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**Fanfare band with vocal soloist in artistic,  
didactic and musical progress contexts, as a  
result of sound amplification in the  
twentieth century**

# SUMMARY

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The present research was conceived and carried out from the personal desire to deepen the knowledge regarding the repertoire played by the fanfare band, the instruments that compose it, the history and evolution of bands of this type on Romanian territory, given by my evolution as soloist in front of the *Baia Mare Municipal Fanfare Band* for over 14 years. It was a necessary step in my artistic, intellectual and pedagogical evolution, both as a teacher at the Baia Mare College of Arts and as a soloist who performs in front of the public in annual seasons.

The main theme of the research is unique in the country, there are no materials that debate scientifically or musically the artistic benefits of joining the singing voice to a wind band. Moreover, the subject of military music has rarely been addressed to, due to the niche character and specificity of these bands that are part of the Romanian army, therefore all activities and documents related to them are not addressed to the general public. The originality of the present work is therefore given by the desire to emphasize the importance of the cultural activity of military fanfare bands with direct ramification in the current cultural space, through the existence of numerous civilian bands of adults or children, amateurs or semi-professionals throughout the country.

An overview of the entire history of military fanfare bands shows us the struggle for the existence of these bands, a continuous effort of visionary musicians and military, strategists but also exceptional musicians in often harsh historical or economic conditions. Political ideologies or national strategies have led to periods of flourishing or decline in the musical structures of the bands, their repertoires and their musical personnel. Periods of peace made it possible to open military fanfare bands to the general public in city parks or rest resorts; periods of war decimated the forces or imposed repertoires of other armies (during the Fascist period). The general inspectors, together with the chiefs of military music, were outstanding musicians but also courageous military commanders, hardened in the heat of battle on the front. In addition to their training as conductors (with academic studies), they also studied composition and musical arrangement, which was necessary to adapt the scores of the works to the specific instrumental characteristics of each band.

The addition of the sung voice brought a unique plus to all the fanfare bands which dared to approach a vocal-instrumental repertoire, through a new timbre color, through valuable interpretations and through visible educational results both in terms of instrumentalists and audience.

The activity of contemporary conducting personalities, outstanding for the activity of Romanian fanfare bands, demonstrates, through their own destinies, the undeniable influence of Romanian fanfare bands in the national cultural life. The hard training, artistic and conducting vision, compositional skills, personal qualities and charm, strategic leadership and musical and group management, all these are common elements of the conductors approached.

The importance of the present work is to carry out an advanced scientific research on a significant part of the activity of national, regional or local representative fanfare bands, whose members are professional or amateur instrumentalists of different ages, from children or young people to adults or seniors. It should also be noted that this subject has been very little addressed to and researched, due to the fact that a thorough research involves tangents with the military.

The theme underlying this scientific research was born as a result of the fact that I have been, for 14 years, the soloist of the *Baia Mare's Municipal Fanfare Band*, with which I have performed Sunday concerts in annual seasons (from April to October), exceptional concerts, ceremonials, ceremonies or official festivities in all these years. The theme was chosen out of a desire to develop professionally/professional development by deepening this vast field, but little approached or knew.

As my research became more in-depth, I was able to approach other bands in the genre to perform as a soloist in front of the public, including the *Military Music of the 4th Infantry Division "Gemina" in Cluj-Napoca* and the *Representative Music of the Ministry of National Defense*. Additionally, employing sound amplification to approach a repertoire modified and prepared for wind bands brought new challenges in interpretation and theoretical approach.

I will emphasize the objective coordinates of the research, which are provided by the historical elements of military music, the promotion of genre bands, the highlighting of new forms of artistic expression, the joining of soloists in wind and percussion bands, and, ultimately, the approaching and analysis of new repertoire genres, in addition to the subjective nature of choosing this theme, which is given by my own musical interpretative career.

