

DINU LIPATTI – MUSIC CRITIC*

Ph.D. CRISTINA ȘUTEU

“Gheorghe Dima” Academy of Music, Cluj-Napoca



Cristina ȘUTEU has earned a Bachelor's Degree in *Musicology* in 2009,, a Master's Degree in 2011 and a Ph.D. Degree in 2015, with a thesis on *Periegesis, Exegesis and Hermeneutics in Music Criticism*, written under the supervision of Ph.D. Professor Gabriel Banciu, from the “Gheorghe Dima” Academy of Music, Cluj-Napoca. During her years of study, she carried out research internships at prestigious libraries in Europe and Australia: “Andreea Della Corte”, Torino; “Giuseppe Verdi”, Torino; “Westminster Library”, London; and “State Library of Western Australia”, Perth. She was an Erasmus student for one semester (2014-2015) at *Universität für Musik und darstellende Kunst* in Vienna, under the guidance of Ph.D.

Professor Cornelia Szabó-Knotik, where she participated in the seminar on “Music Criticism”, coordinated by Ph.D. Professor Fritz Trümpi. She has also participated in musicology competitions and in national and international conferences.

ABSTRACT

Dinu Lipatti (1917-1950) was a composer, performer and pedagogue of genius, gifted with the amazing temperament of a “poet of the piano”, as conductor Ernest Ansermet used to call him, and, we would add, with that of a “poet of the pen” as well. There was, however, another field in which he was particularly interested, though less known to the public, namely that of music criticism. Over a period of two years, i.e. between 1938-1939, as a member of the “International Association of Art Critics”, he published music chronicles and criticism in the *Libertatea* newspaper, as our correspondent in Paris. Thus, the Romanian public came into contact with personalities of international music such as Fritz Kreisler, Charles Münch, Hephzibah and Yehudi Menuhin, Leon Szighera, Wanda Landowska, Hermann Scherchen etc. Dinu Lipatti successfully demonstrated that he was a true Debussy of his homeland: he was a composer, performer, teacher and critic. His works of criticism reveal a personality that coalesces around at least six salient traits: minuteness, elegance,

* This material was presented in its first version at the “Dinu Lipatti” International Symposium, held at the National University of Music in Bucharest, on November 26, 2015.

neutrality, talent, (h)onesty, responsibility – which can be summarized by the acronym MENTOR.

Keywords: minuteness, elegance, neutrality, talent, (h)onesty, responsibility, mentor.

... *Mr. Lipatti's soul was contained in his fingers ...*
Virgil Gheorghiu

Introduction

There are people who die before being born, and there are others who were truly born and never die⁸⁷. And, of course, there are also others who kill the “immortals” with stones, to then erect monuments in their honour. Dilettantes call them critics; but true critics always fight under the flag of truth, and thus become monumental⁸⁸. For those who are able to understand it – “art is a grave thing”⁸⁹. What was Dinu Lipatti alluding to by claiming the gravity of art: to the society or community, to authority or power, to status or class, to the sacred or the secular, to alienation or progress?⁹⁰ In Latin, the term *gravis* designates something heavy, burdensome, painful, annoying, oppressive, but also something very important⁹¹.

There are people who were born with a natural gift for art and who never die. Music for them is a grave, an extremely grave thing: it draws its essence⁹² from

⁸⁷ Pavel Pitea once said: “there are certain beings that die before being born. There are people who stay alive, without ever dying.” Cf. Marin, Florea, *Omul în devenirea sa*, Casa Cărții de Știință, Cluj-Napoca, 2007, p. 279.

⁸⁸ In his *Physiologie de la critique*, the critic Albert Thibaudet wrote: “The stone of the well-intentioned critic will kill Pradon ... [...] but it will also kill Racine”. Everyone knows about the rivalry between Pradon and Racine, the two playwrights whose works were in a fierce competition both in title and in content. Thibaudet’s quote may be interpreted as a warning to the uninspired Pradon, but also to Racine, engaged in a futile controversy [author’s note]. See Albert Thibaudet, in: Florin Mihăilescu, *Semnificațiile criticii contemporane: perspective ideologice*, Editura Eminescu, Bucharest, 1976, p. 129 and Jennifer Tsien, *The Bad Taste of Others. Judging Literary Value in Eighteenth-Century France*, University of Pennsylvania Press, Philadelphia, Pennsylvania, 2012, pp. 93-94.

