
Aspects of piano music performed in the last editions of the Romanian Music Festival

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Abstract: The Romanian Music Festival takes place in Iași and is organized by two of the most prominent institutions of culture and artistic education: the “Moldova” Philharmonic and the “George Enescu” National University of Arts. In 2025, at its twenty-seventh edition, the festival continues to bring to Iași’s stages performers from both Romania and abroad, offering audiences music written by classical and contemporary Romanian composers. Each musical genre and each instrument holds its own significance within the vast sonic panorama; however, time has shown that solo piano music is indispensable to a festival of this scope. From the piano recital programs of recent editions, we have selected a number of lesser-known works, with the aim of deepening the understanding of compositional techniques and stylistic features. Our focus began with *Nocturne in F-sharp Minor* and *Nocturne on a Moldavian Theme* by Dinu Lipatti. We then explored the innovative style and technical challenges of Constantin Silvestri through his final piano work, *Piano Sonata No. IV, Rhapsody in Three Episodes*. Finally, we turned our attention to a composer closer to our own time, Tudor Dumitrescu, analyzing four preludes from his oeuvre. Through the analytical perspective developed herein, we highlight lesser-performed works and underscore the importance of recognizing and promoting Romanian composers.

Keywords: Lipatti, Silvestri, Dumitrescu, “Moldova” Philharmonic, “George Enescu” National University of Arts.

1. Solo piano music in Romania

Piano music occupies one of the most prominent positions within the classical repertoire. As a subject of interest for composers and performers, it has long ceased to represent something extraordinary, instead constituting a *sine qua non*. Consequently, the inclusion of solo piano works in the programmes of renowned music festivals—particularly those dedicated to premodern repertoires—is generally taken for granted. Examples in Romania include the “George Enescu” International Festival, the “Musica Ricercata” Festival, and the “SoNoRo” Festival, while notable international examples include the “Chopin and His Europe” Festival and the “Verbier” Festival.

A different situation emerges, however, in the case of new music festivals. From this perspective, the piano—like traditional chamber

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ensembles—was explored to an exceptional degree during the late 19th century and the first half of the 20th century, which has led contemporary composers to shift their focus toward unconventional instrumental forces and unusual combinations of timbres, including piano in conjunction with electronic media. This tendency accounts for the relatively limited presence of solo piano in contemporary music festivals.

The Romanian repertoire for solo piano offers a complex overview of the evolution of the national compositional language, reflecting both European aesthetic influences and specifically Romanian elements. From the beginning of the twentieth century to the present day, this genre has served as a fertile medium for artistic expression, traversing various stylistic stages—from Neo-Romanticism and Neoclassicism to the avant-garde and Postmodernism.

A landmark in shaping the expressive identity of the Romanian piano is represented by the works of George Enescu. Although relatively limited in quantity, his solo piano output—comprising the Suites Op. 3 and Op. 10, as well as the *Pièces impromptues Op. 18*—has, over the years, been masterfully interpreted by pianists such as Dan Grigore, Luiza Borac, and Raluca Știrbăț. These works are remarkable for the density of their musical discourse and for their synthesis of French influences with the underlying substance of Romanian folk melody.

The interwar period marks the crystallisation of a national style in which the piano provided an arena for the synthesis of tradition and modernity. Mihail Jora, in works such as the *Piano Sonata Op. 21* (1942) and *Variations on a Theme by Schumann*, adopts a refined Neoclassical aesthetic enriched with rhythmic and melodic motifs of folkloric inspiration. In the post-war period, Paul Constantinescu draws upon the idiom of folk music in his *Three Pieces for Piano* (1954), reinterpreting it through a modern lens.

In the second half of the twentieth century, composers such as Tiberiu Olah, Anatol Vieru, and Ștefan Niculescu made significant contributions to the development of Romanian modernism, exploring new approaches to the organisation of sound.

In the contemporary era, the solo piano continues to serve as a medium for expressive exploration for composers such as Dan Dediu, Doina Rotaru, Carmen Cârnelci, and many others, within a stylistic diversity shaped by postmodern, minimalist, and timbral influences. Over the years, distinguished performers have played a vital role in promoting and consolidating the Romanian repertoire for solo piano. Among Romanian pianists, notable figures include Dan Grigore, Viniciu Moroianu, Luiza Borac, Dana Borșan, Raluca Știrbăț, and Andrei Licareț, who have brought Romanian music into both the national and international concert circuits, broadening its reach and visibility.

