

14. NICOLETTE CHORAL PIECE BY MAURICE RAVEL. ANALYSIS AND INTERPRETATIVE CONCEPT

Marta Otilia Burduloi¹⁵⁰

Abstract: *In order to place the piece in the context of the impressionist current, we will try to emphasize its characteristics and tendencies on several occasions. The unit of romantic art, governed by academic laws, begins to be shaken, realism as a fundamental direction, based on a direct connection with life, gradually imposing itself, bringing a new aesthetic, with its own, particular ideas, with specific methods and means of expression. The decline of Romanticism started with the first signs of crisis manifested by the repetition of the clichés and by the insistence with which one struggles to maintain all the arts within the narrow frame of the canons, is accentuated and, especially after the Paris Commune, will lead to the outline of new directions, of national specificity, to which a large number of artists from all generations joined, considering their action as a mission and a patriotic duty of honor, of an exceptional significance in finding a path conducive to the further development of French art.*

Key words: *Impressionism, choral creation, musical analysis*

1. Introduction

In all areas of art one searches with the fervour specific to great moment in the history of human culture, the exit from the dead end that art had been brought to by the Romanticism satiated with excesses. The faction between routine and innovative tendencies is accentuated and it is more and more emphasized, and the disintegration of stylistic unity becomes an accomplished fact, the new tendencies gradually leading, to the outlining and assertion of certain new artistic currents, specific to France, between the two centuries: Impressionism in painting and sculpture, Parnasianism, Naturalism and Symbolism in literature and, determined by these, Impressionism in music coming as a climactic moment in the evolution of French music. The great merit of Impressionism is that of being close to nature, which is considered an inexhaustible source of inspiration. The contact with the Impressionistic painting and with the Symbolist poetry, the freedom of creation, the new sonorous colour, the novel of chromatic movements, on a rhythmic deduced from the rhythm of the atmosphere and universe, shall exercise a strong influence on musicians leading to a genuine seduction for the series suggesting movement and action, transparency and iridescence. The clarity and elegance of the French music, are re-updated, to these adding discretion and delicacy, thus achieving the “leap” in the creation of Claude Debussy and Maurice Ravel, notable exponents of the new orientation in the French music. Debussy and Ravel oppose the theorizing, confessional, exuberant Romanticism, a transparent, subtle

¹⁵⁰Assitante PhD., “George Enescu” National University of Arts from Iași, Romania, email: martinica_79@yahoo.com

music with an intense vibration, arising from the play of the light on the water surface area, from the movement and unmeasured rhythms of the atmosphere, from the radiance of the gardens in the sun, deducing the expression and transforming it into music as a “gate to the soul”, based on Leonardo da Vinci, towards the related understanding of music.

2. Maurice Ravel - Nicolette

“... a group of young musicians emerged in France – Honneger, Milhaud, Poulenc and others – who in the heat of their young vital force asserted that Ravel’s music was worn-out, that together with the new persons a new musical language has arrived. Years have passed and the group that we speak about had taken its place in the French music. However, Ravel continued to remain one of the most significant musicians of our days.” (Serghei Prokofiev) Separated by Saint-Jean de Luz through river Nivelle, there is Ciboure Locality, the native locality of Maurice Ravel, one of the most notable musicians of our century. The main portion of the gorge, former Nivelle gorge, with nooks dictated by the immediate closeness of the wooden hills in the back, it has been since 1929 Gorge “Maurice Ravel: The paved streets of the modest settlement are often winding and steep uphill, bordered by very old, but enduring houses, often resembling small hunting castles or with an aspect of cottages slightly obsolete in their stylishness, with towers, edges and a pleasant location. A narrow public market struggles to make room in the middle of the gorge, shadowed by a few trees. Just round the corner from this market, on one of the cottage-houses a marble plate with the name of Maurice Ravel and the years of his life is placed: 1875, 7 March – 1937, 28 December. In his native house, Ravel only lived for the first months, in order to leave forever to Paris with his parents. With Ravel, the entire manner of behaving in life and art, the preferences and predilections are connected to this home place, in reality left since infancy, it could seem pure speculation, lacking foundation.

