



Vocal Output Analysis of Unexposed Baroque Repertoire: A Case Study

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Introduction

The present article represents a study started in 2020 with the purpose of slowly introducing within the vocal performance practices at *Transilvania* University from Brasov, Romania unknown or less known vocal repertoire. This research project consisted in two phases: a musicological research phase, which took place during the entire year of 2020 and was finalized with the publication of two anthologies of Baroque vocal repertoire; and a case study within the Music Department during the Spring semester of 2021 and the 2021-2022 academic year, in which, part of the published repertoire was applied in the voice studio and evaluated by voice jury's and graduate committee's members alongside with the conventionally performed vocal repertoire.

The freshman vocal performance student at *Transilvania* University needs to acquire a repertoire of minimum four pieces per semester, arias or songs from the early historical period, so called in Romania the "pre-classical period." The conventional repertoire studied includes: Vaccai's *Studios Metodo Pratico*, the *24 Italian Songs and Arias of the 17th and 18th Centuries* and *Bergerettes, romances et chansons du XVIII siècle* by Jean-Baptiste Weckerlin. Throughout the four years of vocal performance training, the student may study one piece a semester from this historical period in order to discover vocally the right work to be represented in his/her graduate recital.

Firstly, my intentions were to approach unknown early and late Baroque repertoire, to broaden our spectrum of available music scores not only of Italian and French repertoire, but also to include German and British works. Once the music was assigned to students and it started to be performed in voice juries and public performances, it created a context which allowed me to investigate further and observe the real outcome of this work.

In attaining this search two methods were applied:

1. Selection of manuscripts available on public domain (imslp.org)

The process involved finding suitable solo works with a vocal range and level of difficulty comfortable to voice beginners and intermediate vocal performance students. Once the music was selected, it was transcribed in treble clef, maintaining composer's original tonality. All repertoire found and selected was composed for solo voice and *basso continuo* with or without *obbligato* instruments, therefore an optional harmonic skeleton was provided, and it is credited to Szabó-Siklódi László-Levente.

2. Application of the repertoire in the voice studio at *Transilvania University* and its impact on voice juries, graduate committee and public performances.

Three Italian secular cantatas or 30 minutes of Italian sentimentalism

The collection of *Affetti Canori, Cantate et Ariette*, vol. 6 composed in 1684 by Giovanni Battista **Bassani** (ca 1650 - 1716) and first published by Giacomo Monti from Bologna edition includes twelve works: six cantatas and six mini-arias for solo voice and *basso continuo* in the Soprano C clef. *Sconsolata gemea* is a love cantata, written in the medium-high register and has a structure of several recitatives and arias as follows: R+A+R+Arioso+A+R+A.

Figure 1: Excerpt from the first published edition of Bassani's *Sconsolata gemea* and its current transcription in treble clef with solved *basso continuo*:



The compendium of *15 Cantatas*, which appears to be published posthumously around 1700-1710 is composed by Francesco **Cavalli** (Pietro Francesco Caletti-Bruni, 1602-1676). This album includes 14 cantatas for soprano, 2 violins and *basso continuo* and, one single cantata for alto: *Ferma, deh' ferma omai*. The latest has a simple structure of two *recitative secco* followed by two *da capo* arias.

Altre non amerò is a love cantata for solo voice and *basso continuo*, which can be found in a manuscript dated in 1713 by Benedetto **Marcello** (1686 -1739) on imslp.org. Written in C clef for alto, it has too a simple structure of two *recitative secco* and two *da capo* arias. These excerpts give us a glimpse of Cavalli's and Marcello's handwriting.