Constituting an important platform for the promotion of both historical and contemporary Romanian compositions, the Romanian Music Festival is a series of musical events with a remarkable history, inaugurated in 1973 (Luchian, 2014, p. 227). Its uniqueness lies in the fact that it is the only festival—both in Romania and, arguably, in the world—whose programme consists exclusively of Romanian music, from the first to the last note, whether drawn from the contemporary repertoire or from traditional sources. The artistic programme is conceived as a cohesive whole, bringing together works by Romanian composers from multiple generations and spanning a broad spectrum of genres, including symphonic music, opera, chamber music, and choral works (Luchian, 2014, p. 94).

More than a mere musical event, the Romanian Music Festival has served—and continues to serve—as a meeting place between score and sound, providing the opportunity for performances of both recent and earlier works. In this way, the festival becomes a sonic fresco in which tradition and modernity are woven together in harmonious interplay.

2. Aspects of piano music performed in the last editions of the Romanian Music Festival

Among the many composers featured in the programs of recent editions of the Romanian Music Festival, this musicological endeavor focuses on several remarkable figures: Dinu Lipatti, Constantin Silvestri, and Tudor Dumitrescu. At the center of interest are solo piano works: independent miniatures, pieces included in cycles, and a sonata. An analytical perspective on these works reveals the composers' concern with and ability to valorize the national musical heritage in ways that are relevant to contemporary culture.

Furthermore, the didactic role of the festival should not be overlooked, especially considering that the current topic takes into account the Academic Section, which “has functioned as an intensive course in music history, aesthetics, and musical stylistics. Any conscientious disciple, be they pupil or student, takes advantage of such learning opportunities as experiences for personal and, above all, professional development”¹ (Fărcășel, 2023, p. 99).

In presenting the piano works of Lipatti, Silvestri, and Dumitrescu—composed over a span of approximately four decades (1937–1975)—I have adopted a chronological approach, thereby enabling the observation of both the evolution of the musical language and the enduring constants of the Romanian style.

¹ The original text: „s-a constituit într-un curs intensiv de istorie a muzicii, estetică și stilistică muzicală. Orice discipol conștiincios, fie acesta elev sau student, valorifică oportunitățile de învățare, ca experiență de dezvoltare personală și, mai ales, profesională.”

2.1. Dinu Lipatti



Fig. 1 Dinu Lipatti (Tănăsescu, 1965, p. 2)

The first composer we are discussing is Dinu Lipatti (Fig. 1), whose work is represented here by two nocturnes: *Nocturne on a Moldavian Theme* and the *Nocturne in F-sharp Minor*. Dinu Lipatti has been recognized as a musician of great value from an early age, particularly as a pianist, possessing remarkable self-confidence, as portrayed by pianist Alfred Cortot:

“Allow me to recommend to you a young pianist of exceptional value, a second Horowitz, whose remarkable talent I had the opportunity to witness at the International Piano Competition in Vienna (in 1933), where he was awarded second prize, although he deserved – by far – the first. It is my duty to point out to you a great ‘ace’ of tomorrow, as he is truly a revelation on the horizon of pianists.” (Lipatti, 1975, p. 81)

At the age of fifteen, he had already completed his academic studies and embarked on a new path of recognition, both in Romania and abroad (Șoarec, 1981, p. 14). Like other important artists, Dinu Lipatti’s life journey ended far too soon, at the age of only 33. Fortunately, the works he composed remain as a legacy for music lovers. His list of compositions includes chamber music, concertante works, symphonic and vocal-symphonic music. Almost naturally, of the 40 titles he left behind, a significant portion (one third) is dedicated to solo piano. From his compositional catalogue (published in Tănăsescu & Bărgăuanu, 1971, pp. 209-216), we can notice not only his creativity, illustrated by timbral variety, but also his joy in music and in the people around him – a fact implicitly revealed by the many dedications (for instance, to

Mihail Jora, Alfred Cortot, Florica Musicescu, Madeleine Cantacuzino, Miron Șoarec, or Nadia Boulanger).

