

## Sources of Inspiration in Composer Tudor Chiriac's Creations. "Miorița" – the Poem

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**Abstract:** Tudor Chiriac has had numerous sources of inspiration in his creations. While the composer has been consistent in terms of composition principles and key concepts, his sources of inspiration have varied greatly showing his inexhaustible originality and endless imagination. Tudor Chiriac has noticed the beauty, originality and virtues of folklore and popular music since his early childhood, and still is to this day fond of the specific national ethos and melos. Tudor Chiriac followed into Constantin Brăiloiu's footsteps when he supported the development of Romanian academic music in its own musical genres. Thus, due to his clear vision of the development of Romanian music and of the background against which the composition techniques specific to the 20<sup>th</sup> and 21<sup>st</sup> centuries have evolved, Tudor Chiriac has refined folklore suggestions in his own, unmistakable manner. Myths, fairy tales and legends are another highly attractive source of inspiration for many creators. Their value lies in the connection to the primordial archetypal meaning endowed with a rich, often esoteric symbolism. Tudor Chiriac has used several themes and symbols inspired by Romanian mythosophy. An edifying example is the poem *Miorița*, generally acknowledged as a masterpiece in terms of the symbiosis of a ballad theme with the most modern compositional techniques. Tudor Chiriac emphasized the semantics of musical works and the creation of an original ideational concept perceptible by the listener. Therefore, he made a rigorous selection of literary creations from poets/writers from both banks of the Prut River, thus enhancing and further emphasizing the message behind his works.

**Keywords:** myths; *Miorița*; symbolism; folklore; legends.

### Introduction

Fairy tales, myths and legends continue to be an inexhaustible source of inspiration for many creators. Their value lies in their connection to the primordial archetypal meaning endowed with a rich symbolism, often of an esoteric nature.

It is difficult to provide an exhaustive definition of myth, that is unanimously accepted by both the knowledgeable and the less knowledgeable, although it has been attempted countless times and in several cultures.

According to Mircea Eliade, the myth is “the story of a making”, of a “genesis”, of a “beginning”, “which recounts the sacred history of some supernatural beings who created everything; hence, it expresses «an exemplary model of all human activities»”<sup>1</sup>.

Vasile Lovinescu argues that:

Myth is not mere fantasy, nor a product of popular “poetic” imagination, as is commonly claimed. It is a coherent and meaningful way of thinking, as well as an expression of a spiritual way of living. It can therefore be a “document” like any written or figurative message, allowing a glimpse at the spiritual profile of a civilization<sup>2</sup>.

The accurate interpretation of myths, fairy tales and legends involves reference to tradition as a cultural heritage and knowledge of conventional semantic codes, stored in the collective subconscious of a certain geographical area. “René Guénon considers fairy tales as carriers of relics of extinct<sup>3</sup> esoteric traditions”<sup>4</sup>.

The importance of tradition and its influence on the collective subconscious could constitute another chapter. What we want to point out is that tradition played a special role for Tudor Chiriac, as did folklore, the concept of ancestry, identity, etc. Tradition has always been one of the main pillars on which he built his entire musical universe<sup>5</sup>.

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<sup>1</sup> Mircea Eliade, *Aspecte ale mitului* [Aspects of the myth], București, Editura Univers, București, 1978, pp. 5-6, *apud* Romulus Vulcănescu, *Mitologia română* [Romanian mythology], București, Editura Academiei Republicii Socialiste România, 1987, p. 26.

<sup>2</sup> Vasile Lovinescu, *Dacia hiperboreană* [Hyperborean Dacia], București, Editura Rosmarin, București, 1996, p. 9.

<sup>3</sup> “Esotericism is the inside, the core of everything. In Greek, *esoterós* is a comparative and means «innermost».” Cf. Vasile Lovinescu, *Al patrulea hagiâlâc* [The fourth Pilgrimage], București, Editura Cartea Românească, 1981, p. 11.

<sup>4</sup> Cristina Pănculescu, *Taina Kogaiononului. Muntele sacru al dacilor* [The Mystery of Kogaionon. The sacred mountain of the Dacians], București, Editura Ștefan, 2008, p. 15.