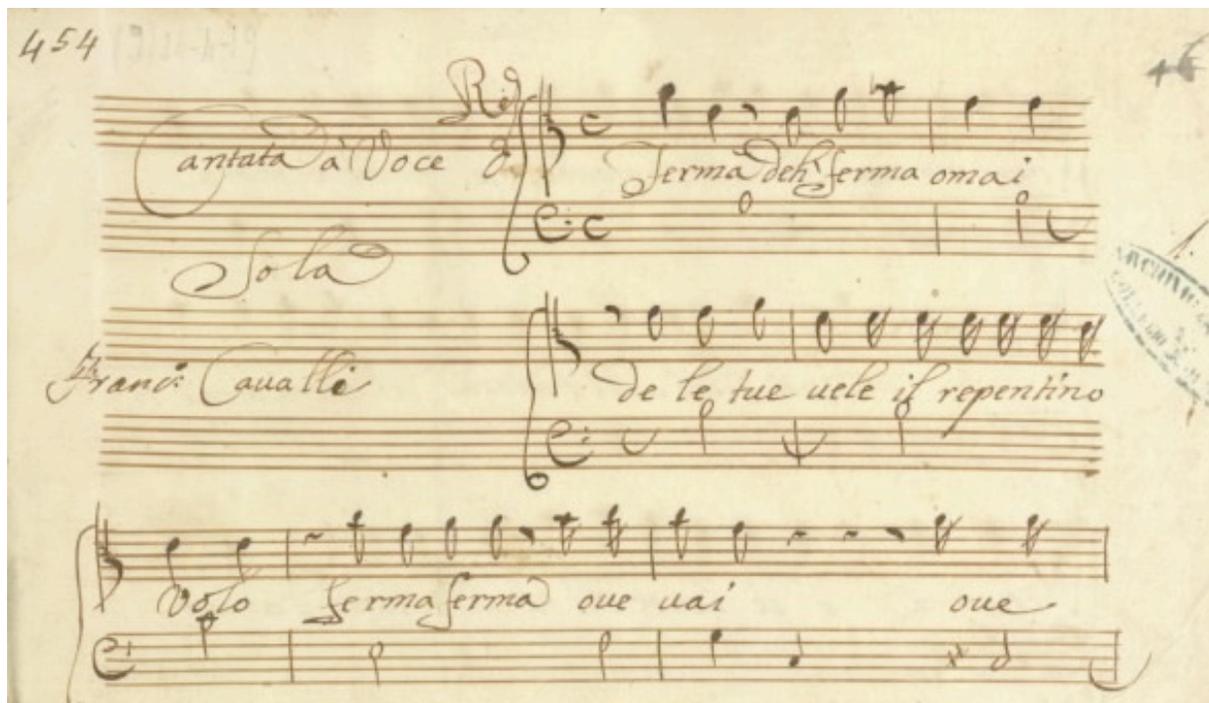


Figure 2: Excerpts from manuscripts of Cavalli (above) and Marcello (below)



Keeping the key and the Italian text as appears in the manuscript or in the first published edition, these three cantatas were transcribed in treble clef and simply harmonized so that can be of use in the voice studio and be performed in a conventional setting voice-piano. The accompaniment may be suitably embellished with ornamented *formulae* practiced nowadays by early keyboard players: organists and harpsichordists. As these pieces fit best to an oral singing tradition - not everything is written in the score such as dynamics or even the end of *da capo*. The manuscripts imply that the singer and the *continuo* ensemble would know where to finish their *da capo* arias, although this is not marked on the score. Each cantata lasts about 10-12 minutes, beautifully describing different colors of love. Cavalli's and Marcello's cantatas were performed entirely by three vocal performance students during the second semester of 2020-2021 and throughout the 2021-2022 academic year.

Elegance and suppleness in the French vocality of early 18th century

Not only the Italian baroque repertoire is abundant in solo voice works but so is the French one. François Colin de **Blamont** (1690-1760), Louis Nicolas **Clérambault** (1676-1749), and Michel Pignolet de **Montéclair** (1667-1737) have several volumes of French cantatas available on public domain, some of them dedicated to the King or the Queen. Blamont's *Diane et Endimion* (1723) belongs to *Cantates Françaises à voix seule*, book 1; it has a mythological theme, and it was first performed in front of the King. Clérambault's *Apollon - Cantate sur la Paix à voix seule* (1716) is included in *Cantates Françaises*, book 3 - a collection of four cantatas - *Apollon, Zephire et*

Flore, *L'Isle de Délos*, and *La Mort d'Hercule*, which according to book 3's foreword were too performed in front of the King. Clérambault's *Clitie* (1726) is a cantata for solo voice, viola and *basso continuo*, while Montéclair's *Le Dépit généreux* is composed for solo voice, violin or flute traverse and *basso continuo*. Montéclair's collection of *Cantates à voix seule* is more diverse including six French cantatas and two Italian ones.

The design of the French cantatas is more complex than the Italian one, including sometimes a *Symphonie* at the beginning of it, being longer in length and higher in *tessitura*. Clérambault's *Clitie* is written in treble clef, while the rest of arias are in the Soprano C clef. All themes here touch on Greek mythology and philosophy. Blamont's *Diane et Endimion* is composed for solo voice and *basso continuo* while the rest of them have one additional *obbligato* instrument. The score is more specific written and indicates ornaments: such as *trillo* and *mordento* as well as characters such as: *Air fort tendre et lent* - aria very tender and slow. Unlike the Italian unmarked *da capo al fine* signs, *Dal segno al Fine* is completely used in the French score.