Firstly, since Maurice’s mother, born Marie Delouart, was an authentic Basque, the influences on the nature and foundations of the education received by the son were a continuation of the connections on these lines with the natal land. Then, since in his later on life, either young, or adult, Ravel has always remained attached to Ciboure and the Basque country, that he had seen again and again countless times, blending in with satisfaction between the on-lookers of pelota players and assisting to the popular dances and parties of the land. Not only once did he retire there to compose. Regarding the purely musical element, the songs and melodies of the maternal sways, as well as the ones heard of or learned in the first part of the childhood, had their source from the Basque country - where the Spanish input maintained, in virtue of the power of preserving the traditions, forms from a much older age - , either directly from Spain, where Marie Delouart had lived and from where she had collected everything colourful, ornamental, even if it had not been fully authentic. From the father’s side, Maurice Ravel

inherited the Swiss origin. He was the nephew of a Swiss loaf maker, Francois Ravet, name involuntarily changed and remained as such due to an error in the form of Rvel, name borne by the composer's father, engineer Joseph Ravel, born at Versoix (Switzerland), in 1832. "As a child, Maurice Ravel wrote later on in a laconic autobiography, I was sensitive to music, to any type of music. My father, much more trained in this art than most amateurs, knew how to develop my taste and how to stimulate my zeal early on. Lacking a solfeggio, whose discipline I have never learned, I began studying piano at the age of approximately six years. My teachers were Henri Ghys, afterwards Charles Rene, from whom I took the first lessons in harmony, counterpoint and composition."

After two years of work under the leadership of Charles Rene, Maurice Rvel seemed well-prepared for trying to enter the Conservatory. He enters the school easily. At the Conservatory he had to begin by bearing the purgatory of preparatory classes. He worked with professor Anthiome for two years and received upon the conclusion of this study period the first medal for piano. He now was seventeen years old and moved on to the main piano courses in the undeniable renown class of Charles de Beriot, professor for whom he shall always have feelings of grateful affinity. Amongst his colleagues, there are two pianist celebrities of later on: Alfred Cortot, great musical personality of France and Riccardo Vines, the latter being an ardent interpretative pioneer of modern music and one of the closest friends of Ravel. Entering the Conservatory at the age of fourteen years, only at twenty-two did he begin the study of the counterpoint and fugue, on the one hand of the composition and on the other hand, after two years after he had managed the surprising Habanera, composition worthy of the great Ravel.

Maurice Ravel had entered the two classes of the illustrious Conservatory, with an extremely serious previous training. Emile Vuillermoz characterised the studies so far of Ravel as follows: "Maurice Ravel, who loved accuracy in all, even if he had reached "Dandism", he learned his craft with a careful meticulousness, he became the master of a cogent technique and pushed to the their extreme limits the qualms of a writing without waste." In 1897 at the first audition, it is a symphonic work of Ravel, *Sheherazade*. The composer tried his fate once again, but the result of unfavourable then as well. The title offered significant arguments to critics who found extraordinary Russian influences in the composition. Ravel indicated himself this influence, in his autobiographic notes in 1925, writing: "Sheherazade is full of scales in whole tones. They were so many that I was disgusted for them my entire life." Ravel presents a new part for the piano "Pavan for a Defunct Infant." The hopeful thing occurs, the good suffrages of the audience carry out hereinafter on the composition until our age.

What remains unique in its style, in this age of Ravel, is that the young creator plays imperturbable, a double role: the student working immaculately steady and crafty counterpoint, canons, fugues, cantatas, in compliance with all the rules of the good scholastic respectability, and the composer is full of the

highest loosening in his phlegmatic and firm emancipation, making music as he pleases. The impeccable politeness, the most active and docile diligence for all the requirements of the severe counterpoint and of the fugue in school were not, however, a farse from the musician student. In 1902 he participated in *Société National*. His presentation is followed by a strong and unanimous recognition of the value that he represents, success which achieves what Ravel needed in order to ensure celebrity before leaving the Conservatory. Here it is how, without ever having been either a wonder child or a spectacular teenager, Maurice Ravel managed to calm, but without his fierce force of achievement, engrafted on an infallible musical ability, to climb without any fuss and without any thunder of drums, right before the official ending of his studies, the steps of the genuine art.