In terms of stylistic configuration, Dinu Lipatti explores the neoclassical and neo-romantic domains, while also integrating himself into the broader European musical landscape with a modern outlook. His affinity for these stylistic markers comes as no surprise, given his close relationship with the most prominent figure of Romanian music, George Enescu. Nonetheless, Dinu Lipatti is, by far, more famous for his interpretative qualities, appreciated at the highest level within the international music world. The words of Stan Golestan are just one of many examples of recognition:

“At the dawn of his career, Dinu Lipatti already represents a true personality. A respectful servant of music, he brings to his performances a fullness and a grace filled with power.”² (Lipatti, 1975, p. 88).

During the 26th Edition of the Romanian Music Festival, held from October 14-20, 2024, two nocturnes by Dinu Lipatti were presented on October 18, at the *Contraste Camerale* concert, which took place in the Eduard Caudella Hall of the Balș House, performed by pianist Brîndușa Tudor.

2.1.1. *Nocturne on a Moldavian Theme in A Minor*

The work was dedicated to Maestro Mihail Jora, Lipatti's teacher, and, according to pianist Miron Șoarec, a close friend of the musician, it was composed in 1937 following a friendly musical encounter, based on the theme of the Christmas carol *Ia sculați, sculați boeri mari*³. The musician himself, a witness to his friend's compositional mastery, describes the work as follows:

“It is an exceptionally beautiful piece, full of delicacy and lyricism. After developing the theme of the carol, it is reintroduced with the left hand accompanied by a gentle accompaniment in the right hand, mimicking the bells that evoke a peaceful winter with snow, around Christmas. [...] The Nocturne is a very precious memory for me, and I often look at it with a sense of tenderness, remembering the beautiful days spent with my good friend.”⁴ [our transl.] (Șoarec, 1981, p. 87)

The *Nocturne* combines elements of folklore melody with a figurative, quasi-hypnotic accompaniment. The harmonic language is tonal-modal. A modern aspect is the beginning on the seventh step in *A minor*, rather than on

² The original text: „În zorile carierei sale, Dinu Lipatti înseamnă deja o personalitate. Slujitor respectuos al muzicii, el dă acestor execuții o plenitudine și haruri pline de forță.”

³ Our translation: *Get up, get up, great boyars!*

⁴ The original text: „Este o piesă deosebit de frumoasă, plină de delicatete și lirism. După ce dezvoltă tema colindului, o reia la mâna stângă cu un acompaniament suav la dreapta, imitând clopoștii care amintesc de o iarnă liniștită cu zăpadă, în preajma Crăciunului. [...] Nocturna îmi este o amintire foarte prețioasă și-o privesc adesea cu o undă de duioșie, având în față zilele frumoase petrecute cu bunul meu prieten.”

the tonic, as would be expected in a traditional approach. Indeed, the theme, stylized in a folk character, is constructed in the Dorian mode, and then the thematic head is varied in an imitative dialogue between the voices.

NOCTURNE

À mon Maître Michel Jora

A minor
Moderato

Dinu Lipatti
Novembre 1937

(Thème moldave)

Piano

*Vlllegato
espressivo*

polyrhythm

polyrhythm

polyrhythm

Ped

Fig. 2 Dinu Lipatti, *Nocturne on a Moldavian theme in A minor*: polymetry, polyrhythm, 7th step beginning

In the unfolding of the form with return, the figuration moves to the right hand in the second phrase, leaving space for the melodic line in the middle register, in the left hand. Throughout this journey, polyrhythm creates a musical discourse in a *parlando-rubato* style, reconstructing the aspect of the Romanian popular carol with a flowing, free rhythm. The meter ceases to be a rule and becomes a tool used by the composer in the service of expression; thus, the transition from ternary rhythm to binary and vice versa creates the impression of a natural, unrestrained discourse (Fig. 2).

2.1.2. Nocturne in F-sharp Minor

From the cycle *Three Nocturnes for Piano*, Op. 6, written in 1939, the one that has been preserved is *Nocturne in F-sharp Minor*, dedicated to pianist Clara Haskil. The composer himself performed this *Nocturne* at its first audition.