⁸⁹ The same phrase occurs in a different context, used by the same author in connection with the art of sounds: *La musique est une chose grave* – “music is a grave thing.” Dragoș Tănăsescu, “Dinu Lipatti – critic muzical și pedagog”, in: *Muzica*, Year XIV, December, No. 12 / 1964, p. 25 and Grigore Bărgăuanu, Dragoș Tănăsescu, “Dinu Lipatti”, in: *Muzica*, Year XXI, January, No. 1 / 1971, p. 37.

⁹⁰ The sociologist R.A. Nisbet treats these antinomies as “basic ideas of sociology: community, authority, status, the sacred, and alienation”. ***, Ilie Bădescu *et.al.* (coord.), *Enciclopedia sociologiei universale. Fondatorii*, vol. 1, Editura Mica Valahie, Bucharest, 2011, p. 41.

⁹¹ The term “grave”, in Douglas Harper, *Online Etymology Dictionary*, 2001-2015, available from: http://www.etymonline.com/index.php?term=grave&allowed_in_frame=0, viewed 24 November 2015.

⁹² We note that Art is also the name of a river and town in Greece, and that Artà is a Spanish city. Cf. Mircea Muthu, *Permanențe literare românești din perspectivă comparată*, Editura Minerva, Bucharest, 1986,

the perimeter of a city⁹³, from among the meanders of a river⁹⁴ and, like a bird of fire, it teaches man the essence of flying⁹⁵. This is the kind of man that Lipatti was.

His career as a composer, performer and teacher branded him in the eyes of posterity as a true man of genius; however, his interests were also directed towards the less trodden field of music criticism⁹⁶. For a period of two years, i.e. between 1938 and 1939, as a member of the *International Association of Critics* and as editor of the column *Viața muzicală a Parisului – cronică muzicală*”, in the *Libertatea newspaper*⁹⁷, he offered the Romanian public reports on musical life in Paris.

To the sceptic who would raise an eyebrow thinking of the 1938-1939 period as too short a time for a 21-year-old young man to gain enough experience in a controversial field like that of music criticism, we can reply that Adorno, whose life was twice as long as Lipatti's, wrote music criticism for the Viennese *Anbruch* only for four years (1928-1931), starting at the age of 25⁹⁸.

We will examine six characteristics of the critical writings signed by Dinu Lipatti, whose objective was to mould the public's taste with his pen.

1. Minuteness

According to Tudor Vianu, in order to evaluate certain aspects of form and content, a critic needs “an all-encompassing spirit and attention to detail”⁹⁹. Theodor Bălan noticed the exactness and scrupulousness with which Dinu¹⁰⁰, his faculty colleague, was organizing his life:

p. 43 and ***, Manfred Reckziegel (ed.), *El gran Atlas de bolsillo*, Justus Perthes Verlag Gotha, Gotha, 2000, p. 198.

⁹³ Bucharest city, which was Lipatti's hometown [author's note].

⁹⁴ The Dâmbovița river for Lipatti: the river crossing Bucharest [author's note].

⁹⁵ “Brancusi had always wanted to teach the stone how to fly: « all my life I have looked for the essence of flying ». Vasile Gogea, “Esența și zborul”, in: Cristian Zărnescu (ed.), *Brâncuși și Transilvania*, Editura Grinta, Cluj-Napoca, 2001, p. 58.