The press attacks, their consequences, his calm composure, made that, apart from his so early renown he had won, to become a close-up figure of the actualities of discussions and general attention. All these do not determine Ravel at all to change even a little his manner of being. The continued to compose and he shall give in the roaring Parisian year 1905, when Ravel was so discussed, two more compositions: *Sonatina in F sharp* and suite *Mirrors*, both works for the piano. Ravel was a man secure on his nature, a personality defined by time, evolved, the man of a concise and coherent line. Certainly, the piano, the workbench and classes in school, cannot alone form a whole, there are other elements of the living conditions that contribute to the mental moulding of man, causing certain actions of adjustment or opposition, and in turn, they all depend on the structure of society, of the ideological climate, the nature and specificity of that stage in the unfolding of an era.

The consequences of being surrounded by a world counting many decreases and contradictions, impregnated with disorderly streaks of individual interests and fights for the most prosperous financial strike, indifference towards the genuine cultural values, encouraging mediocrities due to a lack of means of appreciation, from an obligation towards society, or the fear of intense and uncomfortable personalities, could not not be felt by Ravel as well. His modesty was profound and natural, the opinions asserted were without oscillation even when they could not have been to everyone's liking. Towards himself as an artist, and as a person he was of the greatest intransigency. It was rightfully said about him that he had never in his life smeared anyone. He had exceptionally loved children, flowers, nature, fascinating stories, walks in the forests for hours, intertwining musical thoughts for future creations... In many regards, Ravel could be resembled to Mozart: pure and poignant line, discretion, measure in everything, sensitive and communicative simplicity, mobility, alternances of concentrated expression and games of instrumental brio, delicate ornamentation, formal transparency ...

In 1906 he came with three great achievements: *Introduction and allegro for the harp with accompaniment by a quartet of strings, flute and clarinet*, *The Great Winds From the Sea*, *Histoires naturelles* (*The Peacock*, *The Cricket*, *The Swan*, *The Seagull*, *The Guinea Hen*). Before giving the listeners a rest to breathe after

this so productive year, two other exceptional successes followed: *Ma mere l'Oye*, five parts in four hands, inspired by stories and *Gaspard de la nuit*, where, amongst others, Ravel proposed to compose the most difficult works for piano up until that point. He has very many and cordial relationships of amity, but no one knows his library well, no one had ever surprised him composing, no one had ever seen his manuscripts in draft.

After the mother's death on January 5th, 1917, the composer's health was very ajar, the insomnias had worsened and he was forced to appeal to narcotics often when he felt that unrest became an obstacle in his activity. The end of the war brought a great refreshing and a new urging to life everywhere. The roads towards music were now open again. Musicologist Armand Machabey gives amongst others, the following characterisations of Ravel: "celibate and living a very private personal life, searched and loved childlike relaxations, maintaining a great soul tenderness. He was immensely laborious in his working periods. He was aware of his forces but without any vainglory. He was not impressed by any situation obtained and imposed to himself the creation. He was very sociable, always in connection with amateurs, writers, artists. He was delicate, cheerful, extremely correct, very simple." He was very much interested in the activity of young composers and had decisively intervened many times for their appointment in concerts. Together with the writing of a new melody, *Dreams*, Ravel, also amends the *Sonata For Piano and Violin*, started for a long time and as if stimulated by the adjacency of *Madagascan Songs*. It shall be his last chamber music work.

Year 1928 is the year of the most vast tour that the composer carried on, in the United States of America and Canada. The composer's triumph is of unimaginable proportions. In New York he was cheered in the concert room for twenty minutes. Ravel travels through North America high and low, conducting and assisting in concerts of his works, interpreting *The Sonatina and Water Games*. Since 1933, Ravel begun finding the difficulty and even the impossibility to make certain moves or writing certain letters. He did not forget even the smallest details of spelling, but in order to remember the form of the letters whose notion had disappeared, he found himself forced to re-study their model from school spelling treaties. He cannot write any note, to his great pain, the thought remaining, despite these serious physical deficiencies, completely lucid. He is touched by the careful and comforting love of his friends who surround him with the most understanding of care and coddled his nature full of shame and suffering, wisely fully reconciled with, except for the acceptance of the unforgiving obstacle that his state lifts him between artist and creation. He caresses his imagination only with the hope that he may travel again.