<sup>5</sup> We open a parenthesis, as in our opinion these examples may account for the compositional direction chosen by the composer Tudor Chiriac. “Indeed, tradition is everything our Romanian nation has had since prehistory. For example, at my father's funeral, a woman came and put some money in his pocket. She could not explain why she did it. I later found out that in the past Dacian coins we not used for buying things, but were put in dead persons' pockets so that they could pass the various customs and be recognized by their ancestors. Or, when she went to work up on the hill, my other would leave early to catch the cool of the morning before the sun rose high, and when she got there, she would grab the hoe, turn to the East, cross herself by bowing to the ground and say «Help me, God!» and only then she would start her work. Why was she facing the sun? We have been Christianized and have been done with sun worship for 2000 years now! But this custom has been preserved to this day. That is where God is, towards the sun. Again, all this has been passed down from history, from everything, from the very beginning - this is tradition! And it has included everything.” (Dialogue with Tudor Chiriac, 12/08/2019)

In the Romanian popular tradition, fairy tale is the representative genre of mythosophy<sup>6</sup>, which is a phenomenon of “«*sui generis* historicization, of fabulous-Romanesque transfiguration»<sup>7</sup> of reality, perceived from the angle of its archetypal values”<sup>8</sup>.

Tudor Chiriac used several themes and symbols inspired by Romanian folk tales in his creation.

Creation in general and especially artistic creation dwells on myths and their meanings and bears the author’s personal touch, subsequently becoming impersonal and thus engaging the artist in an archetypal “adventure”<sup>9</sup>.

This is what Tudor Chiriac meant when he talked about his tremendous inner turmoil entailed by his creation efforts, like a “consumption” of the spirit. It is like a *tapas*, a sacrifice on the part of the creator when he wants to make a work of art. It is the archetype of the sacrifice of creation, which refers to the idea that no true and great achievement can endure unless it is based on sacrifice. The same goes for the ballad of *Manole the Stonemason*, which reinforces the universality of the myth of sacrifice for the sake of creation, emphasizing that the creator must surrender a part of himself, thus becoming a messenger of the divine, and his work – a message from divinity to people.

In *Dacofonia no. 2* the composer relies on the legend of the lark<sup>10</sup>, the musical conception of which may be laid down in the following musicological terms: “the expression of the artist’s self-definition as a creative personality”. The lark – a symbol of virtuosity, the meaning of which deepens towards the archetype of the creative genius, which is also found in Brâncuși, who took inspiration in the legendary *Pasărea măiastră* [Magic Bird] of the Romanian folklore and who immortalized it in his *Măiastra* sculpture – a mythical creature distinguished by its golden plumage and enchanted songs. Drawing an analogy between its rising to the sky like an arrow or, on the contrary, suddenly letting itself fall, the lark may be a symbol of the “evolution or involution of the Manifestation”, and its successive passages from Earth to the Sky and vice versa “connect the two poles of existence: it is a kind of mediator”<sup>11</sup>.

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<sup>6</sup> Myth-based philosophy. Term coined by Lucian Blaga.

<sup>7</sup> Mircea Eliade, *Folklorul ca instrument de cunoaștere* [Folklore as an instrument of knowledge], “Revista Fundațiilor Regale”, year IV, issue 4, April 1937, p. 3, *apud* Nicolae Ciobanu, *Între imaginar și fantastic în proza românească* [Between imaginary and fantastic in Romanian prose], București, Editura Cartea Românească, 1987, p. 26.

<sup>8</sup> Nicolae Ciobanu, *Între imaginar și fantastic în proza românească*, *op. cit.*, p. 26.

<sup>9</sup> Mihaela Vosganian, *Simbolism arhetipal trans/meta-cultural (II)* [Trans/meta-cultural archetypal symbolism], “Muzica” Journal, issue 4, București, 2017, pp. 29-30.

<sup>10</sup> The lark – a symbol of the artist.

<sup>11</sup> Cf. Jean Chevalier, Alain Gheerbrant, *Dicționar de simboluri* [Dictionary of symbols], translation by Micaela Slăvescu, Laurențiu Zoicaș (coord.), Iași, Editura Polirom, 2009, p. 242.