⁹⁶ “Too little is known about the musical chronicler, the man who writes for the *Libertatea* newspaper, informing the Romanian reader about the musical event in Paris”, Carmen Păsculescu-Florian wrote (Carmen Păsculescu-Florian, *Vocație și destin. Dinu Lipatti*, Editura Muzicală, Bucharest, 1986, p. 7). In the *motto* above, Virgil Gheorghiu obviously refers to Lipatti's performing side; however, “Mr. Lipatti's soul”, while being contained “in his fingers”, also expressed its opinions through his writings, and especially through criticism. For the phrase in the *motto*, see Virgil Gheorghiu, “Cronică muzicală”, in: ***, Paul Zarifopol, Camil Petrescu, Radu Cioculescu (ed.), *Revista fundațiilor regale*, Secretariatul General al Fundațiilor Culturale Regale, Bucharest, Year VII, February, No. 2 / 1940, p. 453.

⁹⁷ Viorel Cosma, *Muzicienii români – Lexicon*, Editura Muzicală, Bucharest, 1970, p. 278.

⁹⁸ F.E. Sparshott, “Theodor W. Adorno”, in: ***, Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, vol. 1: *A to Bacilly*, Macmillan Publishers Ltd., London / New York / Hong Kong, 1995, p. 112.

⁹⁹ Radu Olimpia, *Pașini de critică*, Editura Dacia, Cluj-Napoca, 1988, p. 141.

¹⁰⁰ Theodor Bălan, “Cu Florica Musicescu despre Dinu Lipatti la o jumătate de veac de la nașterea muzicianului”, in: *Muzica*, Year XVII, March, No. 3 / 1967, p. 11.

“A trait that dates from his childhood days was an excessive proclivity to order, pushed to meticulousness. [...] During his youth and maturity, his desire for order also involved certain aspects of pedantry”¹⁰¹.

An example from a chronicle published on May 20, 1939, reveals the attention and minuteness with which Lipatti was studying the act of performance:

“Kreisler mesmerized us with his recital, especially with the short pieces, with a special effect, in the performance of which he remains an unsurpassed maestro. There were, however, a few « tempo » accelerations that took away from the majestic effect of Bach's chaconne, while in Mozart's concerto in G major we would like to have seen a little more spirit put into it. The rest of the program was nevertheless wonderful, especially the Spanish music that Kreisler played with a rare verve and fantasy.”¹⁰²

2. Elegance in expression

The aphoristic language, concision and the beauty of the well-polished phrase in which “the letters of fire and letters forged”¹⁰³ are merged into “an entire possibility of future perfection”¹⁰⁴, turn Lipatti into an *elegans formarum spectator* – “a nice judge of beauty”¹⁰⁵. In a highly suggestive phrase, Florica Musicescu, the teacher who guided him with an “affectionate tyranny”¹⁰⁶ and taught him her unique style of pianistic mastery, describes the artist as a seeker of “gladdening light”¹⁰⁷: «look for light higher in others and even deeper in yourself».¹⁰⁸ Her phrases are gracious, unemphatic, natural, at times locutionary, at others, poetic¹⁰⁹:

¹⁰¹ Theodor Bălan, “Lipatti sau logica frumosului”, in: “Muzica”, No. 1 / 1971, *op.cit.*, p. 3.

Dinu's brother, Valentin Lipatti, makes a few confessions about the artist's minuteness, manifested in technical areas – an “excellent photographer”, radio operator, typist, “meticulous philatelist”, “very good driver” and manufacturer. Cf. Valentin Lipatti, in: Olga Grigorescu, *Dinu Lipatti*, Editura Didactică și Pedagogică, R.A., 2011, pp. 58-59.

¹⁰² Dragoș Tănăsescu, “Dinu Lipatti – critic muzical și pedagog”, in: “Muzica”, No. 12 / 1964, *op.cit.*, p. 24.

¹⁰³ This is how Arghezi imagined artistic labour fused with inspiration. See: Tudor Arghezi, *Selected Poems of Tudor Arghezi*, Michael Impey (tr.), Princeton Legacy Library, Princeton, New Jersey, 1976, p.72.

