

Great personalities of military music. Ioan Vlăduţă – head of music, general inspector of military music, composer, military

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Abstract: *The history of military music records the work of several great personalities of the genre, capable soldiers and accomplished musicians. Their musical, organizational and military activity directly influenced the existence of military and civilian fanfare bands in Romania. Ioan Vlăduţă is a representative name for the first half of the 20th century, going through all the stages from band boy, instrumentalist, conductor, band leader, to the supreme position of general inspector of Romanian Military Music. His life intertwined compositional, conducting and coordinating activity - both in peacetime and during the years of the First World War, at the front.*

Key-words: *creativity, Ioan Vlăduţă, fanfare, wind instruments, interpretation, military music, performance.*

1. Name of the chapter (Introduction, Methodology etc.)

Romanian military musics owe their existence during the 190 years to some great musicians, personalities who combined the military activity with the musical one, bringing innovations in the musical field, by adapting different musical genres to the specific structure of fanfare bands. Through their rich activity, these general inspectors of military music have responded to the expectations of a society in continuous cultural progress, fulfilling both a cultural role, and an educational role for the army, for the wider society, and young people, through specific forms of schooling.

Among the personalities who had a rich activity in the field, such as Eduard Hubsch (1833-1894), Iosif Ivanovici (1844-1902), Mihail Mărgăritescu (1861-1925), Egizio Massini (1894-1966), Dumitru Eremia (1910-1976), Emilian Ursu (b.1927), Constantin Andreoiu (b.1944), Ionel Croitoru (b.1952) Aurel Gheorghîţă (b.1966),

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Ioan Vlăduță (1875-1965), military music inspector during 1918-1929 is noteworthy. He managed to enrich and reform the genre of military music, through new repertoires and approaches, in a life passionately devoted to wind instruments and fanfare music. He was a military combatant and band leader in the First World War, being decorated by Carol I.

2. Statement of the hypothesis

The development of the military fanfares' bands was made possible by appointing some musicians with high artistic training, outstanding patriotic sense and military leadership personality to lead them. The patriotism of these musicians resulted in the elevation of some bandleaders to the highest military positions and their promotion to the forefront of military music. Ioan Vladuta descended from a modest, poor family and reached the top of the military hierarchy, being a proof of the fact that due to the military environment, the professional ascent was possible, regardless of social environment. His activity as a conductor and composer was the proof of his professionalism, even in war times. The importance of the pretense of military music during the end of the 19th century and beginning of the 20th century was obvious both from the social point of view, of the sound structures and of the approached repertoire (Gheorghiuță 2020, 240).

3. Dissertation

3.1. Life and military activity

Ioan Vlăduță was born in a poor family from Valea Boiereasca (Mehedinți County), on 22nd of June 1875. He completed his first grades at Turnu-Severin, being an ambitious child, who ardently wanted to overcome his condition. Thus, between the years 1886 and 1893, at his request, he was a band boy at the Turnu Severin 17th Infantry Music Regiment, where he studied flute, clarinet and violin. Through hard work, in 1894 he reached the rank of musical corporal, and a year later, musical sergeant.

He continued his studies, privately, in Turnu Severin, at Traian Highschool, completing his musical knowledge with captain Wiest, Head of Music of the 17th Infantry Regiment (harmony, counterpoint and orchestration). With the support of Professor Petre Elinescu and the musician Eduard Wachmann he attended, privately, in Bucharest the Conservatory. After graduating the University, he took the 3rd grade music director's exam, playing all the wind instruments of the fanfare band,

managing to impress the commission led by the general inspector of military music, Iosif Ivanovici. Thus, he became head of music of the 35th Botosani Infantry Regiment, newly established in 1898 (Sîlea 2006, 222).

As head of military music, Ioan Vlăduță carried out teaching and conducting activities. In Botoșani he led the city's semi-professional symphony orchestra. In 1903 he established at the royal residence from Sinaia together with the Military Music Orchestra where he served in Protocol Department. The following year, Vlăduță became head of II class music, being transferred to the 13th Music Regiment Stefan cel Mare in Iași, on which occasion he successfully worked as an instruments and orchestra ensemble's teacher from Iași Conservatory. As a conductor of the National High School Fanfare band, he obtained several distinctions and prizes, including at the National Exhibition in 1906. It can be noted that during the King Carol's I visit to Iași it was organized a Gala Concert at the National Theatre and the orchestra's conductor was Vladuta.

The following years Vlăduță was full professor and Head of the Harmony Department at the Iasi Conservatory.