In *Dacofonia no. 2*, Tudor Chiriac preserves the pattern of the rhythmic-intonational motif of *the Lark's* theme, which he subjects to an intense transformational process, extrapolating it and adapting it for the entire orchestra. Metaphorically speaking, that solitary lark, unique in its excellence but frail in its symbolic power, metamorphoses into a phoenix bird whose song never ends and is reborn each time with even more power. The composer virtually transforms that folklore song into a concerto for an entire orchestra (a musical genre that Witold Lutosławski, Rodion Şcedrin or Béla Bartók also tackled). This enhancement of the initial original musical content increases its value from a semantic point of view as well. *Dacofonia no. 2*, seen from this perspective, symbolizes the self-definition of the creative genius.

The composer was not only inspired by the Romanian fairy tale, but also rethought it as an artistic genre in *Carmina Daciae. Povestea din Codridava* [The Story of Codridava] – a musical fairy tale of the proportions of a cantata. This story has *Codruţ* as its protagonist – the prototype of the small child who explores the world around him with the age-specific naivety and sincerity materialized in true ‘words of wisdom’, to the delight of adults.

Among the characters that populate this work of art, one may notice the *murguţ* [the bay horse], also known in universal mythology as *Pegasus* or *Icarus*. Due to its intelligence, elegance and ability to be domesticated, the horse occupies a special place in the Romanian pantheon and has multiple meanings. It embodies the Forces of Good and is a “solar and avataric symbol”<sup>12</sup>. In some contexts, the horse is a “psychopomp animal (...) that takes the soul to the *underworld*”<sup>13</sup>.

At the same time, according to Romanian beliefs, the horse is a premonitory animal, a macabre messenger with atypical behavior (usually it refuses to pull on the harness) who warns its master of their looming *death*<sup>14</sup>. In the musical fairy tale *Carmina Daciae. Povestea din Codridava* [The Story of Codridava], the author uses this character as a symbol of Good, its musical illustration being achieved by various technical means.

Thus, the composer chooses the timbre of the xylophone, due to the brilliance and precision of its sound, to suggest the sound of horse hooves, and not of an ordinary one, but of an enchanted one (given the context in which it appears, namely a musical fairy tale). This timbre is obviously appropriate in a metro-rhythmic formula corresponding to *walking at a slow pace* and *galloping*:

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<sup>12</sup> Vasile Lovinescu, *Dacia hiperboreană*, *op. cit.*, p. 9.

<sup>13</sup> Ion Ghinoiu, *Mică enciclopedie de tradiții românești* [Small Encyclopaedia of Romanian traditions], București, Editura Agora, 2008, p. 54.

<sup>14</sup> *Ibidem*.

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The musical score is for the piece 'Di-di-di' from 'Carmina Daciae. Povestea din Codridava'. It features a variety of instruments and vocal parts. The vocal parts (Bmb. I, II, III) sing the lyrics 'Di, di, di, că-lu-țu - le! Di, di, di, mur-gu-țu - le!'. The instrumental parts include Flute I, Oboe I, Bassoon II, Basset Horn I, Basset Horn II, Basset Horn III, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamics such as *mf*, *f*, and *mp*, and articulations like trills and slurs. The tempo is marked 'silofono' and 'sonoro e giocoso'.

Fig. 1 Tudor Chiriac, *Carmina Daciae. Povestea din Codridava* [The Story of Codridava], reference [5]

*Di-di-di* is a hiking song, in which the on- and off-beat formula of the accompaniment is neither original nor common. It is adequate, it follows human gait, the proof being that all marches are based on this rhythmic pattern<sup>15</sup>.

The swallow – another symbolic character – is the embodiment of the maternal figure here (a vision of the great poet across the Prut, Grigore Vieru).

The poetic nature is strengthened by associating the feeling of motherhood with the depths of the *doina* as a musical genre, which attempts to reproduce the image of the thick fog at the auditory level by the sound of many muted violins over which the timbre of the pan-pipe rests thoughtfully.