¹⁰⁴ This is how V. Gheorghiu described Dinu's appearance in December, 1939. Virgil Gheorghiu, “Cronica muzicală”, in: **, Paul Zarifopol, Camil Petrescu, Radu Cioculescu (ed.), *Revista fundațiilor regale*, Secretariatul General al Fundațiilor Culturale Regale, Bucharest, Year VI, December, No. 12 / 1939, p. 683.

¹⁰⁵ Tereșiu, *Eunucul*, I, 566, in: Edmund Burke, *Despre sublim și frumos. Cercetare filosofică a originii ideilor*, Editura Meridiane, Bucharest, 1981, p. 55.

¹⁰⁶ These were Lipatti's words. Dragoș Tănăsescu, “Dinu Lipatti pedagog”, in: *Muzica*, No. 1 / 1991, p. 13.

¹⁰⁷ “Gladdening light”, or *Phos hilaron* is a Christian hymn written in the 4th century by an unknown author, with a Biblical message (*In* 1:9; *Evr* 1:3) [1]. The phrase was taken over by our poets, including M. Eminescu, in *Răsai asupra mea* [Shine on Me], T. Arghezi in *Lumină lină* [Gladdening Light] and I. Alexandru in *Lumină lină* [Gladdening Light]. In 1991, L. Georgescu continued the idea expressed by Jacques Chapis – Lipatti's student, who in 1950 wrote in *Revue musicale*: “Music is in mourning; to all

“With the sobriety of an artist who is fully confident in his expressive means, Münch manages to attain a maximum of expression with a minimum of gestures.”¹¹⁰

“All my gratitude to these honest musicians who can be looked upon as prototypes of the true performer: one who never sacrifices his musical thinking on the altar of instrumental technique.”¹¹¹

“Schumann's Hallucination was a true flutter of wings.”¹¹²

3. Neutrality

In the 18th century, Nicolae Filimon drew a thin line between the subjectivity and objectivity of the music critic who is able to offer the public a valid value judgement:

“we will provide a just and fair criticism of each artist's performance, of the beautiful and the ugly, of the good and the bad ...”¹¹³

This is an exercise for the benefit of art, called neutrality. On May 20, 1938, Lipatti wrote down a few ideas about the concert performed by the two Menuhins:

“I was extremely surprised to find that Hephzibah Menuhin, his sister [Yehudi's], is such an incredible pianist. In the concert they gave together, I did not know who to admire more. They played Mozart's sonata in F major in a style of remarkable purity, then Beethoven's Sonata in C minor and finally that of Lekeu, which, with all due respect, I find of poor quality. The two Menuhins nevertheless managed to play it admirably.”¹¹⁴

those who knew him, Lipatti was an illuminating presence”, with the following words: “Lipatti soared in life before disappearing. Like stars, he died out in an explosion of light.” 1. ***, Robert Benedetto (ed.), *The New Westminster Dictionary of Church History*, vol. 1, Westminster John Knox Press, Louisville / London, 2008, p. 518; 2. Mihai Eminescu, *Poezii*, Humanitas, Bucharest, 2015, p. 286; 3. Dumitru Micu, *Tudor Arghezi*, Meridiane Publishing House, Bucharest, 1965, p. 19; 4. Cristian Sandache, *Literatură și ideologie în România lui Nicolae Ceaușescu*, Editura Mica Valahie, Bucharest, 2011, p. 162; 5. Lisette Georgescu, “In memoriam Dinu Lipatti”, in: “Muzica”, No. 1 / 1991, pp. 6-7.

¹⁰⁸ Dragoș Tănăsescu, “Dinu Lipatti – critic muzical și pedagog”, in: “Muzica”, No. 12 / 1964, *op.cit.*, p. 25.

¹⁰⁹ Ansermet called him a “poet of the piano”. Cf. Barbu Brezianu, “Șase ani de la moartea lui Dinu Lipatti”, in “Muzica”, No. 12 / 1956, p. 19.

¹¹⁰ Dinu Lipatti, “Festival Ravel – Stravinski – Concert Charles Münch”, in: “Libertatea”, March 20, No. 6/1938, *apud* Carmen Păsculescu-Florian, *op.cit.*, p. 86.