As a result of obtaining the first prize at the National Competition of Military Music at the Romanian Arenas, in October 1906, together with the Stefan cel Mare 13th Music Regiment, Ioan Vlăduță was sent for 8 months to Vienna to a training course at the „Hoch-und Deutschmeister no 4” Music Regiment, where he deepened his knowledge with kapellmeister Wilhelm Vacek. From there he moved to Leipzig, where he continued his musical training at the Leipziger Konservatorium fur Musk in the fields of conducting, harmony, counterpoint, fugue and composition. After 1908 he went to Paris, where he perfected himself at French Republican Guard Music.

In Europe, times became troubled so Ioan Vlăduță was mobilized during the Second Balkanic War (1913) and then starting from 1916, in the First World War alongside the “Stefan cel Mare” 13th Music Regiment. Thus, he actively participated in the battles of the Romanian army, giving concerts on the front, cheering the troops, or taking part in the battles as a military combat.

Being an exceptional musician and a brave soldier, battle hardened, Ioan Vlăduță was appointed general inspector of military music in 1918, a position that he would hold for over a decade, until 1929. During these prodigious years, he was advanced to the ranks of major, lieutenant - colonel and was decorated with the highest military awards: the Order of the Crown of Romania, the Carol I Jubilee Medal, the Bene Merenti Medal, the Avant of the Country Medal, the Commemorative Cross of the 1916-1918 War, the Order of the Crown of Italy, the Yugoslav Order of Saint Sava, the Order Poland Restituta, the Honorary Sign of 25 Years in the Army Commendation, etc.

In 1929, by the Order of the Ministry of War, Ioan Vlăduță was placed to reserve, due to the age limit, but he remained active in the field of composition. He wrote his memoirs in a volume published in 2005 in Bucharest. He died on June 4, 1965 and was buried with state honors in the Bucharest Ghencea Military Cemetery.

3.2. Musical Career as a General Inspector of Romanian Military Music

Ioan Vlăduță was one of the most prolific general inspectors of military music in its history. Starting from 1918, he was both general inspector and main head of music at the Military Music Inspectorate. Having a professional path that started from a band boy, Vlăduță was aware of the military musicians' problems at all levels, therefore, his work as a coordinator of all Romanian fanfare's bands brought numerous reforms and improvements. First of all, he reorganized all the fanfare's bands by balancing the instrumental parts, hiring new instrumentalists or rotating among the existing ones. He established the first Regulation for the operation of military music. He attracted new funds and bought new instruments or musical scores for all the subordinating fanfare bands; he demanded the diversification of the repertoire which had been reduced to marches, odes, hymns and military songs. He established a repairing office for the instruments that had been damaged during the war or worn out over time.

He had an assiduous teaching career, by taking in some children, war orphans, who had real musical skills, whom he trained as boys band, thus completing the need for instrumentalists and ensuring future musicians, to whom he ensured their schooling at all levels. From a military point of view, he formalized the act of assimilation of the heads of music with the combatant officers of the other arms, from sub-lieutenant to major, depending on the type of military head of music (classes III, II and I).

The qualities and seriousness of the general inspector of military music made it possible to participate in the King Ferdinand's Coronation Ceremony in 1922, in Alba Iulia, of all the military fanfare bands from the country, a full force of 1000 instrumentalists. The performed repertoire included the Coronation Hymn composed by Vlăduță himself and other works from the classical repertoire, for the first time adapted and performed by military fanfare bands, namely works by George Enescu, Richard Wagner, Ludwig van Beethoven or Franz List.

Vlăduță designed a modern repertoire, added the anthems of the newly established states and demanded the approach of new musical genres by all military fanfare bands. In the early years of the 20th century, heads of the military music such as Iosif Ivanovici, Mihail Margaritescu or Ioan Vlăduță composed a lot of

military marches and songs. This fact encouraged the organization of the first National Band Competition in 1906, the repertoire required by the competition included three works, such as marches and a „national piece” which could be chosen (Vlăduță 2005, 30). The awarded works were sent to all the formations in the country, in order to promote the Romanian repertoire. Starting from the formation of United Romanian State, the creation of heads of military music without great artistic demands or sophisticated musical language, was boosted, as a result of the enthusiasm of the victorious military in battles. We recall here the Mărășești and the United Romania Marches and The Anthem of the Unknown Hero by Ioan Vlăduță.

