* and not simply *Mama*?

- “No... Well, Mother Sabina is not just any mother. There was no mother like her! I have everything from her. From her I got my sense of humor, from her I got the talent for music, from her I got the talent for tailoring (...).” (Constantinovici, 2020, Unpublished interview)

### 3.2. The sense of humor

If we refer to the sense of humor, we know that it is the quality that Sabin Pautza appreciates the most in Romanians. He likes jokes, he doesn't hesitate to tell you the latest joke in every conversation, he also released two books: in 2020 - *Carnaval fără măști sau Hai să (ne) râdem* [Carnival without masks or Let's laugh], and two years later, together with Florian Lungu, his college colleague - *De la români adunate (și nu numai) și-napoi la români date* [From Romanians collected (and not only) and back to Romanians given].

At the same time, this sense of humor is also reflected in his music. *The Simfonieta*, for example, is a “musical joke”, as the composer himself calls it (Leahu, 2013, p. 241). Composed in the American period, it belongs to the series of works in which jazz influences break through classical structures.

*Fantezia pe teme de Mozart* [*Fantasy on Mozart themes*] was written in 2006, when the 250th anniversary of Mozart's birth was celebrated. “(...) I had a concert there, in the States, with my philharmonic (...) - says Sabin Pautza. And I said, rather than making an overture, it would be better to write something in his memory, as a musical joke, as a gift for him... and this fantasy came out on well-known themes from his works, from chamber music, from *The little serenade* from the symphonies... and it came out like this, (...) like a 9-10 minute entertainment, which, wherever I played it, everyone liked the composition very much and I think he would like it too if he listens” (Haralambie, 2015).

In *Divertimento no. 2 for orchestra*, Sabin Pautza satirizes “Scott Joplin-style music, caricaturing its features with admirable ease” – wrote Marcel Frandeuș, in 2013, after the audition of this work (Frandeuș, 2013).

### 3.3. Dances

When we think of a composer who has given us so much diversity through his creation, easily opening doors to various musical worlds, who introduces dance into his works, we would think that dance is actually part of his life. It's not like that at all, he doesn't like to dance, even though he had the occasion, but he was never tempted by the fascination of dancing.

In his compositions we generally find modern dances from the Latin American area, less traditional European dances, such as waltz, polka, quadrille, gallop.

In *Divertimento I for orchestra* (2001) – in which he parodies tango, charleston, bossa nova and samba, the composer reveals how he worked: “I combined the suite of dances with the idea of musical entertainment, as we find it in the classics. For example, if you introduce a measure of 3 in a tango, people will smile. Likewise, if you take a tonic out of the tango, the audience will wonder - where is it? Let her come...” (Caraman Fotea, 2017, p. 97).

### 3.4. The inventiveness

His inventiveness reached different heights when his freedom was restricted during the communist period. While in the U.S., he had to find ways to communicate with his wife, who was still in the country, and established a glossary of terms. He did not use the musicologist Jules Ecorcheville's table or Kandinsky's associations, but created his own code of musical notation. A flat, a dotted quarter note, a triplet... each represented a letter. Thus he sent compositions to the country and communicated with his wife.

## 4. Conclusions

For Sabin Pautza, life “is multicolored, it is like the flowers of the field. (...) what happens to us is a gift from God (...). I feel that he is with me permanently and I feel his favors, and his love... and it is enough for me (...)” (Constantinovici, 2020, Unpublished interview).

*The pseudo-diary of a musician* written by Dan Scurtulescu includes the idea that “any act of creation resembles the work of the sculptor: by carving, we put aside the raw and apparent facts in order to reach the hidden and waiting being of the Self” (Scurtulescu, 1995, p. 168).

Except for the fact that Sabin Pautza considers himself the best carpenter among musicians (and the greatest tailor among carpenters, telling how he debuted as conductor at the Athenaeum with trousers made by himself, a little-known fact), Sabin Pautza the Man always reminds us: “*Nosce te ipsum* - a thing that if you don't have - he says, you live in vain”.

Living in a multi-colored life, expressing diverse experiences through the different musical genres approached Pautza is the composer who demands to be discovered: listening to his creation, beyond the musical constructions used, we find images, meanings, nuances, which come to complete the idea that he formulates it, that art brings him closer to people.

This article reveals parts of the composer's personality and was designed based on a long interview he gave me in 2020 that has not yet been published. I looked for correspondences, to identify and draw visible connections between life and music, between words and sounds, presenting answers to questions, identifying personal convictions in his creation. In the end, as he says, “there are people who understand nothing and people who understand an awful lot. But never the same, because we are not the same.

(...) If we are nothing, we understand nothing. And we understand from music what we are” (Constantinovici, 2020, Unpublished interview).

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