¹¹¹ Dragoș Tănăsescu, “Dinu Lipatti – critic muzical și pedagog”, *op.cit.*, p. 25.

¹¹² *Ibidem*, p. 24.

¹¹³ Mircea Angheliescu (ed.), *Nicolae Filimon. Opere*, Editura Minerva, Bucharest, 1978, p. 278.

¹¹⁴ Dinu Lipatti, “Viața muzicală la Paris. Concertul Enescu – Menuhin. Furtwängler – Münch”, “Libertatea”, No. 8, 20 May 1938 *apud* Carmen Păsculescu-Florian, *op.cit.*, p. 91.

If the critic had claimed the supremacy of great Sir Yehudi by virtue of his worldwide fame, his critique would have been highly subjective. It is the degree of impartiality that grants him the title of music critic.

4. Talent

As an old German proverb says, *Talente werden nicht gefunden sondern erschaffen* ("talents are not found; they are forged")¹¹⁵. A music critic must be endowed with both literary and musical talent. Carmen Păsculescu-Florian claims that "Lipatti had a distinctive writing style and his unbiased and competent analyses lend his criticism the weight of a document with manifold implications."¹¹⁶ At the same time, he never raised his own talent to the status of law, stating that opinions "in art should not be imposed, but rather proposed."¹¹⁷ The way he chose his words is utterly fascinating:

"Another musical evening that left me with an indelible impression was the Quartet's concert in Budapest. [...] I cannot describe the admirable moments I had at this concert! The accuracy of the attack was so perfect that the four artists sounded as if they were one. Besides the technical perfection they displayed, I admired the respect that these exceptional musicians showed for the works they performed. [...] The introduction of the first movement of this piece is utterly stunning."¹¹⁸

5. (H)onesty

At the conference entitled *Honesty as Art*, held at the Romanian Athenaeum on March 7, 1893, Alexandru Vlahuță said:

"Artists are growers of ideas! Life never stops sowing, at random, wheat and chaff, perfumed flowers and poisonous weeds. The artist selects, fertilises, cultivates, weeds – and he especially weeds. It is therein that the honesty of the artistic harvest lies."¹¹⁹

Dinu Lipatti's critical writing was frank, though never tinged with malice. On July 18, 1938, for example, he wrote the following words about Stravinsky's compositions:

¹¹⁵ Ion Piso, "Studii de hermeneutică muzicală" (IV), in: "Muzica", No. 1 / 2010, p. 19 available from: <http://www.ucmr.org.ro/Texte/RV-1-2010-4.pdf> viewed 28 November 2015.

¹¹⁶ Carmen Păsculescu-Florian, *op. cit.*, p. 7.

¹¹⁷ Dragoș Tănăsescu, "Dinu Lipatti – critic muzical și pedagog", *op. cit.*, p. 26.

¹¹⁸ Carmen Păsculescu-Florian, *op. cit.*, p. 94.

¹¹⁹ Alexandru Vlahuță, "Onestitatea în artă", in: ***, Gheorghe Buluță (coord.), *Cultură și civilizație: conferințe ținute la tribuna Ateneului Român*, Editura Eminescu, Bucharest, 1989, p. 192.

"I have recently heard Stravinsky's new Concerto for 15 Instruments. Upon my first listening I was not overly impressed. Then I started to get more into it and understand it better, although I don't think it will measure up to the perfection of his previous works (*Le Sacre*, *Noces*, *Perséphone*). Although, thematically speaking, Stravinsky has never been very inspired as a composer, there is an incredible force in everything he does."¹²⁰

Comparing the Viennese public to that in Berlin, he notes:

"The public [of Vienna, author's note] would never want to go home. But that concert [in Berlin, author's note] reached even a higher standard. That majestic, fully sold-out hall seating 1,500 people, and those stern guys dressed in black and smiling with their eyebrows raised made a much stronger impression on me than the enthusiastic Viennese who would certainly carry their favourite artist on their arms, for choosing such a great program. Nevertheless, I took much more pleasure in warming up some glaciers."¹²¹

