

Ștefan Anghi – the encyclopaedic musicologist

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Abstract: On 2 October 2021 we celebrate one year since the distinguished Hungarian aesthetician, philosopher, musicologist and professor Ștefan Anghi from Cluj-Napoca passed away, an opportunity to meditate on this encyclopaedic researcher’s outstanding scientific work. If we go through the studies published in specialised journals (*Lucrări de muzicologie* [Musicology Papers], *Muzica* [Music] Journal) or books *Muzică și estetică* [Music and aesthetics] (1975), *Muzicalitatea esteticului* [The musicality of aesthetics] (2001), *Modele al frumosului musical* [Models of musical beauty] (2003), *Prelegeri de estetică muzicală* [Lectures on musical aesthetics] (2004 – two volumes and four tomes), *De la valoare la semnificație* [From value to meaning] (2005), *Fotografii la minut din atelierelor compozitorilor clujeni* [Instant photographs from composers' workshops in Cluj-Napoca] (2008), *Site de in. Scrieri despre muzică* [Flax sieves. Writings on music] (2013), *Cornel Țăranu - Mărturisiri mozaicate. Studii și eseuri* [Cornel Țăranu - Mosaic confessions. Studies and essays] (2014), *Divertimente. Eseuri* [Trifles. Essays] (2018), we observe that his lordship fundamentally contributed to various fields of music research: aesthetics, stylistics, rhetoric, musicology. Starting from the published confessions of those who knew him (Cristina Șuteu, *Gânduri, Cuvinte, Fapte. Dialog cu Ștefan Anghi* [Thoughts, Words, Acts. Dialogue with Ștefan Anghi], interview in *Actualitatea Muzicală* [Music news], 2016; Pavel Pușcaș, *Ștefan Anghi - Hominaticum Magistri* – portrait in *Muzica* [Music] Journal, 2021), we will attempt to comment on some of the volumes of studies or according to the genre of the monograph, in order to emphasize particular features of the musicological writings of researcher Ștefan Anghi.

Keywords: Ștefan Anghi, musicology, stylistics, rhetoric, aesthetics, language, research methods.

I. Introduction

An aesthetician, musicologist, professor of Hungarian origin, complex personality of the Cluj-Napoca music life, Ștefan Anghi dedicated 65 years to research and teaching, distinguishing himself through his activity with encyclopaedic value, unanimously recognised and appreciated¹ (Pușcaș, 2021, p. 81).

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¹ We selectively list the distinctions obtained during his scientific and didactic activity in chronological order: 1977 – *Ciprian Porumbescu Award of the Academy of Sciences* – for the paper *Music and aesthetics* [Muzică și estetică]; 2002 – *Order of Merit for Education at the*

Argument

In 2007 I attended the *Identitate și contextualitate stilistică în creația contemporană românească* [*Identity and stylistic context in contemporary Romanian creation*] symposium held in Iași within the *Festivalul Muzicii Românești* [*Festival of Romanian Music*], 11th edition, new series, where I had the special occasion to listen to the communication with cultural, aesthetic and philosophical openings – *Conotații românești și europene ale ethosului moldovenesc în artă. Paradigma Glossă* [Romanian and European connotations of the Moldovan ethos in art. The Glossa Paradigm] – given by the researcher and musicologist Ștefan Angi. A study that, after fifteen years, I consider to be a model for receiving the meanings from the *1st Symphony - Glossa* [*Simfonia I - Glossă*] by Viorel Munteanu. Later in 2008 master Ștefan Angi returned to Iași, this time as a reviewer of my doctoral dissertation – *Opera expresionistă* [*Expressionist Opera*]. Every time I reread this review, I am impressed by his special ability to perceive and explain the meanings of my analysis of stage opera.

I have also wondered how he managed to write so much in most musicology genres (chronicle, review, study, monograph, volumes of studies, and treatise on aesthetics).