The French text shows a different spelling from the regular French used today. For example, *Cantates Fançoisises à voix seule*, is spelled today *Cantates Françaises à voix seule*. An archaic form of the imperfect is used in conjugated verbs such in: *troubloit*, *reconois* which are spelled today *troublait* and *reconais*. The pronunciation of the archaic spelling is the same with the current French phonetic sound. The word *pourquois* appears as *pourquoy*s having no phonetic change. The word *feuillage* occurs in two versions: *feuillage* and *feüillage*, with a *trema* on vowel *u*, yet its pronunciation is identical in both cases.

Performing these works require a skilled singer with in-depth knowledge on French practices of early Baroque. However, the beauty of music and its text made it impossible to exclude it from this search.



Figure 3: The first engraved printing on polished copperplates of Blamont's *Que la fierté cause de peines* (above) and Montéclair's *Arbres épais, sombre feuillage* (below)



Two forgotten composers: Stanley and Pepusch

Living during Carl Philipp Emanuel Bach's time, Charles John **Stanley** (1712-1786) entitles his works simply: *Second Cantata* and *Second Song* both from a collection named: ***Three Cantatas and Three Songs***, op. 9, from 1751. *Second Cantata* and *Second Song* are both composed in treble clef for solo voice, *basso continuo* and one unspecified *obbligato* instrument.

Stanley's song closes author's published *Anthology of Baroque Arias*, volume 1 with the intention of representing a musical joke from two reasons: unlike all selected cantatas and arias belonging to larger cantatas, this little *Song* stands by itself in this collection, with a simple ABAB form on most significant text: *Love has possess'd my Heart, I feel the gentle Dart, all the Pains and Joys of Love, but soft's the Pleasure, sweet's the Pain, all Mortals bear the pleasing Chain. Love descended from above. Then Celia, lovely Fair, why will you with despair fill my Soul and Hope destroy? Gentle Love invites to Pleasure, Love the softest sweetest Treasure, Youth's the season made for Joy.*

A native of Berlin but living and working in England for more than a half century during Handel's glorious time, John Christopher **Pepusch** (1667-1752) offers his ***Six English Cantatas*** "to the most Noble Marchioness of KENT." ***The Island of Beauty*** is a patriotic cantata dedicated to Great Britain consisting of two *da capo* arias preceded by two recitatives *secco*. Cantata ***Alexis*** has an identical structure, and its text is based on mythology. These British cantatas for solo voice and *basso continuo* have a simple compositional texture, yet they are pure and attractive to singing. The message of the text is strong and conveyed in a medium vocal register accessible to any voice type.

The music score shows that Pepusch's and Stanley's British English retains from the writing characteristics of the German language: nouns are capitalized, and some word spelling combines German spelling such as: *Musick* instead of today's *music*. One may find multisyllabic words under one pitch: *Pow'r* (power), *Pray'rs* (prayers), *ev'ry* (every) and the use of apostrophe in words like: *tho'* (though), *possess'd* (possessed), *chanc'd* (chanced). The diphthong *ei* in the words *releive*, *beleive* is preserved as in *deceive* and phonetically sounds as it does today.



Figure 4: Capitalized nouns in British English as found in Pepusch's cantata (above) and Stanley's cantata (below)



The unknown arias of Telemann's operas

Telemann's *Der getreue Music-Meister* from 1728 is a manual for both singers and instrumentalists, which includes solo, duets and trios in different styles (Italian, French, British and Polish), and it's structured in 25 *Lectionen* - as Telemann names them. *The Faithful Music Master*, as it translates in English, contains 89 chamber music works for harpsichord, lute, *fagotto*, *oboe*, *viola di braccio*, *viola da gamba*, *violino*, *violoncello*, *flauto dolce*, *flauto traverso*, *corn de chasse*, *trompette*, *chalumaux*, and/or voice. From the 89 works 19 are dedicated to the voice instrument accompanied by *basso continuo* and/or one *obbligato* instrument. Out of the nineteen vocal works, thirteen were extracted in order to be transcribed for piano accompaniment and to be used in the voice studio. These thirteen works are arias from Telemann's previous operas, one duet