<sup>15</sup> Tudor Chiriac, *Semantic Code from Carmina Daciae. Povestea din Codridava* [*Carmina Daciae. The Story of Codridava*], Score, Iași, Editura Artes, 2016, p. 5.

The image shows a musical score for a vocal soloist and a string quartet. The vocal line is for a soprano (Nai) and is marked 'solo, dobind cu timbru luminos, nu spălăcit' and 'mf'. The string parts are for Violin I (V-ni I), Violin II (V-ni II), and Viola (V-le), all marked 'pp'. The score is numbered 42. The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line consists of a few notes, while the string parts play a rhythmic accompaniment of eighth notes.

Fig. 2 T. Chiriac, *Carmina Daciae. Povestea din Codridava* [The Story of Codridava], reference [42]<sup>-1</sup>

### The Poem *Miorița*

“Eminescu said that «Miorița» contains the simple thoughts of a shepherd disguised in the royal cloak of poetry”<sup>16</sup>.

In the Romanian ancestral tradition, the Miorița myth represents a cultural archetype that has become a pillar on which the entire Romanian philosophical and historical thought rests. This myth is reflected in our region in a pastoral ballad, which, according to Adrian Fochi’s research (*Miorița. Tipologie, circulație, geneză, texte* [Miorița. Typology, diffusion, genesis, texts], București, 1964), may be found in the Daco-Romanian territory in more than 1000 variants. There are numerous opinions and even controversies regarding the topic of the ballad. Mircea Eliade believes that accepting death is an “existential decision”, which gives “a new meaning” to destiny, as there is “a mystical solidarity between man and nature”. The historian of religion “translates” the message of the Oița Năzdrăvană [Wonder Sheep] as an oracular revelation, which the shepherd transforms into a cosmic wedding in which the whole of nature takes part, an attitude that “allows him to triumph over his own destiny”<sup>17</sup>. The shepherd’s decision is actually an archetypal

<sup>16</sup> Mihai Cimpoi, Preface to the *Miorița* score, Chișinău, Editura “Literatura artistică”, 1989.

<sup>17</sup> Cf. Mircea Eliade, *De la Zalmoxis la Genghis-Han* [From Zalmoxis to Genghis-Han], București, Editura Științifică și Enciclopedică, 1980, pp. 223-250.

attitude, which Mircea Eliade calls “cosmic Christianity”, specific to a mentality and religion rooted in Daco-Getic spirituality.

When the issue is thus raised, the ballad “Miorița” appears as an artistic processing of a very archaic myth, related to beliefs about destiny, death and about man’s relations with the beings and things of the surrounding world<sup>18</sup>.

The *Miorița* ballad is part of the mythology of death in Romanian folklore and reveals several specific components of any funeral rite: the shepherd’s desire to be buried near the sheep yard, to be buried with his earthly possessions (the whistles), the clear demarcation between the two types of existence (the life on earth and the afterlife), as well as the fact that the two worlds do not have an impenetrable boundary, as he will still hear the sound of whistles, the barking of dogs, etc.

The shepherd is our Ulysses who crosses an odyssey in a blink of an eye [...]. *Miorița* is our fundamental ballad which expresses our views on life, on existence: to be means to be inside and in nature [n.a.]; man is a part of the great cosmos, to which he is eternally “engaged”; his accomplishment as human being is impossible without others, without those to whom at the moment of entering eternity he could say with Shakespeare’s words: “Save that, to die, I leave my love alone”<sup>19</sup>.

Lucian Blaga paid more attention to the landscape and its mythologizing in the ballad: “Let us call this space-matrix, high and indefinitely undulating and endowed with specific accents of a certain sense of destiny, *mioritical space*”<sup>20</sup>.