The piece has a melancholic sound, imparted on one hand by the minor key and the moderate tempo (*Andante*), and on the other hand by the repetitive-monotonous accompaniment, designed in two vertical planes. Beyond these language elements, the dreamlike landscape is further enhanced by the constant alternation of meter between 3/4 and 2/4. The theme, presented initially in the upper register, is lyrical, with a bright yet mournful tone (Fig. 3).

F # minor
Andante, ma non troppo (♩ = 80)

The upper layer of the accompaniment The lower layer of the accompaniment

dolce *espressivo*

poco cresc. *legato*

Fig. 3 Dinu Lipatti, *Nocturne in F-sharp Minor*:
polymeter and accompaniment in two superimposed layers

The two nocturnes under analysis stand as remarkable examples of Dinu Lipatti's creative spirit, articulated within a modern and original discourse, yet firmly rooted in the cultural identity of his homeland. The compositional language elements he employs are not, in themselves, innovative; however, the manner in which they are interwoven yields a sense of freshness and authenticity. Tonal-modal harmony, quasi-traditional forms, polymetric and polyrhythmic structures, and, of course, thematic material, are all employed with consummate mastery in the creation of musically significant works.

2.2. Constantin Silvestri



Fig. 4 Constantin Silvestri (Pricope, 1975, illustration between pp. 272-273)

The second composer we turn to offers the opportunity to delve further into the world of 20th-century Romanian composition: Constantin Silvestri (Fig. 4), composer and conductor born in 1913 and settled in the United Kingdom around the age of 40. His catalogue of works is relatively small, and part of it is difficult to access and classify. In the study *Silvestri inedit* from the volume *Constantin Silvestri, Composer and Performer* by Constantin Ionescu-Vovu (2013, pp. 105-107), the list of his opus numbers is reconstructed. Of the 28 discovered, there remains uncertainty regarding the year, opus number, or even the very existence of approximately ten of them.

In shaping his compositional style, Constantin Silvestri engaged with tradition solely as a means of reinforcing his pronounced innovations. His music intertwines a neoclassical-modern discourse with an improvisatory style, enriched by elements of expressionism and sharp dissonances. He did not,

however, embrace the revolutionary idioms of the 1950s. “He was an outspoken opponent of avant-garde tendencies. His aesthetic stance was opposed to experiments such as those advanced by Boulez and Stockhausen; instead, he regarded Bartók and Stravinsky as models of perfection” [our transl.] (Coman, 2014, pp. 284-285).⁵

According to the teacher Mihail Jora, Constantin Silvestri appears as a true talent, who dresses traditional forms in personal, nonconformist expressions: “In Silvestri's work, we will not encounter round forms, closed periods, or decisive cadences. We will not discover the musical language with which tradition has accustomed us. Instead, we will find a musical confession that springs from the depths of a rich and honest nature, rebellious against 'the things often heard,' yet still holding them in high esteem, with particular love, for the great predecessors.”⁶ [our transl.] (Balan, 1976, p. 137). Supporting this statement is the piece we heard at the *Contraste Camerale* concerts within the *Festivalul Muzicii Românești* (the 24th and 26th editions), performed by pianist Ionela Butu: *Sonata IV for Piano, Op. 28 No. 1*, also known as *Rapsodia in 3 episozi*, Silvestri's last piano work, dated 1953.

The first movement, *Grave. Con passione*, projects elements of *doina*, folk play, or even Byzantine chant. From a writing perspective, it is important to note a practice frequently encountered in Silvestri's works – the game of the black keys and white keys, which demands a high degree of interpretative virtuosity (Fig. 5).

SONATA IV
RAPSODIA
in 3 episozi
per Pianoforte

Op. 28 nr. 1
(aprilie - mai 1953)

White keys-black keys alternation

Fig. 5 Constantin Silvestri, *Piano Sonata No. IV, Op. 28 No. 1, Rapsodia in 3 episozi*, Movement I, the game of the black keys and white keys

⁵ The original text: „Era un dușman declarat al tendințelor avangardiste. Atitudinea sa estetică era contra experimentelor de felul celor propuse de Boulez și Stockhausen, în schimb, îi lua ca exemple de perfecțiune pe Bartók sau Stravinski.”