and one secular cantata. The Soprano C clef is used in the manuscript and the first published edition also available on imslp.org public domain. Unlike the *Harmonischer Gottes-Dienst*, (HGD) 1725-6 and 1731-2, in which Telemann uses different *Fach* specification, *Der getreue Music-Meister* includes Italian terminology to indicate the voice type. If *Hohe Discant*, *Discant*, *Tiefe Discant*, *hohe Alt*, *Alt*, *tiefe tenor*, *hohe Bass*, *ordenliche Alt* or *Bass* indicate in HGD the voice type, in this collection Telemann uses borrowed Italian terminology for *Fach* such as: *Canto*, which refers here to male or female high-voices; *Alto* medium male or female voices and, *Basso* - low male and female voices. Although the designated *Fach* is diverse for different arias, the clefs are written in are the same: the Soprano C clef. Occasionally Telemann mentions that the piece can be performed by anyone: *Canto*, *ò Alto*, *ò Basso*.

The chart below shows that the term *Canto* corresponds to both female and male high voices, and that female voices performed also male roles/pants roles in the thirteen works selected for this analysis:

No.c rt.	Title of the aria	Instrumentation	Opera	Poet	Performed by	Role/ <i>Fach</i>
1	<i>Sage mir doch nichts von Liebe</i>	<i>b.c., Canto e Violino</i>	<i>Emma und Eginhard</i>	<i>Mr. Wendt</i>	<i>Madame Kaiser</i>	Hildegard/ Soprano
2	<i>Nimm dein Herz nur wieder an</i>	<i>b.c., Canto e Violino</i>	<i>Emma und Eginhard</i>	<i>Mr. Wendt</i>	<i>Mademoiselle Monjo, der jüngere</i>	Emma/ Soprano
3	<i>Es glänzet die Unschuld</i>	<i>b.c., Canto e Violino</i>	<i>Sancio bey Hof</i>	<i>Herr König</i>	<i>Mademoiselle Kaiser</i>	Unschuld/ Soprano
4	<i>So oft du deinen Schatz wirst küssen</i>	<i>b.c., Canto, ò Alto, ò Basso con Violino</i>	<i>Sancio bey Hof</i>	<i>Herr König</i>	<i>Mademoiselle Monjo, der ältere</i>	Romiro,/probably a contralto or mezzosoprano
5	<i>Süsse Worte ! Wehrte Zeilen!</i>	<i>b.c., Canto e Violino</i>	<i>Sancio bey Hof</i>	<i>Herr König</i>	<i>Madame Kaiser</i>	Sinilde/ Soprano
6	<i>Più del fiume da diletto ruscelletto</i>	<i>b.c., Canto, Flauto alla Quarta, ò oboe, ò Violino</i>	<i>Aesopus</i>	<i>Herr Mattheson</i>	<i>Mademoiselle Monjo, der jüngere</i>	Rhodope/ Soprano
7	<i>Ergrimmet nicht, ihr holden Augen!</i>	<i>b.c., Canto e Violino</i>	<i>Emma und Eginhard</i>	<i>Mr. Wendt</i>	<i>Madame Polone</i>	Heswin/ performed by Soprano, but it can be a tenor
8	<i>Fabula: Die Kuh, doch halt!</i>	<i>b.c., Canto</i>	<i>Aesopus</i>	<i>Herr Mattheson</i>	<i>Mr. Riemschneider, der jüngere</i>	Licus/ performed here by a tenor

9	<i>Gesundheitsbrunnen, warme Bäder</i>	<i>b.c., Canto e Violino</i>	<i>Emma und Eginhard</i>	<i>Mr. Wendt</i>	<i>Mr. Möhring</i>	Wolrad/ performed by tenor
10	<i>Bum, bum, bum faranno i timpani</i>	<i>b.c., Canto, ò Alto, ò Bass</i>	<i>Aesopus</i>	<i>Herr Mattheson</i>	not mentioned	Licus/ performed by tenor, but can be sung by a medium-lower voice
11	<i>Säume nicht!, geliebte Schöne! TWV: 25:38</i>	<i>b.c., Canto e Flauto traverso</i>	lost work	<i>Herr Glauche</i>	unknown	not specified/ Soprano or high voice
12	<i>Duet: Ich folge dir!</i>	<i>2 – Canto, 2 - Violino</i>	<i>Emma und Eginhard</i>	<i>Mr. Wendt</i>	<i>Mademoiselle Monjo, der jüngere/male unmentioned here</i>	Emma and Eginhard/ Soprano - Baritone
13	<i>Cantata: Ich kann lachen, weinen, scherzen</i>	<i>b.c., Canto, ò, Alto, ò Basso</i>	secular chamber cantata TWV: 20:15	<i>Frau von Ziegler</i>	not mentioned	for any voice type