The basic motivation in approaching this topic – the fanfare band with vocal soloist in artistic, didactic and musical progress contexts – is closely related to the innovations that sound amplification has made possible, by highlighting the human voice sung over the sonority of a fanfare band, resulting in an artistic product of the highest quality, tasted and appreciated by the general public. The numerous years in which we managed to maintain the rigor of musical performances in any weather, in any season and on different occasions, settled the conviction that our effort was rewarded by the wide appreciation of the community or officials. We refer here to festive events in concert halls such as the Marble Hall of the National Military Circle or the Baia Mare Dramatic Theater, to Sunday promenade concerts in municipal parks or to official ceremonies occasioned by national holidays, or anniversaries and commemorations of military units, representative institutions, historical facts or outstanding historical personalities.

I made numerous visits to the headquarters of the General Inspectorate of Military Music in Bucharest, to the museum section in the premises (the Hall of Traditions), I attended numerous rehearsals of the *Representative Music of the Ministry of National Defence*, of the *Military Band of the 4th Infantry Division "Gemina"* (Cluj Napoca), of *Baia Mare's Municipal Fanfare Band*, or of other children and

youth bands from Transylvania, we consulted scores and repertoire catalogues of these bands, as well as written or online documents related to their concert activity, all these before organizing and starting the present research. We have watched numerous recordings on line or from personal archives, we have talked to many conductors or members of these bands, in order to get a more complex picture of this artistic musical phenomenon.

**The main objective** of this thesis is related to its interdisciplinary character, through the approaches of historical, theoretical, musical, didactic, cultural analysis and musical progress.

In this research, I have presented the history of military music from its origins to present day, specifying the evolution of musical instruments, military music bands, personalities of general inspectors of military music, band leaders, Romanian composers of the genre and institutions coordinating military music (General Inspectorate of Military Music, Training Center for Military Music, military music schools, etc.). The few previous researches include data up to 2012 at most and refer mainly to the twentieth century, so I have continued the description of this living picture that is permanently completed with new achievements, permanently.

The prestigious bands that I have presented and analyzed are important landmarks in the Romanian cultural life, through concerts and repertoire approaches of the highest order. At the same time, their sound and military presence at ceremonies and festivities reveals the greatness of a Romanian nation that has managed to pass through the ages with dignity and human sacrifices.

By conducting thorough and detailed musical analyses, we demonstrate from a theoretical-musical, stylistic and compositional point of view, the high quality of the repertoires of different genres and musical styles approached by these bands. The repertoires are diverse and they are adapted to the concerts' needs or to the existing instrumental structures, which has challenged many composers or fanfare band leaders to find some novel solutions in approaching works as varied as possible, thus achieving an interpretative progress.

**The materials** consulted in the present research are over 2000 scores, found in the library of *Representative Music of the Ministry of National Defense* and the archive of *Baia Mare's Municipal Fanfare Band*, hundreds of recordings of various fanfare bands posted online, articles and posters relevant to cultural, concert and ceremonial activities. All these materials highlight the influence that fanfare bands have from an educational perspective on young people and on the general public, but also on the formation of new artistic trends and they are attracting instrumentalists from an early age.

**The research methods** used in this thesis have as a main purpose to display the qualities of the artistic act performed by the fanfare bands with soloist, proven in time by numerous concerts and specific activities. I have constantly combined several methods, aiming to acquire as much information as

possible, which I have harmoniously organized into convergent statements containing historical, stylistic, repertoire, educational, structural and instrumental findings.

In order to achieve a more complex overview, the appreciation of cultural and musical progress based on artistic activities, instrumental structures, repertoire requirements and social contexts was taken into account. Thus, there was presented the particularity of the elements related to the structure of the bands and the importance of joining the voice of a vocal soloist, by obtaining a new, unique and coloristic sound, of a special charm.

The use of sound amplification using modern systems has been presented in detail for a better understanding of the acoustic phenomenon.

The present approach was divided into two large parts, the first part, which refers to the history of fanfare bands on Romanian territory, and the second part, which presents numerous fanfare bands, according to their types and activities, in the current context. We started from a general perspective to a particular one, highlighting the historical evolution of fanfare band music and Romanian fanfare bands, from their formation almost 200 years ago until today, having as a result the current musical landscape that includes numerous renowned bands, which continue to provide the nursery of wind instrumentalists for pre-university or university education, but also for professional philharmonics and orchestras.