⁶ The original text: „La Silvestri nu vom întâlni forme rotunde, perioade închise sau cadențe hotărâte. Nu vom descoperi graiul de expresiune muzicală cu care ne-a obișnuit tradiția. Dar vom găsi în schimb o spovedanie muzicală, ce porcede din adâncurile unei firi bogate și cinstite, răzvrătită împotriva «celor de mult auzite», pe care totuși le prețuiește, cu deosebită dragoste, la înaintașii de seamă.”

The compositional language employed in the first movement is mature, marked by remarkable expressive intensity. This opening episode of the sonata reveals a vigorous rhythmic energy, characterized by percussive gestures and abrupt dynamic contrasts, evoking an atmosphere of controlled tension. The thematic material is fragmented and treated rhapsodically, infused with elements of Romanian folklore reconfigured within a modern idiom, influenced by expressionism and the post-Enescian aesthetic. The structure is free, distant from classical forms, favoring spontaneous motivic development and continuous timbral transformation.

The second movement, *Lirico, molto sensibile*, evokes the piece composed by George Enescu in 1916, *Carillon nocturne* from the cycle *Pièces Impromptues Op. 18*: the bell toll, false relations, the dissonances typical of augmented or diminished chords, and clusters, a concrete unfolding of harmonics from the deep sounds of the carillon. The music conveys an undefined state, a dialogue between struggle and meditation (Fig. 6).



Fig. 6 Constantin Silvestri, *Piano Sonata No. IV, Op. 28 No. 1, Rapsodia in 3 episodi*, Movement II, *Carillon-like Accompaniment*

The third movement, *Vivace, virtuosamente*, has a burlesque character: accelerated tempo, rapid notes, dynamic dialogue between the instrument's extreme registers, unexpected stops, sudden shifts between registers, chromatic clusters, harsh attacks – a perpetual, almost irreconcilable dispute.



Fig. 7 Constantin Silvestri, *Piano Sonata No. IV*, Op. 28 No. 1, *Rapsodia in 3 episodi*, Movement III, polymeter, polyrhythm

The thematic material of this movement is based on the piece *Joc din Drâmboaică* (*drâmbă*, *drâng*) from the collection *Cântece populare românești* by Béla Bartók, which also served as inspiration for the last of the six *Dansuri populare românești din Transilvania Op. 4 No. 1* (Ionescu-Vovu, 1979, p. 4). Silvestri impresses here with his ease in using an abundance of polyrhythms and in changing the time signature whenever the discourse demands it (Fig. 7).

Unlike Dinu Lipatti, Constantin Silvestri engages more extensively with the modern idiom, without, however, indulging in excess or severing ties entirely with tradition. His discourse departs from conventional frameworks, allowing himself liberties in the domains of form, thematic material, and improvisation. The *Piano Sonata No. IV, Op. 28 No. 1, Rhapsody in Three Episodes* stands as a landmark work in this regard, remaining one of the masterpieces of Romanian music for solo piano.

2.3. Tudor Dumitrescu

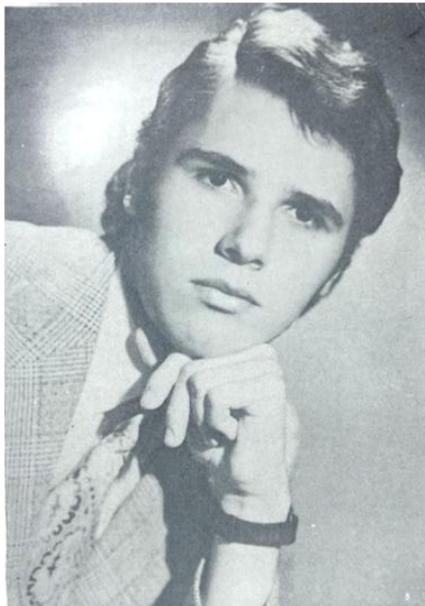


Fig. 8 Tudor Dumitrescu (Dumitrescu, 1980, p. 2)