6. Responsibility to art

At the same time, the critic has a responsibility to art. Vlahuță's speech, delivered at the Athenaeum more than a century ago, continues as follows:

"... we cannot emphasize enough how big and important a role a severe and ruthless critic has in evaluating the artist's powers and deciding on the selection of his thoughts. How could he not be mindful of what he chooses and grows on the plot allotted to him, when he thinks that his work will shed its ideas over so many heads, like seeds that will never stop growing, yielding crop after crop, energy after energy, in the eternal ripple of life."¹²²

Lipatti, "never ceased to inculcate, through his performances and teaching guidelines, the principle of absolute respect for the text."¹²³ For example, this is what he wrote in a letter:

"Our true and only religion, our sole and unshakable point of reference is the written text. We must never do injustice to this text, as if we were continually answerable for our deed on this realm, before a severe and unbending jury. [...] The written text must be studied, assimilated and confronted with several editions of its own, until we can bring out into light the image that most faithfully corresponds to the author's original thought."¹²⁴

¹²⁰ Dragoș Tănăsescu, "Dinu Lipatti – critic muzical și pedagog", *op.cit.*, p. 23.

¹²¹ *Ibidem*, p. 24.

¹²² Alexandru Vlahuță, "Onestitatea în artă", in: ***, Gheorghe Buluță (coord.), *loc.cit.*

¹²³ Mircea Voicana (coord.), *George Enescu*, Editura Academiei, Bucharest, 1971, p. 515.

¹²⁴ Cf. Barbu Brezianu, "Șase ani de la moartea lui Dinu Lipatti", in *Muzica*, No. 12 / 1956, p. 19.

On May 20, 1939, he wrote ...

“We are at a time when, in order to please and attract an art-loving public, concessions are unfortunately made by those on the stage, and not by those in the audience. One of the effects of this process is the paucity of imagination in selecting the programs of all the symphonic concerts in the world. Or, better said, the lack of the elementary courage to provide only quality music, and not a music whose only purpose is to pack the concert hall! [...] The same is true of an unknown artist: the public won't bother going to a concert unless some famous American « stars » perform.”¹²⁵

Or...

“The violinist Leon Szighera has swapped his bow for the conductor's baton, which, however, he doesn't hold with too much authority. On the occasion of his debut as a conductor in Paris, I was appalled by the total lack of discernment of the Parisian public who, like sheep, let themselves be impressed by a manager's more or less scandalous advertising gimmicks.”¹²⁶

In conclusion, we can say that Dinu Lipatti, the music critic, was characterised by these six attributes:

Minuteness in analysis,
Elegance in expression,
Neutrality in evaluation,
Talent,
(H)onesty towards the composer, performer and public and
Responsibility to art.

These characteristics, which are the essence and sum of his personality, form the acronym MENTOR.

The critic, who on February 20, 1938, claimed that “being an educator of the masses is not a task for everyone”¹²⁷, insisted on this supra-ordinary eye, which sets him wide apart from the music-loving public: “never look upon a work with a dead-eye stare or with an eye of the past, or you may wind up with nothing but Yorick's skull¹²⁸. Casella was right saying that we shouldn't content ourselves with just respecting the masterpieces, but love them instead.”¹²⁹

¹²⁵ Dragoş Tănăsescu, “Dinu Lipatti – critic muzical și pedagog”, *op.cit.*, p. 24.

¹²⁶ Dinu Lipatti, “Viața muzicală la Paris. Landowska – Szighera – Scherchen – Stravinski”, “*Libertatea*”, June 22, 1938, *apud* Carmen Păsculescu-Florian, *op.cit.*, p. 98.

¹²⁷ Dinu Lipatti, *Viața muzicală la Paris. Recital Walther Gieseking – Alfred Cortot*, “*Libertatea*”, February 15, No. 4 / 1938, *apud* Carmen Păsculescu-Florian, *op.cit.*, p. 84.