Due to its significance and the deeply spiritual connection with the ancestral tradition and the Romanian world, the ballad *Miorița* has had a huge potential in our culture, being tackled by most artistic branches. In music, the symbol of the *miorița* materialized in a significant number of compositions in various genres: the oratorio-ballad *Miorița* (1957-1958) by Sigismund Toduță, the a cappella choral poem *Miorița* (1952) by Paul Constantinescu, the oratorio *Miorița* (1957) with the subtitle *Agnus Homini* by Anatol Vieru, the musical stage performance *Model mioritic* [Mythical model] (1973) by Corneliu Dan Georgescu, the choreographic poem *Miorița* (1980) by Carmen Petra-Basacopol, laments for female voices, percussion and piano *Multisonuri mioritice* [Mythical multisonics] (1975) by Dorin Vulcu, the oratorio *Răstimp*

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<sup>18</sup> Ivan Evseev, *Enciclopedia simbolurilor religioase și arhetipurilor culturale* [Encyclopedia of religious symbols and cultural archetypes], Timișoara, Editura “Învierea”, Timișoara Arhidiocese, 2007, p. 419.

<sup>19</sup> Mihai Cimpoi, Foreword to *Miorița* Score, *op. cit.*, 1989.

<sup>20</sup> Lucian Blaga, *Trilogia culturii* [Trilogy of culture], București, Editura Humanitas, 2018, p. 165.

*mioritic* [Mythical time] (1975) by Cristian Misievici, *Aulodie mioritică* [Mythical *aulodia*] for clarinet and orchestra (1975) by Iancu Dumitrescu, *Pe urmele Mioriței* (1983) by Valentin Timaru and so on. Two creations stand out in the Bessarabian world: the oratorio *Miorița* (1984) by Ion Macovei and the poem *Miorița* (1986) by Tudor Chiriac.

The composer Tudor Chiriac develops the mioritical concept in the symphonic poem *Pe-un picior de plai* for large symphony orchestra (1979), in the poem *Miorița* for voice, organ, tubular and church bells and magnetic tape (1986), but also in other creations, in which the topic is indirectly addressed or implied from certain language or semantic parameters. The originality of our composer in the use of the mioritical epos lies in the special architectural construction and the musical genre based on native folkloric species. This may be one of the reasons why the poem *Miorița* was selected at the International Tribune of Composers within UNESCO among the 10 best worldwide creations of that year. In 1987 the poem was highly praised at the biennial in Zagreb (former Yugoslavia). Also, Tudor Chiriac's *Miorița* was played in Australia, Brazil, Bulgaria, Iceland, Japan, Norway, the Netherlands, the Federal Republic of Germany, Spain, France<sup>21</sup>.

Based on the topic of the ballad *Miorița*, as already suggested by the title, the poem is semantically built around the theme of death, and not a natural death (of old age or as the people say "to die a good death"), but the "annihilation of the neighbor by premeditated murder"<sup>22</sup>. Having this idea as a starting point, the poem *Miorița* by Tudor Chiriac deals with a topical subject, regardless of whether we are talking about the period in which it was written (1986) or the present, as, according to the author himself, it involves us all, as potential victims or murderers<sup>23</sup>.

Tudor Chiriac creates a special sound universe in this poem. The creation is impressive through the symbolic symbiosis between the archaic substrate (the melodic line of the voice, with ballad and *doina* elements), the traditional European instrumental means (the organ) and modern means (the extension of some sonorities through temporal axes, clusters, magnetic tape, etc.). Although the presence of sound centers is felt, regardless of the direction of the musical discourse, the author stands out through his permanent intonation modeling, which surprises the listener and creates a permanent tension.

In this work, the moment of greatest intensity – that of death – is rendered by a chromatic *cluster*, on the entire scope of the organ, which creates a true sound "uproar" with a devastating impact as a musical image. It is a unique

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<sup>21</sup> Violina Pogolșa, *Foreword* to the *Miorița* Score, Chișinău, Editura "Literatura artistică", 1989.

<sup>22</sup> Tudor Chiriac, *Semantic Code* of the Poem *Miorița*, The Poem *Miorița*, Chișinău, Editura "Literatura artistică", 1989.

<sup>23</sup> Cf. [https://ro.wikipedia.org/wiki/Tudor\\_Chiriac](https://ro.wikipedia.org/wiki/Tudor_Chiriac), accessed on 31/08/2022.



method in the history of music, which places the work among the modern Romanian creations of the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century.