1.1. Research stage

Fortunately, in addition to the two sources stated in the abstract – the interview *Thoughts, Words, Acts. Dialogue with Ștefan Angi* (Șuteu, 2016, pp. 2-4; pp. 24-25) and the portrait *Ștefan Angi – Hominaticum Magistri* (Pușcaș, 2021, pp. 79-84) –, there is valuable information to be found in other documents, from the record of his name in the *Lexicon of Hungarian literature in Romania* [*Lexiconul literaturii maghiare din România*] (Balogh, 1981, p. 39) or a brief presentation of his activity in the *Musicians from Romania* [*Muzicieni din România*] lexicon (Cosma, 2011, pp. 100-102), to the configuration of a micro-portrait in an article from the *Grove Music Online* Encyclopaedia (Banciu & Șuteu, 2021), to the author's confessions of faith about the contemporary musical life of Cluj-Napoca, uttered in the dialogue broadcast by *Radio România Muzical*² (Oltean, 2008). To the online excerpts records, we can add the recording of the launch of the volume *Divertimente. Eseuri* [Trifles. Essays] (Editura MediaMusica, 2018), organised by members of the academic

Rank of Knight; 2004 – EME Award (Museum Transylvanian Society) for activity; 2006 – Award of the Academy of Sciences in the field of *Philosophy* – the paper *From Value to Meaning*.

² The *Interviu cu muzicologul Ștefan Angi* [Today's musicians from Cluj-Napoca: an interview with musicologist Ștefan Angi] – radio interview, taken by the musicologist Tatiana Oltean on 19 October 19 2008 – Is part of the series of radio shows called *Cluj-Napoca – people and music* and was broadcast by *Radio România Muzical* (online version, <https://www.romania-muzical.ro>).

community of musicians from Cluj-Napoca or the emotional moments from *Nekrológul – In memoriam Angi István egytemi tanár, zeneesztéta, publicist*, made by the Romanian Television channel from Cluj-Napoca.

Publications/ Audio/ Audio- video files/ rt. no.	Author of the publication / online version/ post	Title	Genre	Name of the publication/ organising institution / link	Year/month of publication / broadcast
1	Edgár Balogh	<i>Angi, István</i>	Article	<i>Romániai magyar irodalmi lexikon: Szépirodalom, közírás, tudományos irodalom, művelődés I. (A–F)</i>	Kriterion București, 1981
2	Tatiana Oltean	<i>Muzicieni clujeni de azi: interviu cu muzicologul Ștefan Angi</i> [Today's musicians from Cluj-Napoca: interview with the musicologist Ștefan Angi]	Interview	<i>Radio România Muzical</i>	19 October 2008
3	Viorel Cosma	<i>Angi, Ștefan</i>	Article	<i>Muzicieni din România Lexicon bibliografic</i> [Musicians from Romania Bibliographical lexicon]	Editura Muzicală, București, 2011
4	Cristina Șuteu	<i>Gânduri, Cuvinte, Fapte. Dialog cu Ștefan Angi (I)</i> [Thoughts, Words, Acts. Dialogue with Ștefan Angi (I)]	Interview	<i>Actualitatea muzicală</i>	September 2016, București
5	Cristina Șuteu	<i>Gânduri, Cuvinte, Fapte. Dialog cu Ștefan Angi (II)</i> [Thoughts, Words, Acts.	Interview	<i>Actualitatea muzicală</i>	October 2016, București

		Dialogue with Ştefan Angi (II)]			
6	Mihai Bacalu	<i>Prof. Ştefan Angi - Divertimente eseuri</i> [Prof. Ştefan Angi - Trifles, Essays]	Review	https://www.youtube.com/watch?v=bqCTvx1JQ18	25 October 2018
7	Gabriel Banciu and Cristina Şuteu	<i>Angi István</i>	Article	<i>Grove Music</i> , online version	29 January 2019
8	Erdelyi Figyelo	Nekrológ – <i>In memoriam Angi István egytemi tanár,</i> zeneesztéta, publicista	Obituary	https://www.youtube.com/watch?v=fBKizN1SWGg	20 November 2020
9	Pavel Puşcaş	<i>Ştefan Angi Hominaticum Magistri</i>	Portrait	<i>Revista Muzica</i>	January 2021, Bucureşti

Table 1 Musicologist Ştefan Angi – a perspective on current research

Reading the interview *Gânduri, cuvinte, fapte:... Dialog cu Ştefan Angi* [Thoughts, words, acts:... Dialogue with Ştefan Angi] taken by musicologist Cristina Şuteu, we are getting emotionally closer to his personality, becoming acquainted with the stage of formation of the future researcher coming from a family with special concerns related to education, which shows its interest in art in general and music in particular: "... I was born in the Ojdula Township, Covasna County, but I spent most of my childhood in Târgu Mureş. My father, who was a music lover, and my mother – an actress in her hometown, wanted us, the children, to study music. At that time, there were only two of us, me and my late brother Ladislaus, who became a painter. Later, we also had a sister [...] a pianist and an exceptional accompanist at the Hungarian Opera in Cluj-Napoca [...]. I graduated High School then studied at the Faculty of Agronomy, but my love for music continued, so I became a student at the Conservatory, in the Choral Conducting department in 1953" (Şuteu, 2016, p. 2). According to the information recorded by musicologist Pavel Puşcaş in the mentioned portrait, between 1953-1958 Ştefan Angi attended the courses of the "Gh. Dima" Conservatory (Cluj-Napoca), *Choral Conducting* Department, under the guidance of some exceptional teachers, who became his mentors in this stage of