¹²⁸ Meaning “to wake up too late to the cruel reality” [author's note]. Yorick was a court jester during the childhood of Hamlet, the famous Shakespearean hero. In the graveyard scene from the Bard of Avon's play, Hamlet is pulled from his contemplation back into the real world when he takes Yorick's skull

Lipatti's style betrays a type of originality that confirms his paternity over the work of art. A true *pater* is one who whispers to his work the Augustinian formula *amo: volo ut sis*, "I love you: I want you to be."¹³⁰ Dinu Lipatti's publications therefore stand as a testimony reflecting his qualities as a MENTOR in the field of music criticism.

BIBLIOGRAPHY

- ***, **BĂDESCU, Ilie**, *et.al.* (coord.), *Enciclopedia sociologiei universale. Fondatorii*, vol. 1, Editura Mica Valahie, Bucharest, 2011.
- ***, **BENEDETTO, Robert**, (ed.), *The New Westminster Dictionary of Church History*, vol. 1, Westminster John Knox Press, Louisville / London, 2008.
- ***, **RECKZIEGEL, Manfred**, (ed.), *El gran Atlas de bolsillo*, Justus Perthes Verlag Gotha, Gotha, 2000.
- ***, **STANLEY, Sadie**, (ed.), *The New Grove Dictionary of Music and Musicians*, vol. 1: *A to Bacilly*, Macmillan Publishers Ltd., London / New York / Hong Kong, 1995.
- ***, **ZARIFOPOL, Paul, PETRESCU, Camil, CIOULESCU Radu**, (ed.), "Revista fundațiilor regale", Secretariatul General al Fundațiilor Culturale Regale, Bucharest, Year VII, February, No. 2 / 1940.
- ANGHELESCU, Mircea**, (ed.), *Nicolae Filimon. Opere*, Editura Minerva, Bucharest, 1978.
- ARGHEZI, Tudor**, *Selected Poems of Tudor Arghezi*, IMPEY, Michael (tr.), Princeton Legacy Library, Princeton, New Jersey, 1976.
- BĂLAN, Theodor**, "Cu Florica Musicescu despre Dinu Lipatti la o jumătate de veac de la nașterea muzicianului", in: "Muzica", Year XVII, March, No. 3 / 1967, pp. 11-15.
- BĂLAN, Theodor**, "Lipatti sau logica frumosului", in: "Muzica", Year XXI, January, No. 1 / 1971, pp. 3-5.
- BĂRGĂUANU, Grigore, and TĂNĂSESCU, Dragoș**, "Dinu Lipatti", in: "Muzica", Year XXI, January, No. 1 / 1971, pp. 37-44.
- BREZIANU, Barbu**, "Șase ani de la moartea lui Dinu Lipatti", in "Muzica", No. 12 / 1956, pp. 17-20.
- BURKE, Edmund**, *Despre sublim și frumos. Cercetare filosofică a originii ideilor*, Editura Meridiane, Bucharest, 1981.
- COSMA, Viorel**, *Muzicieni români – Lexicon*, Editura Muzicală, Bucharest, 1970.
- EMINESCU, Mihai**, *Poezii*, Humanitas, Bucharest, 2015.
- FLOREA, Marin**, *Omul în devenirea sa*, Casa Cărții de Știință, Cluj-Napoca, 2007.
- GEORGESCU, Lisette**, "In memoriam Dinu Lipatti", in: "Muzica", No. 1 / 1991, pp. 6-7.

from the Gravedigger. Dan A. Lăzărescu, *Introducere în shakespeareologie*, Editura Univers, Bucharest, 1974, p. 529.

¹²⁹ Lipatti elaborates on the idea: "... Casella says somehow that masterpieces should not be respected, but loved, for respect is only for dead things [-] and a masterpiece is a thing that lives forever." Carmen Păsculescu-Florian, *op. cit.*, pp. 170-171.

¹³⁰ Stephen Kampowski, *Arendt, Augustine, and the New Beginning*, W.B. Eerdmans Publishing Co., Grand Rapids, Michigan / Cambridge, UK, 2008, p. 205.