The history of Romanian music includes, besides the creation of Romanian composers or the existence of musical currents and institutions, the activity of military, military and patriotic music bands. It existed and developed in close connection with the Romanian army and its evolution in historical times. Fanfare bands have been military structures since the establishment of the Romanian armies, going through wars or periods of peace in the last almost 200 years. The structural and instrumental evolution also triggered an evolution of the repertoire and of the performed musical genres.

The historical presentation, the instrumental structure, the repertoire and concert activities of wind and percussion bands with vocal soloist was gradual, from the national standard fanfare band (*Representative Music of the Ministry of National Defense*) to the Transylvania's fanfare bands of children and youth. Wind instruments, percussion instruments and the human voice were also described.

In order to highlight the different types of bands and their activities, I aimed not only to describe them, but also to highlight the common elements, the interconnection between them, the inspiration and mutual support, the exchange of repertoires, the nursery of young instrumentalists.

The analysis of the musical and aesthetic content of some works is a basic method in highlighting stylistic characters in the genre's repertoire. I have backed the analytical method from two primary angles: pieces from various genres (classical, jazz, opera, entertainment) and pieces from the military music genre (hymns, marches, and patriotic songs).

**The structure of the thesis** aims, starting from the historical plan of military music to the current structural plan of civil fanfare bands, the progressive evolution of the genre by presenting the events that have been retained in Romania's collective cultural memory on different levels: active military fanfare bands, civil fanfare bands supported in the community and fanfare bands for children and youth. I have structured them from general to particular, from representative bands to small bands, so that each piece of information contributes to the understanding of a specific, special phenomenon, which is in continuous progress and evolution. The final work, which has such a rarely approached subject, will be able to serve as a scientific benchmark for heads of military music, conductors of civilian fanfare bands, instrumentalist members and teachers or musicians - interested in wind or percussion instruments.

Thus, after stating some premises underlying the choice of the research's theme, in the first chapter of the first part I have presented the history of fanfare band music, starting from the first musical instruments in Daco-Getae, to the forms of musical organization of the Romanian armies in medieval periods (princely fanfare bands or oriental fanfare bands). I focused on Romanian military music in the nineteenth and early twentieth centuries, recalling moments of progress and their importance in war times.

The interwar period is analyzed through the prism of the existence of bands throughout the country (Greater Romania), but also of important personalities such as Egizio Massini. Being a genius conductor and musician, good military and strategist, he coordinated all military music as general inspector of military music, establishing the first school for instrumentalists of these bands.

The communist period, which followed the Second World War (which decimated the fanfare bands) is presented in an extensive subchapter, which highlights the flourishing of military fanfare bands in numerous garrisons throughout the country, through the providential leadership of general inspectors with vision and political support, such as Dumitru Eremia or Emilian Ursu. At the same time, the development of coordination institutions (Military Music Service) and specialized education is emphasized, in the direction of officers' and non-commissioned officers' training - conductors and instrumentalists.

The period that followed the Anticomunist Revolution of 1989 is presented in a subchapter describing the current forms of organization through the Inspectorate of Military Music, the regress from 45 bands to 19 bands in the country, and also the activities of contemporary bands of great prestige such as *Representative Music of the Army* or *Military Music 4th Infantry Division „Gemina” Cluj-Napoca*.

In **the second part** of the thesis I continued my research. The investigations undertaken were extensive, including bands and institutions in the country and in Bucharest, but also numerous conductors, instrumentalists, military or musicians, passionate about this field. The evolution of military music is still going on today, in parallel with numerous other civilian wind bands. The analysis and examples extracted

from specific works or arranged for fanfare band highlight the value of this kind of bands, and by adding the solo voice supported by an adequate sound amplification, the quality of the artistic act increased.

I benefited from the goodwill of Mr. Inspector General of the General Inspectorate for Military Music and the Training Center for Military Music, Mr. Colonel Aurel Gheorghiuță, who facilitated both my access to the premises for in-depth documentation regarding the history of Romanian military music, as well as for rehearsals with the *Representative Music of the Ministry of National Defense*, with a view to participate in the „Iosif Ivanovici” National Creation Competition for Fanfare Band Music in 2022 and 2023.