musical formation³ (Pușcaș, 2021, p. 80). Returning to the author's confessions, another emotional moment emerges. "I may represent the type of person who has a ... *character* of faithful continuity: since then I have never left the Conservatory, except for the three years I spent in Moscow for my doctoral studies." (Șuteu, 2016, p. 2)

2. Refinement stage

We read in the same interview that during the years 1962-1965, Ștefan Angi wrote his doctoral thesis *Muzica și afectivitatea* [*Music and affectivity*] in Russian in Moscow, the place where he has the opportunity to meet the professor Valentin Asmus, who was holding courses at the *M. V. Lomonosov University*, Faculty of Philosophy, Department of Ethics and Aesthetics. The first thing that caught our attention in the biography of this mentor is that he also taught (Kusenko, 2019, p. 2) at the *Gorky institute of world literature* (Academy of Sciences, USSR) in 1956, where he collaborated with personalities from different fields (literature, linguistics, history) and specialised in Russian philosophy.

2.1. A new premise in researcher Ștefan Angi's professional development

Trying to explain the multiple linguistic, philosophical, interdisciplinary openness, philosopher Valentin Asmus's passion for research, which he instilled in the young Angi in a politically controversial period first presupposed an assumption, which was not confirmed by the correspondence of verifiable information, that Valentin Asmus had connections with the Tartu-Moscow Semiotic School. Closely studying his biography (Kusenko, 2019, p. 4), we discover that although his writings⁴ in the timeframe 1930-1940 contain Marxist-Leninist accents, Asmus's role in Soviet philosophy was that of a thinker who allowed himself certain freedoms of conception, of the elaboration of works, of the promotion of some ideas significant to the epoch in which he manifested himself. Moreover, we learn about Professor Asmus' courageous act

³ Markos Albert (Music theory), Nagy Istvan (Choral conducting), Guttmann Istvan, Antonin Ciolan (Orchestra ensemble), Zsurka Peter (Violin), Ana Voileanu-Nicoară (Chamber music), Benko Andras (Music history, Max Eisikovici (Counterpoint), Jodal Gabor (Harmony), Jagamos Janos (Musical forms), Szenik Ilona (Folklore).

⁴ Valentin Asmus (1894-1975) was a philosopher, historian of philosophy and professor who played an important role in the development of Russian philosophy in the twentieth century. He is the author of over 200 publications (20 of which are monographs and textbooks) and a large number of articles for *Philosophical Encyclopaedia*, *Great Soviet Encyclopaedia* and *Literary encyclopaedia*. He was one of the authors of *The History of Philosophy* in three volumes (1941-1943), for which he was awarded the Stalin Prize in 1943. His works have been translated into several European languages. In 1958 he was elected a member of the International Institute of Philosophy in Paris. He distinguished himself from other Russian philosophers through a long career under the Soviet regime, avoiding arrest and exile.

from the conferences kept in the State Archives of the Russian Federation. We refer to the lecture given in 1936 on the works of Nietzsche, a thinker harshly criticised by the Soviet dictatorship. As Yulia Sineokaya points out, Asmus “managed to analyze and comment on those main ideas of Nietzsche's doctrine that were in contradiction with the ideology, through a brilliant use of official rhetoric, he conveyed important meanings, which otherwise would have risked repression” (Sineokaya, 2018, pp. 282-283). What is the relevance of this information for our research topic?