- GHEORGHIU, Virgil**, "Cronica muzicală", in: ***, ZARIFOPOL, Paul, PETRESCU, Camil, CIOCULESCU, Radu, (ed.), "Revista fundațiilor regale", Secretariatul General al Fundațiilor Culturale Regale, Bucharest, Year VI, December, No. 12 / 1939, p. 683.
- GOGEA, Vasile**, "Esența și zborul", in: ZĂRNESCU, Cristian, (ed.), *Brâncuși și Transilvania*, Editura Grinta, Cluj-Napoca, 2001.
- GRIGORESCU, Olga**, *Dinu Lipatti*, Editura Didactică și Pedagogică, R.A., 2011.
- KAMPOWSKI, Stephen**, *Arendt, Augustine, and the New Beginning*, W. B. Eerdmans Publishing Co., Grand Rapids, Michigan/Cambridge, UK, 2008.
- LĂZĂRESCU, Dan A.**, *Introducere în shakespeareologie*, Editura Univers, Bucharest, 1974
- LIPATTI, Dinu**, "Festival Ravel – Stravinski – Concert Charles Münch", in: "Libertatea", 20 March, No. 6/1938
- LIPATTI, Dinu**, "Viața muzicală la Paris. Concertul Enescu – Menuhin. Furtwängler – Munch", "Libertatea", No. 8, 20 May 1938
- LIPATTI, Dinu**, "Viața muzicală la Paris. Landowska – Szighera – Scherchen – Stravinski", "Libertatea", 22 June 1938
- LIPATTI, Dinu**, *Viața muzicală la Paris. Recital Walther Giesecking – Alfred Cortot*, "Libertatea", 15 February, No. 4 / 1938.
- MICU, Dumitru**, *Tudor Arghezi*, Meridiane Publishing House, Bucharest, 1965.
- MIHĂILESCU, Florin**, *Semnificațiile criticii contemporane: perspective ideologice*, Editura Eminescu, Bucharest, 1976.
- MUTHU, Mircea**, *Permanențe literare românești din perspectivă comparată*, Editura Minerva, Bucharest, 1986.
- OLIMPIA, Radu**, *Pagini de critică*, Editura Dacia, Cluj-Napoca, 1988.
- PĂSCULESCU-FLORIAN, Carmen**, *Vocație și destin. Dinu Lipatti*, Editura Muzicală, Bucharest, 1986.
- SANDACHE, Cristian**, *Literatură și ideologie în România lui Nicolae Ceaușescu*, Editura Mica Valahie, Bucharest, 2011.
- TĂNĂSESCU, Dragoș**, "Dinu Lipatti – critic muzical și pedagog", in: "Muzica", Year XIV, December, No. 12 / 1964, pp. 23-28.
- TĂNĂSESCU, Dragoș**, "Dinu Lipatti pedagog", in: "Muzica", No. 1 / 1991, pp. 11-15.
- TSIEN, Jennifer**, *The Bad Taste of Others. Judging Literary Value in Eighteenth-Century France*, University of Pennsylvania Press, Philadelphia, Pennsylvania, 2012
- VLAHUȚĂ, Alexandru**, "Onestitatea în artă", in: ***, Gheorghe Buluță (coord.), *Cultură și civilizație: conferințe ținute la tribuna Ateneului Român*, Editura Eminescu, Bucharest, 1989, p. 192.
- VOICANA, Mircea**, (coord.), *George Enescu*, Editura Academiei, Bucharest, 1971.

ELECTRONIC BIBLIOGRAPHY

- PISO, Ion**, "Studii de hermeneutică muzicală" (IV), in: "Muzica", No. 1 / 2010, pp. 3-30 available from <http://www.ucmr.org.ro/Texte/RV-1-2010-4.pdf> viewed 28 November 2015.
- HARPER, Douglas**, *Online Etymology Dictionary*, 2001-2015, available from: www.etymonline.com viewed 24 November 2015.