3. Musical analysis

He stands against destiny with a speechless courage and finds until the end the strength to smile to his friends. He is met more often in concerts or the theatre

than in the age when he composed the operas being sung to him. Towards the end of 1937, a medical examination forecasts a surgical intervention and a crash of the cerebral hemispheres is found, a phenomenon which seems to be tied to the chronic circulatory disorder and maybe to certain hereditary causes as well. Several days after the surgery, Ravel dies. For the presentation of the composer before the presentation of his new part, one shall choose several significant moments in the composer's life in order to be presented to the choir. From the creation of composer Maurice Ravel, work "Nicolette" from the cycle "Trois Chansons" is Romantic due to the theme and Impressionistic due to the musical language. The theme approached in the text of this work falls within Romanticism through the subtle irony and the mixture of humour with sarcasm. Nicolette is a symbolic character presented through an apparently simple narrative. From purity to innocence, Nicolette goes through a series of feelings such as fear and sadness, which finally lead to a perversion of innocence and initial ideals in favour of material wealth.

The form of this work is a theme with variations. The exposition of the theme presents Nicolette in the evening, going for a walk on the meadow in order to pick flowers; marguerites, lilies-of-the-valley and daffodils. The intervals of perfect fifth on which the beginning of the theme is built, achieves a neutral, calm, simple sonority, suggesting together with the staccato eights, the image that the text describes. The theme is sung in a shade of *p*, narrative. The writing is homophonous; the soprano and the bass sing the same melody line, but with a different meaning: the soprano suggests character Nicolette, and the bass, the narrator. The first two staves are sung fluently, without breathing, even if the initial motive is repeated. The accents shall be done in an appropriate manner. (Eg. 1)

NICOLETTE
(NICOLET)

à TRISTAN KLINGSOR

Allegro moderato. ♩ = 100

SOPRANOS
Ni - co - lette, à la ves - préé, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

CONTRALTOS
Ni - co - lette, à la ves - préé, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

TÉNORS
Ni - co - lette, à la ves - préé, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

BASSES
Ni - co - lette, à la ves - préé, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

The next phrase continues the musical idea already exposed, on values of equal eighths, in staccato, suggesting the image that the text describes: Nicolette is cheerful, without worries, gazing curiously at everything. The soprano and the bass shall breathe before the long note, on vocal “a”. (Eg. 2)

Tou-te sau-til-lan-te, Mer-ri-ly was skipping, tou-te guil-le-rette, A list-less-ly was tripping, Ah!
 Tou-te sau-til-lan-te, Mer-ri-ly was skipping, tou-te guil-le-rette, A list-less-ly was tripping, Ah!
 Tou-te sau-til-lan-te, Mer-ri-ly was skipping, tou-te guil-le-rette, A list-less-ly was tripping, Ah!
 Tou-te sau-til-lan-te, Mer-ri-ly was skipping, tou-te guil-le-rette, A list-less-ly was tripping, Ah!

The last three measures of the theme appear in alto which conclude the phrase also in *piano*, in a *poco rit.* (Eg. 3)

Lor-gnant ci-là, Glancing Acro, there, de tous les cò-tés, and e-ve-ry-where.
 L'alto part concludes the phrase with a *poco rit.* marking.

The first variation, is strict. The theme emerges in the bass part with a narrative aspect. Nicolette meets a wolf passing by with scruffy hair and bright eyes. In this moment of the work and throughout it, the voices accompanying have a descriptive role. The accompaniment on high values of notes that tenors have from no. 1 is naturally completed by the interventions of altos, attacking a crotchet in a shade of *p* and achieve a crescendo for a short period of time. This crescendo is interrupted by an eighth in staccato. The entire sonority has the role of creating an atmosphere forecasting a danger. The following measures bring to the fore the character announced: the wolf. The part of basses exposes the wolf' line in the shade of *mf*: “Hei, wait, Nicolette, aren't you coming from grandma? (Eg. 4)

mf
 Ou ou ma Nicolet-te, viens-tu pas chez Mè-re-Grand?
 Stay! Stay! my Nicolet-ta, To Granma,ther wilt thou come?
 mf