In 1965, Angi defended his doctoral thesis – *Music and affectivity*, in which he proposed the term *affectivity* for the first time in the text of the research written in Russian, which he commented considering that *the human sentiment* may manifest “directly as emotion and indirectly as affectivity” (Șuteu, 2016, p. 3). Therefore, how can we explain the connection between Professor Asmus’s constant concern for German philosophers, especially Friedrich Nietzsche's theories, and the concept of *affectivity*, which was the basis of aesthetician and musicologist Ștefan Angi’s entire subsequent research? In the study *Afectivitate și antimodernitate. Spinoza și Nietzsche despre afecte* [Affectivity and anti-modernism. Spinoza and Nietzsche on affects], researcher Daniel Nica draws attention to the re-evaluation of some ideas related to the reception of the German philosopher’s thinking. “Nietzsche's perspectivism is often talked about, but it is very rare to see that perspectivism is inextricably linked to affectivity. Nietzsche's idea is that any object of knowledge is integrated into a vast network of relationships and social meanings that cannot be left in parentheses in the name of so-called purely rational knowledge. These meanings are filtered not only intellectually, but also affectively...” (Nica, 2016, p. 49).

We note that the years spent in Moscow under Asmus’s prestigious guidance primarily meant a decisive stage of cultural openness in Angi’s education. He had the chance to attend courses focused on the thinking of German philosophers, being impressed by Fr. Nietzsche’s ideas, which he assimilated, looking for a direction to apply them in terms of aesthetic-musicological commentary; he also became acquainted with Plato's aesthetics or was provoked by the topics discussed in the lectures on *Mathematical intuition and philosophy*. Secondly, from a musical point of view, he benefited from the contact with outstanding performers, whom the young man of that time had the opportunity to listen to live (violinist Ruggiero Ricci or pianist Sviatoslav Richter). Ștefan Angi returned to the Conservatory from Cluj-Napoca with such an intellectual and artistic background, intending to draft a treatise on musical aesthetics and to apply the “stratified structural-historical model of the analysis of musical works” (Șuteu, 2016, p. 4).

3. Scientific activity

3.1. Studies

Publishing *Prelegeri de estetică muzicală* [Lectures on musical aesthetics] (2004 – two volumes and four tomes) represents the climax prepared by previous studies published in journals like *Lucrări de Muzicologie* [Musicology Papers], *Artes*, *Muzica* [Music] or in other specialised and cultural periodicals.

Crt. No.	Study	Publication no.	Year
1	<i>Un sistem de analiză estetică în muzică [A system of aesthetic analysis in music]</i>	Vol. 7	1971
2	<i>Antinomiile esteticului ale lui Adorno în lumina rezultatelor școlii sociologice de la Frankfurt [The antinomies of Adorno's aesthetics in the light of the results of the Frankfurt School]</i>	Vol. 10-11	1979
3	<i>Mesajul estetic al barocului muzical oglindit în analizele lui Sigismund Toduță asupra lui J. S. Bach [The aesthetic message of the musical Baroque reflected in Sigismund Toduță's analyses of J. S. Bach]</i>	Vol. 14	1979
4	<i>Permanențe estetice în gândirea și activitatea muzicală muzicală a lui George Dima [Aesthetic permanence in the thinking and musical activity of George Dima]</i>	Vol. 15	1984
5	<i>Pentru un caracter integrant al culturii estetice [For an integral character of aesthetic culture]</i>	Vol. 16	1984
6	<i>Reconsiderarea dihotomiei genurilor greu și ușor în arta socialistă [Reconsidering the dichotomy of the serious and easy-listening genres in socialist art]</i>	Vol. 17-18	1985
7	<i>Structurarea și oglindirea contradicțiilor în artă [Structuring and mirroring contradictions in art]</i>	Vol. 19-20	1986

Table 2 Studies published in *Lucrări de muzicologie* [Musicology Papers], “Gh. Dima” National Music Academy, Cluj-Napoca

Crt. No.	Study	Publication no.	Year
1	<i>Muzica viitorului-viitorul muzicii [Music of the future-the future of music]</i>	Vol. 1	1995
2	<i>Grotescul și absurdul – categorii latente ale sferei estetice (Proiectarea lor în vocalitate) [The grotesque and the absurd – latent categories of the aesthetic sphere (Their design in vocality)]</i>	Vol. 2-3	1999
3	<i>Conotații românești și europene ale ethosului moldovenesc în artă. Paradigma Glossă [Romanian and European connotations of the Moldovan ethos in art. The Glossa Paradigm]</i>	Vol. 7	2008