On the whole, I have researched two representative military fanfare bands (*Representative Music of the M.Ap.N., Military Music of the 4th „Gemina” Cluj-Napoca Infantry Division*), one professional civilian fanfare band (*Baia Mare Municipal Brass Band*) and 11 children and youth fanfare bands. I have researched hundreds of scores, listened to hundreds of recordings of them, and met hundreds of instrumentalists and their conductors. In all these formations, I found with joy a common link: the love and passion for music and musical instruments, the joy of playing together in front of the public and being part of a musical ensemble.

In the second chapter, I made a broad presentation of the national semisymphonic orchestra, the *Representative Music of the Ministry of National Defense*, namely: history, artistic activity, orchestra structure and organization chart, national and international festivals in which it participated, protocol and garrison activities, school educational institutions (with historical and specific landmarks), genre repertoire and score analysis. Also, in this chapter I have also integrated the structure of the fanfare band and described the instruments of the fanfare band. I highlighted the artistic or protocol activities with vocal soloists and inserted numerous visual testimonies (pictures).

The main research from the second part of the thesis, presented the most prestigious band of the genre in the country: the *Representative Music of the Ministry of National Defense*. Ever since its establishment, during its approximately seven decades of existence, it has been the national standard of quality for all Romanian fanfare bands, military or civilian. The valuable repertory approach, the concerts held in the most prestigious locations (Romanian Athenaeum, Cercul Militar Central Bucharest, Romanian Opera Bucharest, Romanian Opera Cluj-Napoca, philharmonics and theaters), its participation in international festivals and competitions, all these are obvious testimonies of the professional level and exceptional artistry of this internationally representative orchestra. The addition of vocal or instrumental soloists on various occasions made possible the repertory approach to vocal-instrumental genres, which attracted even more audiences and laudatory appreciations. Through the tenacious work of the general inspector of military music, Mr. Aurel Gheorghiuță, but also through the selflessness of subordinate conductors (Marius Șerbănescu, Metea Daniel and Giani Picu) and instrumentalists, the *Representative*

*Music of the Ministry of National Defense* remains a symbol in Romanian cultural life. The extensive musicological analysis carried out on the ten representative works of the chosen genre (anthems, marches and patriotic songs), proves their special compositional quality, but also the need for instrumental and conducting professionalism in their interpretation.

The institutions that supported military musical education and the country's formations experienced periods of extensive development (the interwar period or the communist period), or periods of recession (after the War of Independence from 1877 or after the Anti-Communist Revolution from 1989). The General Inspectorate of Military Music, the Military Music School, the Training Center for Military Music, all these represent the base of the fanfare bands in the country, through the instrumentalists who, once they left the army, established and coordinated the civilian fanfare bands.

Periods of peace made it possible to approach repertoires from other musical genres (waltzes, polkas, potpourri, arias, duets or choruses from operas, symphonic works), which were adapted to the specifics and registers of wind instruments. Thus, the number of composers who leaned on the genre repertoire increased, also conductors and military music chiefs could organize festive performances with classical repertoire, proving their worth to the general public. The specific timbre color of the fanfare and woodwinds in the fanfare band was complemented by the timbre color of the human voice, through the choir or soloists, a fact that brought military music closer to the great Romanian musical scenes, from the interwar period until now.

Within the General Inspectorate of Military Music, there are numerous proofs of the professionalism of this military weapon, from a library that includes over 2000 genre scores, to the museum part of the Hall of Traditions, which contains historical vestiges: conductor's batons, instruments, discs, drums, relevant pictures and images, awards and diplomas, flags and banners of military music etc. This institution also houses the „Dumitru Eremia" Concert Studio, the cradle of the nationally representative band, a studio where rehearsals, concerts, convocations, festivals or competitions take place.