In the natural chronological flow, we turn our attention to a genius composer, tragically little known due to the circumstances. This refers to Tudor Dumitrescu (Fig. 8), the young pianist-composer, who tragically passed away at only 19 years of age during the 1977 earthquake in Romania. In inverse proportion to the years of his life, the musician devoted himself to the artistic act, expressed in composition or performance. What we know today about his personality is marked by youth, renewal, and perseverance. He pursued his musical studies both in Romania and in Germany, in Switzerland, under the guidance of teachers such as Cella Delavrancea, Dan Grigore, Dieter Zechlin, and Nikita Magaloff. Naturally, his artistic activity included a constant presence on Romanian stages: the Romanian Athenaeum, the National Festival of Young Musicians, Romanian Television. In evaluating his interpretative talent, Doru Popovici places him alongside prominent Romanian pianists such as Dinu Lipatti, Valentin Gheorghiu, and Dan Grigore.

In the brief time that life allowed him, Tudor Dumitrescu composed for various instrumental and vocal-instrumental ensembles: lieder, sonatas, several piano pieces, a sextet, a piece for cello, and others. His music proposes a neoromantic style that promised development and openness. In the preface to his cycle of lieder for voice and piano, based on the poetry of Lucian Blaga and Eskimo folk poems, Doru Popovici opines that “the few chamber creations [...] will be inscribed in the history of Romanian music through their expressiveness and authenticity, and from this perspective, Tudor Dumitrescu categorically separates himself from so many exponents of 'sonic mimicry,' from so many pseudo-creators”⁷ [our transl.] (Popovici, 1982, p. 2). The few works he managed to compose serve as a pretext for Romanian musicologists to explore, as much as possible, the stylistic elements he developed. To honor his memory, the “Harisme” Cultural Association and the “Dinu Lipatti” National College of Arts in Bucharest organize the International Instrumental Interpretation Competition “Tudor Dumitrescu”, founded in 1988, which in 2025 will hold its 16th edition.

Listening to the interview that the musician gave in 1974 to Romanian Radio's Olga Dăescu, I discovered a young man who was as honest as he was determined, driven by the resolution to accumulate as much musical information as possible, to enrich his repertoire with all the power he could muster. I visualized him as a hardworking performer, willing to push beyond the limits of comfort, as he himself states: “Regarding this thirst of mine for knowing as many different composers as possible – quantitatively speaking – I believe it can be explained by my pace, that is, I feel a necessity in this accumulation – which to some may seem

⁷ The original text: „puținele creații camerale (...) se vor înscrie în istoria muzicii românești, prin expresivitate și autenticitate, iar din acest punct de vedere, Tudor Dumitrescu se separă – categoric – de atâția exponenți ai „mimetismului” sonor, de atâția pseudo-creatori.”

exaggerated – of such a large repertoire, because anything is done with effort, of course; nothing comes by itself and we must make an effort in all directions to rise as high as possible.”⁸ [our transl.]

Within the framework of the Romanian Music Festival, the music of Tudor Dumitrescu resounded at the 24th Edition (2022). Pianist Brîndușa Tudor created a pseudo-cycle, selecting four miniatures from the album *Preludii pentru pian* (Preludes for Piano), posthumously published in 1980 by Editura Muzicală. The same Doru Popovici describes the preludes as follows: “Full of romantic pathos and a mysterious Romanian euphoria. The rich harmony, very meticulous and refined instrumental writing, the rhythmic-timbral sense, as well as the sense of form carved with care, announced an exceptional composer”⁹ (Popovici, 1980, p. 2).

2.3.1. Prelude in C-sharp minor

Fig. 9 Tudor Dumitrescu, *Prelude in C-sharp minor*, Fourth Presentation of the Theme: chordal writing, chordal accompaniment with triplets

⁸ Translated from the audio interview *Tudor Dumitrescu (1957-1977): Interview with Olga Dăescu (1974)* (n.d.), excerpted from

https://www.youtube.com/watch?v=5h_wuP6BX4&t=10s, accessed on 7th of April, 2025.