Table 3 Studies published in *Artes. Journal of Musicology*, Editura Artes, Iași

Crt. No.	Study	Publication no.	Year
1	<i>Concertul pentru șapte instrumente de Vasile Herman [The concerto for seven instruments by Vasile Herman]</i>	No. 4	2004
2	<i>Festivalul Cluj modern [Cluj Modern Festival]</i>	No. 4	2011
3	Sensuri alegorice ale ciclului de lieduri <i>Întoarceri la Blaga de Viorel Munteanu [Allegorical meanings of the lied cycle Returns to Blaga by Viorel Munteanu]</i>	No. 1	2014
4	<i>De pândă la devenirea întru muzică a lumii sonore - o analiză asociativă [Lurking when the sound world became music – a possible associative analysis]</i>	No. 3-4	2015
5	<i>Kientzy joue Țăranu</i>	No. 5	2018
6	<i>Cornel Țăranu Căntece nomade [Cornel Țăranu Nomadic songs]</i>	No. 7	2019

Table 4 Studies published in Revista *Muzica* [Music Journal], Editura Muzicală a Uniunii Compozitorilor și Muzicologilor din România, București – selective listing

What have we noticed?

The author follows a particular path, from analyses with a pronounced aesthetic-philosophical profile, to the application of the principles of these fields in musical terms, especially in the sphere of contemporary works.

3.2. Volumes

3.2.1. Publications – first stage

This feature also applies to the volumes by Ștefan Anghi, extensive publications in various genres, which, in our opinion, can be grouped into three categories, depending on the association or overlapping of the two dominant aspects: aesthetics and musicology. As we can observe from the following tables, from 1975 to 2018 the author conceives an imaginary path in the development of his research ideas, from aesthetics in relation to different fields to musicology, distinguishing himself through the unitary vision in problematising the topics concerned, and, especially, by resuming and deepening the observations on some theoretical concepts, models of analysis or reception of some music from multiple perspectives.

Publication name	Publishing	Place	Year
<i>Zene és esztétika – Esszék, tanulmányok [Music and aesthetics – Essays, studies]</i>	Kriterion Könyvkiadó	București	1975
<i>Muzicalitatea esteticului [The Musicality of aesthetics]</i>	Polis Könyvkiadó, Kolozsvár	Cluj-Napoca	2001

<i>A zenei szépség modelljei – Zenetudományi írások</i> [Models of musical beauty – Musical writings]	Polis Könyvkiadó, Kolozsvár	Cluj-Napoca	2003
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Table 5 Published volumes – first stage (1975-2003)

3.2.2. Publications – second stage

We can also consider that these works anticipate one of the significant moments of his research activity: *Prelegeri de estetică muzicală* [Lectures on musical aesthetics]. Research that, as you may observe in **Table 6a**, is surpassed from a creative and musicological perspective by other publications in the field.

Author	Volume title	Publishing	City	Year
Dimitrie Cuclin	<i>Tratat de estetică muzicală</i> [Treatise on musical aesthetics]	Tiparul Oltenia	București	1933
Pascal Bentoiu	<i>Imagine și sens</i> [Image and meaning]	Editura Muzicală a Uniunii Compozitorilor	București	1973
Octavian Nemescu	<i>Capacitățile semantice ale muzicii</i> [The semantic capabilities of music]	Editura Muzicală	București	1973
Pascal Bentoiu	<i>Gândirea muzicală</i> [Musical thinking]	Editura Muzicală	București	1975

Table 6a Other publications

Ștefan Anghi	<i>Prelegeri de estetică muzicală</i> [Lectures on musical aesthetics]	Editura Universității din Oradea	Oradea	2004
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Table 6b Climax – *Prelegeri de estetică muzicală* [Lectures on musical aesthetics] (2004 – two volumes and four tomes) – second stage

Noteworthy is the encyclopaedic vision, the cultural, scientific and multidisciplinary openness of the treatise with varied information, in which the aesthetician impresses by correlations with various fields: physics, mathematics, logic, cybernetics, biology, literature, philosophy and, especially, by transfer, through adapting some words from the scientific sphere to the artistic level.

Absolutely spectacular is the author's conception of the issue and the approach. Unlike the first volume, which focuses on “ontic” and “value” aspects (Angi, 2004, p. 5), being accessible to educated readers who do not actually require specialised training, the latter focuses on “semantic and rhetorical analysis of musical aesthetic issues” (Angi, 2004, p. 5), consequently, being addressed to musicians.