The work was built on a folkloric quote of the song collected by folklorist Andrei Tamazlâcaru from Ileana Anastasiu from Manta village, Cahul district (Republic of Moldova)<sup>24</sup>. “The motif implicitly contains the inner intonational struggle – the trigger of the sound discourse”<sup>25</sup>. The principle underlying the organization of sound material is the variational one, according to the laws of progression in music. The actual musical form and genre of the poem *Miorița* rests on the process of dramaturgical construction. It is difficult to fit the work into a pre-existing genre, which is why we will attempt to determine what would be closest to the essence of the score. What is certain is that the music is in direct correspondence with the text and its meaning. Starting from the main theme referred to from the very beginning, the variational principle touches all language parameters: melody, sound syntax, rhythm, meter, timbre.

Apart from the variational principle, the composer also uses the principle of the progression of musical discourse, close to that found in monothematic sonata, but without the strict rules of the classical form. The composer follows the epic unfolding of the ballad, rendering three distinct large sections in his score, which correspond to epic dramaturgy: exposition, action and resolution that includes the coda with a concluding role at the end. However, it would be more accurate to structure the work on tableaux corresponding to the plot and the characters, separated by soloist interludes played by the organ:

- ❖ introductory tableau (reference [1] – [5]);
- ❖ episode of the Wonder-Working Sheep (reference [5] – [8]);
- ❖ Shepard’s will (reference [8] – [14]);
- ❖ episode of the old lady (reference [14] – [22]).

The composer is inspired by four folk genres: the ballad, the *doina*, the carol, the lament. The vocal part includes both clear melody and balladic recitative. In both cases the composer explores the area of the untamed system using infra-chromatic intonational resources. Although the melody clearly suggests a *doina*-specific discourse, the rigorous notation leaves no room for improvisational interpretation, except to a very small extent. However, the author renounces a stable metric system, the dialogue between the voice and the accompaniment being carried out through landmarks and temporal correspondences indicated in the score through interrupted vertical axes.

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<sup>24</sup> Cf. Violina Pogolșa, *Foreword to the Miorița Score, op. cit.*, 1989.

<sup>25</sup> *Ibidem.*

The construction of the theme foreshadows the unfolding of the entire work. Thus, the main theme is built from the following sequence of motifs: motif  $\alpha$ , motif  $\alpha_{var}$ , motif  $\alpha_{var1}$ , motif  $\alpha_{var2}$ , motif  $\alpha_{var3}$ , motif  $\alpha_{var4}$ . Basically, the theme consists of a chain of motifs quite close in terms of **sound**. We would like to warn the reader that when separating the architectural structures, we will use words that we consider closer to the meaning of the work. Thus, in our opinion, the word stanza is more appropriate, also taking into account the vocal ballad discourse, when we talk about the constitution of the theme, especially since from the point of view of the literary text, the exposition of the theme corresponds to the first stanza of the ballad:

Fig. 3 T. Chiriac, *Miorița*, reference [1]

Motif  $\alpha$  is represented by a descending trichord ( $C\#, B, A$ ), which reveals an inner struggle between cells  $x$  and  $y$  from the very beginning, the former having a repetitive character, the latter being specific to the *doina* through its mordent and descending progression. Motif  $\alpha_{var}$  is the action of cell  $y$ , the fifth step of which is altered and descending. The following motifs are a synthesis of the first two, expanding the sound space to pentachord and having a cadential role. From an intonational point of view, the theme is built on a Doric pentachord with a movable fifth step. The theme is the core of the dramaturgical conflict based on the question-answer relationship.

Starting with reference [2], the theme undergoes several modifications, which are both intonational and rhythmic:

Fig. 4 T. Chiriac, *Miorița*, reference [2], reference [3], reference [4]

Although the transformations of the motifs are visible, the thematic profile is preserved, as well as the question-answer motif relationship.

The episode of the Wonder-Working Sheep begins with a qualitative transformation of content. It begins with an organ interlude, which is specific to *sârba* cimbalom accompaniment. In this case, the accompaniment is designed to add dynamism and tension to the musical dramaturgy, as if suggesting the approach of terrible news. The new way in which the sound material is exposed is Lydian:

The image displays a musical score for T. Chiriac's *Miorița*. It consists of two systems of staves. The upper system features a complex organ accompaniment with overlapping two- and three-time axes, marked with 'rapido' and 'detache equale'. The lower system shows a vocal line with lyrics: 'Mi\_o\_ri\_ă La\_ic, La\_ic, bu\_că\_la\_ic'. The organ accompaniment includes markings like 'Gedakt simile' and 'Meno mosso la melodia'.