b.c. - basso continuo

The *libretto* for *Aesopus' Singspiel* is in both Italian and German, therefore the arias of Aesopus appear in Italian here. With the exception of the *fabula*, the rest of the arias are *da capo*. The figured bass is solved according to Telemann's instructions from *Singe-, Spiel- und Generalbass-Übungen* from 1733-34.

Arias from numbers 1, 2, 7, 8, and the duet from no. 12 belong to the Singspiel *Emma und Eginhard*, recently published by Bärenreiter¹ and revived at the *Staatsoper im Schiller Theater* by *Akademie für Alte Musik Berlin* on April 26th in 2015.² Arias from no. 3, 4 and 5 belong to the *Singspiel Sancio*, and those from no. 6, 8 and 10 are from *Aesopus bey Hofe*.³



Figure 5: Sample of manuscript from Telemann's *Der getreue Music-Meister*, 1728 followed by several measures of its transcription from the current research

During 2020 two collections were published at *Editura Muzicală*, Bucharest as a result of this research alongside Szabó-Siklódi Laszlo-Levente.⁴ The collections comprise a total of eight complete cantatas, one duet, one *fabula* and ten arias with or without recitatives, using the original text: Italian, French, German or English. The explanatory notes offer information on the origin of the arias, the year of composition or first publication where specified, the structure of each cantata, the key, diction and voice types, the theme and which part of the cantata is reproduced in the anthology.

The solo voice during early and late Baroque is a contrapuntal instrument with its own melodic line supported by a *basso continuo* and one or two *obbligato* instruments. *The basso continuo* consists of a bass line played by a *viola da gamba* or cello (amplified occasionally by a double-bass) and, keyboard (harpsichord, organ, *arpcordo* etc.) and/or plucked instruments (lute, *theorba*, etc.), which both provided the harmony.

With the exception of the French arias, where high *tessitura* is characteristic, all selected arias/cantatas have a comfortable ambitus, which invites anyone to sing them if historical style is understood. Some ornamentation is noted in the score such as trills marked with a plus sign above the pitch (+) in the French school, or with *tr* in the other schools. However, the practice of the Baroque trill is similar to all singing schools at the time: from the note above. Understanding and delivering the poetic text is essential. Word accents and rhythmic pulsation go hand in hand and if studied properly will add ease and fluency to the musical phrase. The arias are *da capo* form and may constitute a distinct choice for a recital program.

Repertoire Application

The case study took place within the Music Department at *Transilvania* University of Brasov and consisted of three stages:

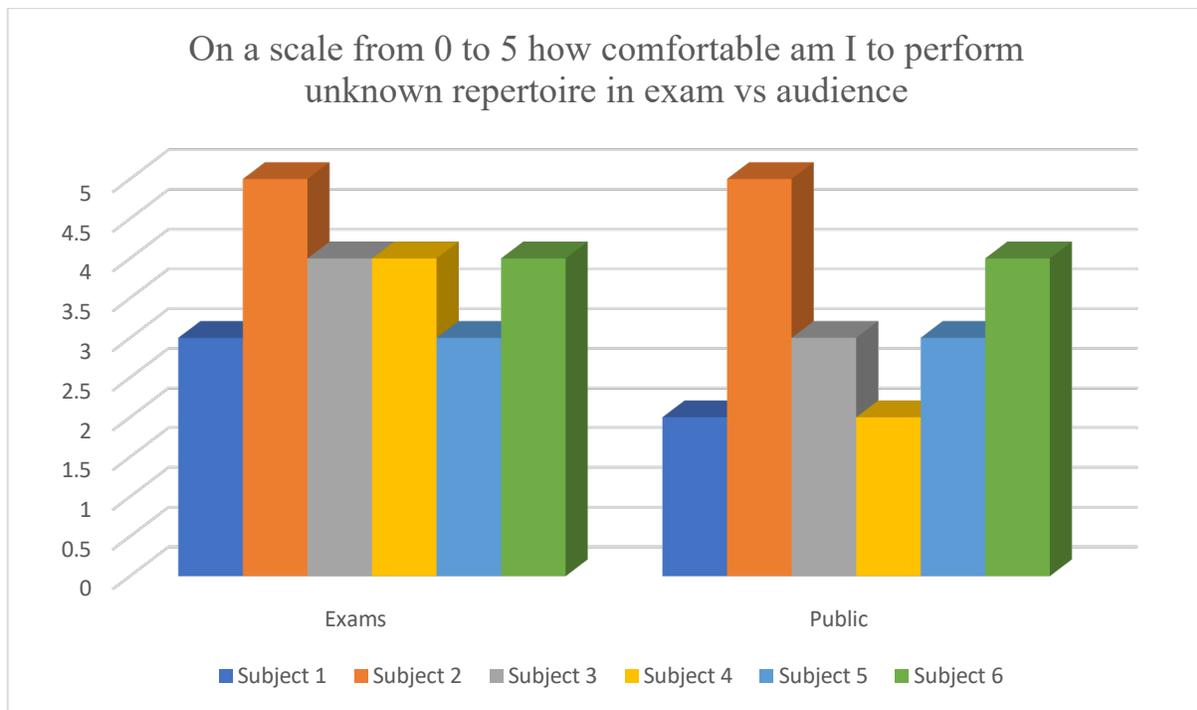
1. the impact on students of learning unknown Baroque repertoire
2. the impact on voice teacher's evaluations during three semesters' voice juries
3. the impact on the graduation recital committee at the end of 2022 academic year.
 - a. Students' Output