The original text: „În ceea ce privește această sete a mea de cunoaștere a compozitorilor cât mai diverși – cantitativ vorbind – cred că se explică prin ritmul meu, adică eu simt o necesitate în acumularea aceasta – care unora li se pare exagerată – a unui repertoriu atât de mare, fiindcă orice lucru se face cu un efort, bineînțeles, adică nimic nu vine de la sine și trebuie să depunem un efort în toate direcțiile pentru a ne ridica cât mai sus.”

⁹ Original text: „pline de pathos romantic și o tainică euforie românească. Armonia suculentă, scriitura instrumentală foarte îngrijită și rafinată, simțul ritmico-timbral precum și cel al formei dăltuite cu migală anunțau un compozitor de excepție.”

The first prelude listened to was the one in *C-sharp minor (Andante)*, a pianistic miniature full of color and sensitivity. Without diminishing the charm of the theme in its lyrical character, the composer prefers a perfectly symmetrical architectural approach, with square periods. The form describes a sequence of four periods, progressively constructed in terms of the density of the writing. Although the initial theme does not take on substantially new forms, it is repeatedly restated with a refreshed guise. First it has a melodic character; secondly it is constructed harmonically; thirdly, it is accompanied by *perpetuum triplets*; and fourthly, the previous means are reunited, with the theme presented in harmonic writing, accompanied by triplets, all in harmony. As for the lyricism of the melody, it is due, on the one hand, to the trajectory and frequent leading tones, and, on the other hand, to the ternary meter, *Andante* tempo and the dotted rhythm, which create the impression of delays (Fig. 9).

2.3.2. Prelude No. IV, *Allegretto (Tempo di valzer)*

The image shows a musical score for Tudor Dumitrescu's Prelude No. IV, Allegretto (Tempo di valzer). The score is in 3/4 time and features a complex harmonic structure with alternating rhythms, dotted rhythmic formulas, and triplets. The tempo is marked 'Allegretto (Tempo di valzer)' and the dynamics range from piano (p) to fortissimo (sf). The score is written for piano and includes handwritten annotations such as '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Fig. 10 Tudor Dumitrescu, *Prelude No. IV, Allegretto (Tempo di valzer)*:
alternating rhythm, dotted rhythmic formulas, triplets

The second miniature selected for the concert was *Prelude No. IV, Allegretto (Tempo di valzer)*. The score presents a daring harmony, exploring different areas and only occasionally returning to the suggested *C major* key signature, at moments of cadence, as if at a milestone from which it resumes its experimental trajectory. The overall expression of the music is jovial, with

references to the playful domain, aspects illustrated through linguistic elements such as the ternary rhythm, appoggiaturas, and dotted rhythmic formulas. In this prelude, we also noticed the composer's predilection for the rhythmic formula of the triplet, which most often precedes the cadence chord, thus offering a sense of stability within the fluctuating rhythmic-melodic-harmonic context (Fig. 10).

2.3.3. *Prelude No. VI (Serenio)*

Another prelude, *No. VI (Serenio)*, is marked by polyrhythm, which, in combination with the moderate tempo, shapes the image of a *rubato* discourse. It is music of effect, and the instructions in the score further enhance the expressiveness of the actual writing: *Serenio, dolce, rubato, poco misterioso, tranquillo, poco a poco calando*. The atmosphere is one of anticipation, an unfulfilled projection created through the perpetual sequence of broken chromatic lines and unresolved dissonances. The final cadence arrives as a long-awaited clearing, through the *G-D-G* quartal-quintal chord, seemingly haunted by the powerless remnants of the nearly extinguished dissonance (Fig. 11).

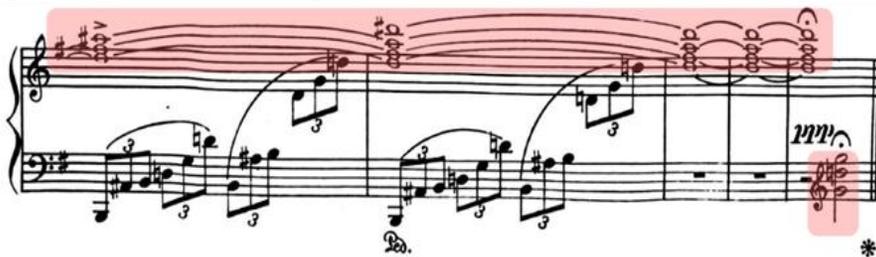


Fig. 11 Tudor Dumitrescu, *Prelude No. VI*: the augmented chord, fading; final cadence on the *G-D-G* chord