3.3. Musical analysis of *The Hymn to the Unknown Hero*

The compositional creation of Ioan Vlăduță comprises numerous musical genres such as:

- marches: *Officers' March, Mărășești, Forward Over the Tisa, Heroic March, Eighth Hunter Battalion, Knights', Mihai Viteazu's March Order, Nistru's Sentinel, March Dedicated to the Fallen Heroes on the Eastern Front, The United Romania's March, Bronze Heroes, Marshal Ion Antonescu's Triumphant March;*
- hymns: *Coronation's Hymn, Sacred Hymn Dedicated to the Unknown Hero, Romanian Cooperation Hymn, Funeral Hymn in C minor;*
- waltzes: *Sara on the Hill, Souvenir from Botoșni, You Went Away Child, The Goddess of Flowers, Under the Night's Protection, Let's sift, The Pandours' Reel, She Forgot You;*
- chamber music: *Quartet in G major, Fugue for piano;*
- choral pieces: *To Weapons, The Hour Has sounded (male choir), Heroic Anthem (male choir and piano),*
- *Romanian Rhapsody no. 1*

Of all these, *The Anthem of the Unknown Hero* is still a part of the mandatory repertoire of military bands today. It has the form of a tripartite lied, with tripartite repetition. The basic key is F minor. A period (measure 1-16) is made up of two anacrusic phrases, respectively antecedent and consequent: a (with motifs m 1 and m 2) and varied a (with motifs m 1 and m 2 varied), as in the following example (Figure 1):



Fig. 1. Ioan Vlăduță, "The Anthem of the Unknown Hero"
oboe, m.1-8, with auftakt

Phrase b (measures 18-25), also anacrusic, is tonally closed, is made up of the double-exposed motive 3 and does not bring great variations compared to a phrases and a varied (Figure 2):



Fig. 2. Ioan Vlăduță, "The Anthem of the unknown Hero",
oboe, m.18-25, with auftakt

Phrase a varied (measure 25-33/34), is repeated identically as in A period. b phrase and a varied phase are shown again, with signs of repetition. It is resumed with segno, A period, b phrase and a varied phase.

The intonation system is tonal, in F minor, without passages with intonation difficulties, the melodic intervals being predominantly perfect seconds, perfect thirds and fourths, perfect fifths.

The metric system is binary compound, in the measure 4/4. The rhythmic formulas that predominantly appear are: dactylic, anapestic, spondaic. Note values are the usual ones in binary, with normal divisions: second, fourth, eighth, dotted fourth - eighth (Figur e3). Difficult rhythmic passages appear on trumpets, on dactylic and *attaca*, in measures: 9, 17, 21, 25, 33.



Fig. 3. Ioan Vlăduță, "The Anthem of the unknown Hero",
trumpet b flat, m.15-21

The musical syntax is homophonic, the musical motifs are framed in phrases of eight measures each, with expressive value. The tonal framework is maintained in the key of F minor. The dynamic terms know a progressive evolution, thus: *piano* (measure 1), *crescendo* (measures 2, 4, 5), *forte* (measure 6), *crescendo/decrescendo* (measures 8-9), *piano* (measure 9), *forte* (measure 14), *piano* (measure 17), *mezzoforte* (measures 21-22), *forte* (measure 26) – where the climax of the work also appears, in the example in Figure 4:

The image shows a musical score for four instruments: Piculină (Piccolo), Flaut (Flute), Oboi, and Clarinet Sib (Clarinet B-flat). The score is in F minor (three flats) and 4/4 time. It consists of two measures, 26 and 27. The Piculină and Flaut parts have a forte (f) dynamic. The Oboi part has a forte (f) dynamic. The Clarinet Sib part has a forte (f) dynamic. The music consists of eighth and quarter notes.

Fig. 4. Ioan Vlăduță, "The Anthem of the Unknown Hero"
piccolo, flute, oboe, clarinet b flat 1, m.26-27

The tempo term given in the score is *Andante Pioso*. The character of the march music genre does not allow tempo deviations or measure deviations, in order to be able to respect the motor movements of the marching band.

4. Conclusions

The activity of the military fanfare bands' conductors was completed by their desire to improve the repertoire and compose genre works. The hard musical training and the determination of having a real progress of military music formations stimulated the emergence of some outstanding personalities, general inspectors of military musics who dynamized the formations and the creation of the genre. Ioan Vlăduță was one of those personalities, a musician, conductor, head of music, teacher, coordinator and consummate leader. His life and professional activity were an example for many generations to follow, both as a musician and as a soldier.

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