There is a concern for the continuous raising of the technical and interpretative level of this formation, by participating in numerous concerts within the Concert Hall of Radio Broadcasting Studio and the Romanian Athenaeum, in a program where works of great foreign and Romanian composers will appear. This effort to approach and present to the public a repertoire that also includes great classics of the musical genre, aims to place this band alongside symphony orchestras. We note the impressive number of concerts of the Army's Representative Music from the Romanian Radio Broadcasting Studio, the Romanian Athenaeum, the National Military Circle or the numerous Philharmonics throughout the country since 1962 until now.

The Military School of Music was founded by Egizzio Massini in 1936. The institution was called the "Jacob Mureșianu" Military School of Music starting from 1990. After successive changes in structure, currently, military music education is carried out within the Center of Military Music Training, which intensified its efforts to attract young people to this profession, through direct contacts with the pre-university environment, with public opinion and the media, through activities carried out by the Military Music Service.

The protocol and garrison activities include parades from the Arch of Triumph, the Roman Arenas or Aviators Square. These were large-scale activities, supported by hundreds of instrumentalists and choristers; they were held on the occasion of all military and official ceremonies.

The orchestra participated in numerous international festivals in the country or abroad, in two periods: between 1971-1989 and after 1990. National festivals with specific fanfare bands took place in several cities in the country, such as Bucharest, Brăila, Galați, Timisoara etc. The "IOSIF IVANOVICI" National Military Music Creation Competition from Bucharest (17th Edition, May 2023) and the International Military Music Festival from Brăila (15th Edition, 2022) are the festivals which are organized in the country and where Representative Music was indispensable.

From its foundation until now, the *MApN's Representative Music* repertoire has included over 4,000 musical works: marches, patriotic and military songs, adaptations of popular songs and games, potpourri, fantasias, rhapsodies, suites, overtures, symphonic poems and symphonies, jazz, from which the concert repertoire was composed of. The composers approached were both Romanian and foreigners. I have presented the organizational chart of the current formation, in all its departments. Next, I have presented the fanfare band, as a type of instrumental musical group. A fanfare band is a musical ensemble made up of wind instruments and percussion instruments. The structure is composed in such a way, to be able to cover the requirements of the ambitus (similar to the symphony orchestra), extending from soprano to bass, respecting the balanced parts of the instruments.

The *Baia Mare Municipal Band*, a civil band that is run by the local council on behalf of the community, is the subject of the investigation in the third chapter. I have described history, instrumental structure, organizational chart and artistic activity are described. I have highlighted the concert activity and the repertoire of the fanfare band - the ceremonial music and the promenade music. Also, here, I have detailed, in a separate sub-chapter, the context of joining the human voice as a soloist, through the use of amplification, resulting in valuable concerts and artistic products. I have described and analyzed the personality of the vocal performer, the concert's environment, the audience. *Baia Mare Municipal Fanfara*, in its 19 years of existence, has reached the performance of holding concerts in the annual season in front of the Baia Mare's public (and not only), thanks to the consistency in preserving the sound and interpretative quality of all the events in which it has participated. The parades, military or civil

ceremonies, Sunday concerts or festivals in which it has participated have settled down in the collective consciousness, the fact that this formation is representative of the cultural life in the northwest of the country, where there is no opera or philharmonic.

All these were possible through diverse repertoire approaches, by adapting to any conditions of artistic evolution, by constancy and above all, by adding the vocal soloist who facilitated the understanding of the musical discourse by the uninitiated public. The presence of the vocal soloist in front of the fanfare band seemed an unusual but inspired choice. The repertoire diversified into various genres, which attracted audiences of all ages from all strata. The maintenance of the financial and logistical support of this formation by the local authorities is yet another proof of the relevance and necessity of its existence.

As a soloist, I have responded to the repertoire's requests proposed by conductor Florian Matăsar. He wanted to approach a varied repertoire, which would meet all the tastes of those who listen to us. I have adapted the timbre of my light-lyric soprano voice to the requirements of different types of shows to respect the genre or style, but I have brought sensitivity, accessibility, my own conception without distorting the musical writing or moving away from the style and genre.