Fig. 5 T. Chiriac, *Miorița*, reference [5]

The theme continues to undergo significant transformations. Tudor Chiriac uses a special method to suggest the dialogue between the shepherd and his sheep by assigning each character a distinct intonational mode, namely the Lydian mode to the shepherd and the Doric mode to the sheep. The organ accompaniment supports the musical discourse of the characters through a multitude of technical solutions, such as the overlapping of two- or three-time axes, diversification of writing typologies (*sârba*, chorus, fantasy), the appearance of clusters, etc.

The organ part reveals the peculiarities of an advanced modern writing. The climax of the work (references [17]-[18]) is achieved through extramusical means, through a cluster that includes the entire keyboard of the organ and the disconnection of the instrument from the circuit, topped by a sinister death-predicting dog howl (Fig. 6).

The episode of the old lady coincides with the resolution, if we were to see it in terms of sonata. This time the theme is resumed in the aeolian mode,

with a movable fifth step, on an organ accompaniment reminiscent of a descending mistuning, with a timbre closer to that of the viola.

The image shows a musical score for 'Miorița' by T. Chiriac. It consists of two systems of staves. The top system is for piano, with a treble clef and a key signature of one sharp (F#). It features a long, slow glissando in the right hand, starting from a high register and moving downwards. The instruction reads: "gliss. lento col mano - ca 4-5 sec." followed by "tenuta ca 4-5 sec." A box containing the number "18" is positioned above the right-hand staff. The bottom system is labeled "Banda magnetica" and also features a long, slow glissando. The instruction reads: "gliss lento ca 3-4 sec." followed by "ca 30 sec. dim. poco a poco" and "senza motore dimin. naturale" and "ca =50-55 sec." The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Fig. 6 T. Chiriac, *Miorița*, reference [18]<sup>-2</sup>

The coda is achieved by the repletion of the first line – *Pe-un picior de plai* – which brings to the foreground the motif of human destiny which, in terms of rhythm, falls apart ‘note by note’, as if suggesting the cessation of heartbeats:

The image shows the Coda section of 'Miorița' by T. Chiriac. It consists of three systems of staves. The top system is for piano, with a treble clef and a key signature of one sharp (F#). It features a long, slow glissando in the right hand, starting from a high register and moving downwards. The instruction reads: "gliss lento ca 3-4 sec." followed by "ca 30 sec. dim. poco a poco" and "senza motore dimin. naturale" and "ca =50-55 sec." The middle system is labeled "Schw." and features a long, slow glissando in the right hand, starting from a high register and moving downwards. The bottom system is labeled "Pauza mutola" and features a long, slow glissando in the right hand, starting from a high register and moving downwards. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Fig. 7 T. Chiriac, *Miorița*, the Coda

The ideational conception of the poem *Miorița* determined the composer to operate with intense dramaturgical tensions in order to render the tragedy of human destiny, which can sometimes reach unthinkable heights. However, the poem has kept an inner balance, specific to Romanian songs, to the *doina*-like manner in which Romanian spirituality manifests itself. They are aspects of our national tradition, which Tudor Chiriac uses in his entire creation.

### Conclusions

This paper highlights the originality of the music and personality of the composer, thinker and teacher Tudor Chiriac. The diversity of his sources of inspiration supports the composer's constant preoccupation with discovering new possibilities for employing his compositional principles. Thus, we approached the aspects of mythosophy from the viewpoint of the universality of this concept and from that of tackling the topic in the creations of the composer Tudor Chiriac. Myths, fairy tales or legends have infinite potential in terms of sources of inspiration, which also prompted our composer to explore them. The more thorough analysis of the poem *Miorița* enabled us to detect the extremely modern compositional means used to render the meaning of the ballad, which has existed in our region for centuries.

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