The point of start for the author's approach is Evangelhos Moutsopoulos's systematisation from the treatise *Aesthetic Categories. Introduction to the axiology of the aesthetic object*, which he deepens by applying it in a sonic plane through the interpretation of the meanings of some appropriate examples for the commented categories and subcategories. Among the existing debates in the first volume, also resonant within the second, is the subchapter *Aesthetics of feelings* (Chapter III, *Constitution of the aesthetic field*), key issue that followed Ștefan Angi throughout his research activity, a continuation of the thesis started ever since 1965 upon defending his doctoral research – *Music and affectivity*. From the author's confessions in the section *Dialectic of direct-indirect conditioning of feelings and their artistic modeling*, we discover that “in the case of dynamic arts (dance, poetry, music, etc.), the act of interpretation is also embedded in the chain of indirect stages which manifests, between the opera and the audience, the intertwined moments of affective and emotional conditioning....” (Angi, 2004, p. 131). At the end of the second volume, the author resumes the phrase *music-affectivity*, in problematising the musical message from the perspective of the triad “real-sentiment-ideal” (Angi, 2004, p. 549), where we retain that “the mystery unearthed musically means nothing but the metaphorical communication of the most discreet emotional vibrations of the soul that binds them, either to our reality to maintain or modify it, or especially, to our ideal that we realise...” (Angi, 2004, p. 549).

3.2.3. Publications – third stage

The following category of volumes is elaborated from a musicological perspective and focuses on the commentary of contemporary works in Cluj-Napoca, including other musicians, with precise references to some significant genres or opuses.

Volume title	Publishing house	City	Year
<i>Fotografii la minut din atelierele compozitorilor clujeni</i> [Instant photographs from composers' workshops in Cluj-Napoca], vol. I	Arpeggione	Cluj-Napoca	2008
<i>Site de in. Scrieri despre muzică</i> [Flax sieves. Writings on music]	MediaMusica	Cluj-Napoca	2013

<i>Cornel Țăranu - Mărturisiri mozaicate. Studii și eseuri [Cornel Țăranu - Mosaic Confessions. Studies and Essays]</i>	Eikon	București	2014
<i>Divertismente, eseuri [Trifles, Essays]</i>	MediaMusica	Cluj-Napoca	2018

Table 7 Other volumes – third stage

Returning to our study, we will focus on the first three books – *Fotografii la minut din atelierele compozitorilor clujeni* [Instant photographs from composers' workshops in Cluj-Napoca] (vol. I), *Site de in. Scrieri despre muzică* [Flax sieves. Writings on music], *Cornel Țăranu - Mărturisiri mozaicate. Studii și eseuri [Cornel Țăranu - Mosaic Confessions. Studies and Essays]* – (see Table 7), attempting to highlight certain particular features of structure, style, language, in order to demonstrate musicologist Ștefan Anghi's encyclopaedic vision.

3.2.3.1. Fotografii la minut din atelierele compozitorilor clujeni

[Instant photographs from composers' workshops in Cluj-Napoca]

Being of a considerably large size (591 pages), the volume *Instant photographs from composers' workshops in Cluj-Napoca*, vol. I (Editura Arpeggione, 2008), highlights the creative activity of the Cluj-Napoca school of composition, from its inception to the present day. Throughout the 24 studies, the author chooses to reveal the creative visions for some musicians' multiple themes, among which we take notice of: the general aesthetic categories found in Gheorghe Dima's opera; approaching Sigismund Toduță's musicological and compositional works from multiple perspectives: rhetoric, stylistics, analytics (pp. 30-82). After the musicians subject to attention, Ștefan Anghi chooses a significant genre or opus, which he treats analytically completely unconventionally: either he emphasises differentiated valences of aesthetic categories or subcategories, which we find in various hypostases of manifestation, or he investigates certain defining procedures of style, rhetorical, stylistic phrases (often in a comparative manner) in vocal, vocal-instrumental or choral creations of the composers Vasile Herman, Laszloffy Zsolt, Albert Markos, Cristian Misievici, Peter Szegho, Cornel Țăranu, Ede Terenyi, Valentin Timaru, Hans Peter Turk, Dan Voiculescu, etc.

Among the texts included in the volume, we take notice that the study *The evocative humour of contemporary music; Cristian Misievici: Medieval farce* (pp. 243-288) is particularly artistic and suggestive, which can be considered a true model of analysis of current works, from a triple perspective: aesthetics, stylistics, semantics.