2.3.4. *Prelude No. VII (Largo e sonoro)*

The last prelude addressed is also the one that concludes the cycle: *Prelude No. VII (Largo e sonoro)*. It has an asymmetric tripartite structure. The outer stanzas stand out through choral writing, set in a polymetric temporal framework, which allows the composer to shape his phrases without constraint. The massive sound is also due to the density of the writing, within a flexible harmonic framework of the *A major* key as well as the large dynamic shades (*Largo e sonoro, crescendo*) (Fig. 12).

The contrast comes, as was natural and necessary, in the middle *stanza*, where the homophonic texture is preserved, but in a *piano* nuance and on broader note values, of half notes. At the end of the third stanza, the final cadence has a harsh aspect, projected through the missing third chord.



Fig. 12 Tudor Dumitrescu, *Prelude No. VII*, first phrase of the first stanza:
dense writing, polymetry

These few considerations and illustrations are meant to highlight the name of a composer who, although valuable, is so little known. Of course, his premature passing is the main reason for the small size of his compositional catalogue, but the resources we have are able to convince us of his quality as a musician. In fact, a comprehensive characterization was made by Doru Popovici when he stated: “Tudor Dumitrescu remains a Nicolae Labiș of Romanian music”¹⁰ [our trans.] (Popovici, 1980, p. 2).

3. Conclusions

The current research aims to focus only on a part of the solo piano works that have been performed in recent editions of the Romanian Music Festival. Their complexity is impressive, and the inclusion of such works in the programs of recitals and concerts is a way of fulfilling our moral duty to the cultural values of our country.

Dinu Lipatti, Constantin Silvestri, and Tudor Dumitrescu are names that have earned recognition as prominent representatives of Romanian musical culture, bringing freshness to it through their creative output. In fact, a comparative analysis reveals certain similarities in the compositional approaches of the three musicians, which have been systematized in the

¹⁰ Original text: „Tudor Dumitrescu rămâne un Nicolae Labiș al muzicii românești.”

synoptic table presented below. Regarding the genres in which they worked, the presence of chamber music is evident, alongside which the catalogues of the first two composers also include symphonic works. Stylistically, each of the three composers developed a distinct mode of expression, though without substantial differentiation from one another. All three exploited modern elements of musical language anchored in Western European tradition. Harmony thus remains within the tonal and tonal–modal sphere. In Dinu Lipatti, one also encounters elements derived from folk music, associated with his neoclassical–neo-Romantic style. Silvestri is situated in the neoclassical–modern domain, with expressionistic accents that remain within a non-avant-garde framework. For him, elements of traditional music do not play a primary role in the sonic structure, but rather serve to support his innovations. Tudor Dumitrescu’s music reflects what might be considered his early compositional stage (the only stage that survives, in fact). His works combine clarity with creativity, realized within a neo-Romantic style.

	Dinu Lipatti	Constantin Silvestri	Tudor Dumitrescu
Years	33 (1917-1950)	56 (1913-1969)	19 (1957-1977)
Composition School / Stylistic Influences	Mihail Jora George Enescu	Mihail Jora	Cella Delavrancea Dan Grigore Dieter Zechlin Nikita Magaloff
Musical Genres	Chamber Music Concertante Works Symphonic and Vocal–Symphonic Music	Chamber Music Symphonic Music	Chamber Music
Style	Neoclassical, Neo-Romantic Elements of Folk Music Universal Modern Musical Language Tonal–Modal Harmony	Neoclassical–Modern Elements of Folk Music Universal Modern Musical Language Pronounced Innovations Improvisatory Style Expressionistic Accents (Non-Avant-Garde)	Neo-Romantic Style Universal Modern Musical Language Tonal– Modal Harmony

Table 1 Comparative Synoptic Table – Dinu Lipatti, Constantin Silvestri, Tudor Dumitrescu

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