The sopranos shall re-enter the musical discourse in the second phrase of the theme. In this manner, the voice of soprano suggests the reaction of the main character, Nicolette: “losing her breath, Nicolette starts running leaving behind

the hat and white sabots.” The tempo change, at this moment from *Allegro moderato* to *vivo*, allows, with the help of the accompaniment from the tenor and alto voices, the faithful description of the image. The shade is *forte* for all the voices, the melody of the bass is the same with the one of the sopranos, continuing the theme, on values of eighths, in *staccato*. Highly suggestive are also the semiquavers from alto and tenor, which clearly render Nicolette’s scurry, in a gradual melodic and somewhat oscillating movement between semitones and descending tones. (Eg. 5)

The musical score for Example 5 consists of two systems of staves. The first system includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The tempo is marked 'Vivo' and the dynamics are 'f' (forte). The lyrics are: 'A per-te d'ha-lei-ne, s'en-fuit Ni-co-lette, A-wei till quite breath-less, fled poor Ni-co-let, Ah!'. The second system continues the vocal parts with lyrics: 'Lais-sant là oor-nette et soc-ques blancs. Let-ting fall mob-cap and white clog-shoes.' The tempo is marked 'Senza rall.' and 'perdendosi'.

The indications of *diminuendo*, *perdendosi* and *Senza rall.* suggest the unfolding of the action in very clear shades: Nicolette’s scurry and the disappearance from the sight distance, and the completion of the alto part shall be interpreted in *diminuendo* but maintaining the tempo, without *rall.* Moreover, it is also suggestive that the three voices meet on sound “A”, only the sopranos remaining on the fifth. Nicolette has escaped one danger, but others shall emerge. The second variation, also ornamental, strict, with the identical theme, the narrative is continued. Nicolette meets a lovely squire, with blue socks and grey robe. This first part of the theme, brings another part of alto, in a small shade, in rarer tempo. The other voices also accompany in *piano*. An slightly ironic intervention is the bass part, in two measures, which complete the theme. The squire’s line is next: “Hei, wait, Nicolette, don’t you want a sweet, kind friend?” (Eg. 6)

The musical score for Example 6 is in 2/4 time, marked 'Moderato' with a tempo of 80. It features vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: 'Jo-li, Gen-tle, Ren-con-tra pa-ge jo-li, then here-by, Chaussés bleus et pourpoint gris: with blue hose and dou-blet grey: Jo-li, Gen-tle, Jo-li, Gen-tle.' The dynamics are marked 'p' (piano).

Glissando on an interval of eighth is suspended on an eighth in the shade of *p*. A particularity of the Impressionistic musical language is the craft with which the authors distribute and lead the instrumental and vocal timbres. In this second variation as well as throughout the work, one notices the important that Ravel grants to the timbre. The squire's line is entrusted to the tenor part, who sing in falsetto, continuing, in a certain measure the alto timbre, which exposed the first part of the theme. (Eg. 7)



From the initial tempo of this variation, namely *Moderato*, it is achieved through a *Rallentando* dosed towards the following tempo: *Lento*. The soprano part, then the tenor and alto one, as a reverberation of the squire's line, supply, in turn, the role of narrator and bring a special timbre shading. Even though the theme is divided into the three voices mentioned, the melody must sound as if it had been sung by one and the same voice. *Rallentando-ul* suggests Nicolette's sadness and carefulness before the kind friend: "Wise, poor Nicolette turns around, very slowly and with a distressful heart." The third variation is also the one that brings to us the ending of the story. Nicolette meets "an ugly, crooked, bad smelling and roach-bellied gentleman." That gentleman asks Nicolette: "Hei, wait, Nicolette, don't you want all these riches?" The sudden change of tempo - respectively *Vivo* after an expressive fermata on a quarter note, meets once again the meaning of the text: "Quickly did the kind Nicolette ran in his arms / Never has the returned on the meadow." At the beginning of variation no. 3, the theme is presented by the tenor, by this modified date and in the second measure, the perfect fifth interval becomes a reduced fifth, and the bass presents through its melody and rhythm, the disgusting image of this person. The descending chromatic movement, is highly suggestive. The vowels must have a dark colour, in order to express the meaning of the text. (Eg. 8)