I noticed that the multiple and various perspectives of dealing with these musicians' opera or genres are not singular, they are not only the object of research of this volume-compendium, but are leitmotif concerns in Ștefan

Angi's entire musicological activity. What is worth noting is that although the topics are addressed in previous studies published in various journals, each time the author returns to the topic, he deepens it from other angles, thus managing to always be fresh, to arouse readers' attention through new interpretative valences, through other meanings of the discussed issues.

3.2.3.2. *Site de in. Scrieri despre muzică* [Flax sieves. Writings on music]

Another volume is *Site de in. Scrieri despre muzică* [Flax Sieves. Writings on music] (Editura MediaMusica, 2013) about which musicologist and professor Gabriel Banciu commented in the foreword: "...the master of the hermeneutic understanding of the value and message of sonic art returns, through the selection of studies grouped here, to the phenomenon of Romanian music and, at the same time, to the spirit of Mozart" (Angi, 2013, p. 5). In this case, we appreciated the free manner in the conception of a synthetic musicological genre. We refer to the comment centered on the *Cluj Modern Festival, 9th edition* on 10-15 April 2011 (pp. 109-143), which offers readers a general and particular perspective on a prestigious event, conceived in the form of a synthesis of three genres: study, chronicle, review. Also, both in the mentioned study and in the other writings conceived in a variety of musicological styles, we observe that, regardless of the composer subjected to attention, the compositional stage to which the author refers, the numerous dedicated pages always seek to capture those positive aspects that illuminate receivers.

3.2.3.3. *Cornel Țăranu - Mărturisiri mozaicate. Studii și eseuri* [Cornel Țăranu - Mosaic Confessions. Studies and Essays]

The last volume subject to the analytical approach is *Cornel Țăranu - Mărturisiri mozaicate. Studii și eseuri* [Cornel Țăranu - Mosaic Confessions, Studies and Essays] (Editura Eikon, 2014, Romanian-English bilingual version). What have we determined? Obviously, the paper totaling 297 pages focused on systematised observations on a personality falls into the genre of monograph. However, the manner of construction, the organisation of the contents (*Argument, Confessions, Studies and essays*) the ways of approaching the issues, are individualised by a subjective imprint, released by the canons of the traditional music genre, so we recommend everyone to go through it with a lot of conviction.

What would be the arguments?

First of all, it reflects musicologist Ștefan Angi's passion and admiration towards the man and the artist Cornel Țăranu.

Secondly, it is an invitation to discover/rediscover the artist. If you have failed to approach this musician's works either out of ignorance or certain prejudices about his sonic thinking system, sometimes considered difficult to

access, you may notice that the musician's personality becomes familiar as you read the book.

How does he manage to create this feeling of familiarity?

I noticed some peculiarities: the knowledge of the master's personality in all manifestations, the synthesis of memorialistic information and of that from various areas (aesthetics, philosophy, stylistics) on the music that the author meditated on over the years; the interdisciplinary perspective in approaching a genre or opus; the reception of the circulated themes in the master's works on a refined route, from feeling to idea, to the multitude of meanings in which it can be clothed. Consequently, contrary to the general view of researchers on current musicological approaches, such as the study or monograph, which aims at a conventional structure, in which the research stage is accentuated with a critical attitude (sometimes vehemently expressed) of sources, writings and documents according to the proposed theme, musicologist Ștefan Anghi has permanently been reinvented through his remarkable general and musical culture, depending on the genre, the opus and, especially, in relation to the sensitivity, the expressiveness, the particular choice on the composer to whom he refers.

4. Conclusions

In Ștefan Anghi's case, the special multidisciplinary cultural training determined a distinct career in the musicological sphere of synthesis between aesthetics-philosophy-music. Along with the studies or volumes mentioned, I also found the atypical use of music genres or the construction of texts belonging to them to be particular. In his publications in various genres, he was noted for the diversity of methods of analysis: historical, stylistic, structural, semantic, hermeneutic. The analytical sections of the studies were designed differently, in relation to particular compositional and aesthetic visions, with the variety of typologies of some proposed expressive sounds. Regarding the writing, we point out the intertwining style of the vocabulary elements from different fields (literature, aesthetics, philosophy, and musicology), in which the use of figures of speech (metaphor or personification) have the role of emphasising the signified-signifier relationship and all ideational contents.

We note that the vastness of literary or aesthetic-philosophical knowledge influences musicologist Ștefan Anghi's vision, who conceives complex texts, based on the phrase *music and affectivity*, which has become a guiding principle of musicological work full of meanings, waiting to be understood by enthusiastic readers.

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