I have analyzed/studied/discussed ten works from different musical genres, works from the *Baia Mare's Municipal Fanfare* repertoire. Through in-depth musicological arguments, I have shown that the arrangement for fanfare band with soloist is also valuable in a theoretical and compositional context. The instrumental adaptations did not overshadow the interpretive style of some well-known works in front of the listeners. To strengthen our approach, I have also added stylistic analyzes of works from various civil music genres, adapted with great success for fanfare band and vocal soloist. I have drawn conclusions through the subchapter called Interpretive Considerations.

Chapter four outlines the didactic benchmarks of fanfare band music with vocal soloist through fanfare bands for children. Thus, I have emphasized the implementation of musical instruments as models of education in Romanian education and described the fanfare band as a community school model. I have detailed and examined children's and youth fanfare bands from several areas of the nation, including Maramureș, Satu Mare, Mureș, Bistrița Năsăud, and Arad, in order to add tangible components to the research. The fanfare bands of the neo-Protestant cult (Baptist and Pentecostal), which have been a longstanding presence in their communities, are examined in a different subchapter. These are: Pentecostal Church Fanfare Band No. 1 Dej, Cluj; Fanfare of the Pentecostal Church No. 1 Cluj Napoca, Cluj; Maranata Church Fanfare Band, Baia Mare, Maramureș; The Fanfare of the Betel Halmeu Pentecostal Church, Satu Mare; The Fanfare of the Betel Sârbi Pentecostal Church (Fărcașa), Maramureș.

The eleven children and youth fanfare bands presented in this work are the living proof of the future in training, of professional fanfare bands. Their inspiration and role model are the pedagogic

personalities embodied by these young fanfare band leaders. Supporting instrumental and theoretical-musical study, repertory and interpretive approaches, attracting and maintaining members in fanfare formations, forming a group entity with a special ethos, all these are challenges and desires of conductors and mentors of small fanfare bands. The educational results did not take long to appear, and the rich concert and artistic activity, participation in regional, national or international events (festivals, contests, camps, exchanges of experience, summer courses), testify the educational importance of a child/ young person's integration in musical groups. These fanfare bands understood that the association of fanfare band with singing voice brings wide repertory and artistic benefits, so they invited vocal soloists to many cultural events (and I performed as a soprano with some of these fanfare bands). Behavioral changes and the formation of artistic skills in children and young people have an obvious long-term result of an elevated, cultured society, open to high national and human values.

The questionnaires applied to a number of 183 young instrumentalists demonstrate the importance of artistic education through the study of a musical instrument, the appetite for learning and the desire to develop personally. Young people are aware of their own value by joining groups with common values attested in the community. The use of free time through extracurricular activities valued by parents and teachers, and which bring individual and group satisfaction, becomes attractive.

Continuity in time through years of study, or the encouragement of parents who, in turn, were part of the fanfare band when they were children, are real elements found in all these fanfare bands. Young people don't leave the formation as time goes by, often they become mentors to the younger ones. The choice of a profession in life is also cultivated in these fanfare bands, many instrumentalists become graduates of higher studies in the musical field, being thus the continuation of a tradition of hundreds of years.

Conclusions and personal contributions are integrated in chapter five, where I have described the advantages of community music education through fanfare band music. In a separate sub-chapter I have presented interviews with contemporary fanfare band conductors who have devoted their lives to fanfare band music and who have been the force behind advancement in the field.

The expectations and plans of the researcher and those who perform a complex activity in the Romanian fanfare bands alongside the vocal soloists are among the desiderata that emerge from all this complex research and serve as benchmarks for the future.

The activity of some contemporary conducting personalities, significant for the activity of the Romanian fanfare bands, demonstrates, through their own destinies, the undeniable influence of the Romanian fanfare bands in the national cultural life. The conductors approached share a number of commonalities, including extensive training, artistic and conducting vision, compositional skills, personal qualities and charm, strategic leadership, and musical and group management. I have presented

interviews of the most outstanding conductors, musical personalities under whose baton I have also performed as a soloist. I have highlighted their professional and personal successes and efforts in leading and coordinating their fanfare bands.

Numerous photos, musical examples, a bibliography, a webography, and appendices—which include concert sheets, a centralizing table featuring all Romanian fanfare bands, and centralizing tables of the musical analyses conducted—accompanies the work.