Repertoire from the above-mentioned collections was assigned to nine students: four mezzo-sopranos, four sopranos, one tenor, however the study considers those who were in the studio for at least three semesters: three sopranos and three mezzo-sopranos.

The vocal performance student receives a minimum of four arias for the Applied Voice Course (*Canto* Lesson in Romanian) each semester throughout four years of studies. In addition to the Applied Voice, the junior and senior students must enroll in the *Lieder-Oratorio* Course - usually taught by the same voice teacher. The graduation recital includes repertoire from both courses taught.

The subjects were students in their fourth year of undergraduate studies and, first and second year of graduate studies. The arias of the cantatas were learned throughout the semester within the Applied Voice Course and presented in several public performances, in front of the semestrial voice juries and, for 3 of the subjects in the final graduation recital.

Prior to their semestrial voice juries, students felt less anxious and more comfortable to perform the assigned 'unknown' repertoire due to the fact that faculty never heard the piece before. According to their description, the students handled better their performance delivery and in one case her stage fright. Meanwhile prior to their public performances, students felt that the Baroque works may not bring the excitement of the repertoire the audience is used to listen too. However, they felt comfortable with that thought.



b. Voice teachers' input on subjects' performance in voice juries

During the Spring semester of 2020-2021 and the 2021-2022 academic year, the Music department at *Transylvania* University had six employed voice faculty, out of which one full-time at the rank of Assistant Professor/Lecturer was on maternity leave.

Five voice faculty graded the students for their voice juries:

- one full-time at the rank of Assistant Professor/Lecturer,
- one full-time at the rank of Teaching Assistant with doctoral studies completed,

- one adjunct at the rank of Professor also fully employed by another higher-education institution and former employee of Brasov Opera,
- one adjunct at the rank of Teaching Assistant with full-time employment at the Brasov Opera and registered as a full-time doctoral student at *Transilvania* University, and
- one adjunct at the rank of Lecturer, with no doctoral studies, currently employed by Brasov Opera also on permanent contract.

During the academic year of 2021-2022, both, voice lessons and voice juries took place on-site at *Transilvania* University. The undergraduate subjects performed for their juries 2 out of 4 works, while their colleagues enrolled in their master program performed 3 out of a minimum of 4. The student chooses one aria to present while the rest of the performed works are randomly selected through a ticket draw. The subjects opted to perform as chosen piece the repertoire 'unknown' to the voice juries.