And the accompaniment through the alto and tenor part in m.44-47, completes the images through accents and indications of *fp*. This line accompaniment of alto and tenor, finishes as suggestively through the fact that the bass voice remains on the E sound, and the alto and tenor voices meet on B, so at the interval of perfect fifth, which creates a state of expectation, of suspense.(m.47) What is next, meaning the denouement, (m.48-52), can be a surprise from the point of view of the narration, and from a musical point of view. In a new tempo, *Vivo*, and in the shade of *f*, in a homophonous writing similar to the beginning of the work, all the voices dramatically announce, but also ironically Nicolette's decision. The last three measures bring back *Lento*, and the bass, concludes the narrative in an atmosphere of sadness and regret. This ending is interpreted in shades of *piano* and *legato*, preparing the final accord in *decrescendo* up to *pp*. This final accord in A major, brings a shade of reconciliation and calm, after the drama of the last phrase. (Eg. 9)

4. Conclusions

We can even say that in the interpretation of the last score, we enter its field of sonorous recreation. “Here it is the superior mission of any interpretation: not to reproduce, but to animate the score, as, lacking a penetrating and eloquent interpreter, it remains, in the conditions of a sonorous achievement, a non-attractive dead letter.”² Although the musical language allows interpretations of the same musical works, by different interpreters, how can we know how short a staccato shall be and how full a forte shade shall be? Only when the interpreter feels that the score finds a correspondent inside him/her, he/she can try to give voice to a page which shall be animated thanks to him.

² Bălan, G – *Sensurile muzicii*, Ed. Tineretului, București, 1965, pag. 213

References

1. ALEXANDRESCU, Romeo – *Maurice Ravel*, Ed. Muzicală a Uniunii Compozitorilor din RPR, București, 1964.
2. BĂLAN, George – *Marile epoci creatoare*, Universitatea muncitorească de cultură muzicală, București, 1963.
3. BĂLAN, George – *Sensurile muzicii*, București, Ed. Tineretului, 1965
4. BUGHICI, Dumitru – *Dicționar de forme și genuri muzicale*, Ed. Muzicală a Uniunii Compozitorilor, București, 1978
5. BOTEZ, D.Dumitru – *Tratat de cânt și dirijat coral*, București, I.C.E.D., 1982
6. CESNOKOV, P.G. – *Corul și conducerea lui*, Ed. Didactică și Pedagogică, 1957, București
7. FIRCA, Gheorghe – *Nicolae Ursu, un pasionat slujitor al muzicii corale bănățene*, în Rev. Muzica, nr.2, 1969
8. GÂSCĂ, Nicolae – *Arta dirijorală. Tehnica dirijorală*, Ed. Hyperion, Chișinău, 1992
9. GÂSCĂ, Nicolae – *Arta dirijorală. Dirijorul de cor*, Ed. Hyperion, Chișinău, 1992
10. GÂSCĂ, Nicolae – *Interpretarea muzicii corale*, Ed. Junimea, Iași, 2004
11. GOLDENSWEIER, Anatol – *Arta interpretării muzicale*, Ed. Muzicală, București, 1960
12. ILIUȚ, Vasile – *De la Wagner la contemporani*, vol. III, Ed. Muzicală a Uniunii compozitorilor și muzicologilor din România, București, 1997
13. KAZACIKOV, Serghei - *Dirijerskii aparat I ego postanovka*, Moscova, 1967
14. MARIN, Constantin – *Arta construcției și interpretării corale*, Electrecord, București, 1983
15. MÂRZA, Traian – *Despre însușirile muzicale ale limbii române*, în *Studii muzicologice*, vol.3, bucurești, 1957
16. PASCU, George – *Căi spre marea muzică*, Ed. Noel, Iași, 1977
17. ȘTEFĂNESCU, Ioana – *O istorie a muzicii universale*, vol. I (De la Orfeu la Bach), Ed. Fundației Culturale Române, București, 1995 și vol. II (de la Bach la Beethoven), Ed. Fundației Culturale Române, București, 1996
18. ȚURCANU, Nicolae – *Corul și conducerea lui*, Universitatea Brașov, 1977
19. LAROUSSE, *Dicționar de mari muzicieni*, Ed. Univers enciclopedic, București 2000