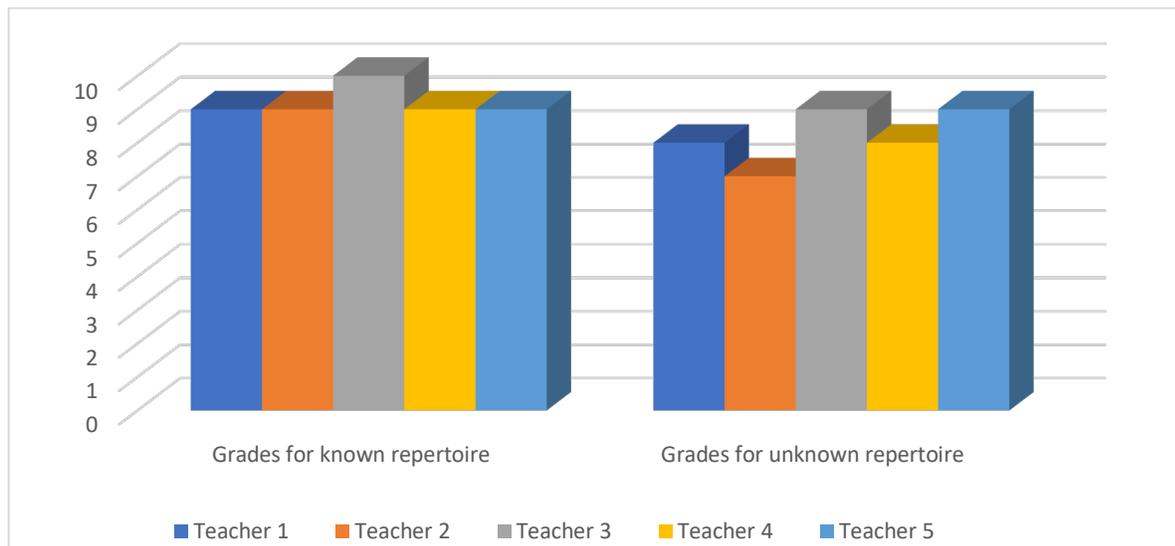
During the 2020-2021 academic year, the 1-1 voice lessons took place on-site at *Transilvania* University, while the exam was based on recordings of the entire repertoire learned throughout each semester. The voice jury accessed an unlisted *Youtube* link that each student had to create for each of their four works.

The grading system in Romania includes grades from 1 to 10: 10 being the highest - the equivalent of A in the US, 9 being the equivalent of A-, 8 equals a B, 7 equals a B-, and so forth. Since the Applied Voice Course weights 5 credits at *UniTBv*, the grade obtained for this course impacts significantly the final average per year. There is generally a high stress factor associated with the juries, where the grade will determine whether the student will have chances to receive a scholarship for the next academic year or not.

Each voice faculty used an exam sheet for each student grading every performed piece in the jury according to three parameters:

- Technical quantifiers, which include intonation, diction and articulation, memory;
- Interpretation quantifiers, which include dynamics, timbre nuances and style;
- Overall performance skills: musicality, stage presence, and charisma.

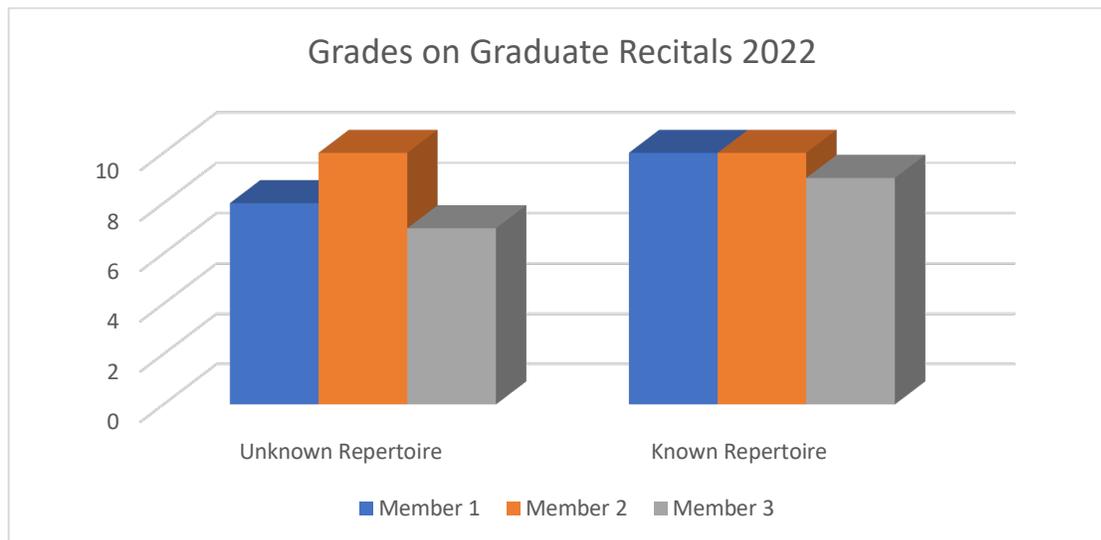
The exam sheets show the same student performing her repertoire entirely (via *Youtube*) or selectively (via on-site exam) received lower grades for the aria that the jury did not know the music or never heard of it.



c. Grading the Graduate Recital

At the end of four undergraduate years and two years of the master program, the student must perform a graduate recital of 35-45 minutes (BM), or over 45 minutes length (MM). This final exam, which is a performance in front of a jury was recently (2021) open to the public at *Transilvania* University in Brasov. Unfortunately, none of these final exams are archived by the institution and personal recordings of the student performances are not allowed.

The jury of the final recital consists of three full-time employees of the Music Department. The graduate jury for the 2022 included: one voice teacher, one chorus conductor and a full-time employee of Academic Radio Chorus of Bucharest, one opera conductor also on permanent contract as a conductor with Brasov Opera. Each faculty assigns a final grade on an official slip (*Borderou*) based on quantification of each work performed. The final grade is not illustrated below, but only the distributed ones.



4. Conclusions - benefits and limitations of the study

The ultimate objective of this study was to personally discover new repertoire for solo voice that one as a performer and teacher would like to explore for personal and artistic growth, and to offer a contextual frame within a collection that may interest the students and other voice teacher as well. Assigning the repertoire to students and have it performed to public audiences brought much joy and a sense of professional accomplishment. The quantification of this output was not particularly planned but occurred as juries and performances took place and exam sheets were observed. The limitation of the study one may accept is that the repertoire involved was early and late Baroque only and that there was a relatively small number of subjects from one voice studio within one music department. Nevertheless, since most voice faculty and graduation committee members are also employed with permanent contracts in other higher-education and cultural institutions in Romania, the study may point to a broader view concerning the Romanian cultural preferences.

The present study shows that vocal performance students studying in Brasov are willing to learn non-traditional repertoire if they are exposed to it and are encouraged to explore it. Not only they enjoy learning it, the students prefer performing it in front of the voice juries, because there is no biased conception of how their voice should sound on that repertoire.

Unfortunately, all the exam sheets confirm that the voice teachers will assign lower grades to the same student performing works the faculty does not know of. Even when it's confirmed a musically excellent student performance in the voice juries, the voice teacher does not grade above 8 or 9. Moreover, one opera conductor and one chorus conductor participants in the graduate recital

examination will not take seriously repertoire that is not performed in the local cultural institutions. This is valid not only for the above explored repertoire but also for another unconventional repertoire for Romania. Here is a sample list of other works that have been poorly evaluated for students with high grades in performance, due to the fact that the voice jury had no knowledge of the music - based on exam sheets from 2013 until present day:

Composer	Arias from
Francis Poulenc	<i>Dialogue of Carmelites</i>
Virgil Thomson	<i>The Mother of us all</i>
Samuel Barber	<i>Vanessa</i>
Douglas Moore	<i>The Ballad of Baby Doe</i>
Gian Carlo Menotti	<i>The Medium</i>
Igor Stravinsky	<i>Rake's Progress</i>
George Enescu	<i>Oedip</i>
Maurice Ravel	<i>L'enfant et les sortilèges</i>

Considering the fact that 83.34% of the voice faculty working currently at *Transilvania* University are musicians permanently employed by the local Romanian state institutions, that two out of three piano accompanying faculty for singers are as well on permanent contracts with other cultural/education entities, it may lead to a national evidence: that Romania's culture and education are biased by past and limited practices and show no significant sign of refreshing or of offering alternatives. While "why learning repertoire that no opera stage in the country will hire you for?" addressed to the author will trigger for each voice teacher different responses, ICVT's theme in 2022 offers the best possible answer: *for the sake of music*.

¹ Telemann's *Emma und Eginhard*, complete opera may be found here:

<https://www.baerenreiter.com/en/shop/product/details/BA5855/>.

² *Opera News* review of *Emma un Eginhard*:

https://www.operanews.com/Opera_News_Magazine/2015/7/Reviews/BERLIN__Emma_und_Eginhard.html.

³ The *Libretti* of Telemann's operas from this collection can be found in the Albert Schatz's collection from the Library of Congress, USA.

⁴ The first outcome of the research may be found here:

<https://librariaeminescu.ro/muzica/antologii-de-arii-vol-i-repertoriul-baroc-editie-plurilingva-p-257140>.