

## TIBERIU OLAH'S *EVENIMENTE 1907* (EVENTS 1907). MODERNISM DISGUISED IN A HISTORICAL MOVIE SCORE

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**SUMMARY.** Tiberiu Olah's *Evenimente 1907* (Events 1907), originally the music for the film *Răscoala* (The Uprising) after Liviu Rebreanu's novel, can be considered a work inspired by a page in Romanian national history involving a large mass of people, and as such in tune with the themes pushed by the Communist ideology. But this layer of meaning runs in parallel with another one, indicative of the modern, elitist music from outside Romania, more precisely of works by composers of the Second Viennese School. The two layers, to all appearances completely contradictory, prove to be parts of a single whole. By managing, like some Till Eulenspiegel (or his Romanian relative Păcală), to dissimulate the nod to modernism in the clothes of the music for a historical film, Olah offers a model both of pluristratification of meaning and of harmonization of opposites.

**Keywords:** film music, Second Viennese School, Tiberiu Olah, modernism

One of Romania's radical modernists, Tiberiu Olah is also a most prolific and important composers of film music. Several of the movies which he wrote the music for – *Răscoala* (The Uprising), *Mihai Viteazul* (Michael the Brave), *Pe aici nu se trece* (No Trespassing) – are inspired by the history of our country. The music of some was later turned into orchestral works, for example the *Mihai Viteazul* suite after the film of the same name, or the symphonic variations *Evenimente 1907* after the film *Răscoala*.<sup>2</sup>

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<sup>2</sup> Filmed in 1964 and released in 1965, it was awarded the Prize "Pelicanul alb" (White Pelican) for Best Director and Best Original Score in the 1966 Mamaia Competition as well as a prize in the Cannes Film Festival.



*Evenimente 1907* was completed in 1972 as a 5-movement cycle. But at that time the completion of the work wasn't followed by its publication and performance. The political context was not favorable. While from 1965 to 1971 there was a short period of cultural liberalization, dogmatization was reimposed by Ceaușescu in July 1971. The communist regime reinstated its rigid filter, so that only works that met ideological standards (such as "national", "traditional", "accessible") could have a future, after the approval by the professional organizations of musicians, writers etc. Fortunately, the members of the Composers' Union Bureaus, who acted as "judges", were, in most cases, high-level musicians. Nevertheless, to accept work, they had to underline the existence of some imprints of the official discourse.

As analyzed by the Bureau of the Chamber and Orchestral Music Section of the Composers' Union, *Evenimente 1907* has, according to the minute of the meeting, several strong points: economy of means, good orchestration, noble melodic elements. But other traits are also particularly highlighted as align the work to the requirements of the time, and as justify the decision to disseminate, purchase and publish it: it is a piece of program music (namely in the superior category of orchestral works), it incorporates folk music elements, and is on a topic of current interest (alluding to the subject of class conflict).

"Starting from some elements used in film music, Tiberiu Olah composed an independent piece structured into five variational sections and starting from few basic elements. *Evenimente 1907* goes far beyond an illustrative character, instead it is part of a *high-quality orchestral program music* (...). The culmination of the work is undoubtedly the final section, where *Romanian dance elements* make an extremely strong appearance, supported by a rhythmic ostinato also *based on folk rhythms*.

This variational cycle in the form of a tone poem is a well-deserved contribution of its author to a *music strongly committed to current problematics*. We recommend the dissemination, purchase, and publication".<sup>3</sup>

Shortly after its first performance,<sup>4</sup> the work drew the attention of musicologists Gheorghe Angelescu<sup>5</sup> and Carmen Stoianov<sup>6</sup>. Their two studies

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<sup>3</sup> Registry No. 12 of the Romanian Composers' Union, 16.02.1972 – 16.05.1973, minute of meeting of 28.02.1973. Participants were P. Bentoiu, Șt. Niculescu, D. Constantinescu, D. Bughici, M. Chiriac, T. Ciortea, Gh. Dumitescu, Z. Vancea, L. Glodeanu, T. Olah.

<sup>4</sup> First performed on December 6, 1982, in Bucharest, with the Romanian Radio and Television Orchestra under Ion Baciu.

<sup>5</sup> Gheorghe P. Angelescu, „*Evenimente 1907* de Tiberiu Olah” (Tiberiu Olah's *Evenimente 1907*). *Muzica*, No. 2/1973, pp. 20-22. Reprinted in *Tiberiu Olah – Restituiri* (Tiberiu Olah – Restitutions), Olguța Lupu (editor), Ed. Muzicală, Bucharest, 2008, pp. 405-409.

<sup>6</sup> Carmen Stoianov, “Dinamica ciclului variațional în *Evenimente 1907* de Tiberiu Olah” (Dynamics of the Variational Cycle in Tiberiu Olah's *Evenimente 1907*). *Muzica*, 5/1977, pp. 11-14. Reprinted in *Tiberiu Olah – Restituiri*, pp. 412-420.

examine it in detail and emphasize important aspects, such as: a) pitch organization, through varied associations of the three segments of the mode the work is based on, presented by the composer in the first pages of the score; b) economy of means and unity of construction throughout the cycle, based on “motivic connections”<sup>7</sup> and varied reprises of some cells or themes; c) the dramaturgic arch which configures a transition “from the passive to the active state”<sup>8</sup> and culminates with the trepidant rhythm of the finale.

The idea to “revisit” the work was a slow process. The decision was influenced by the composer’s active involvement in the debates on “national” versus “universal” or “tradition” versus “innovation”.<sup>9</sup> In his pieces and interviews on such subjects, Olah advocates metamorphization through transfiguration and essentialization of folk material,<sup>10</sup> arguing one must “know and assimilate all *contemporary compositional requirements* and (support) the *universality of the artistic message*”.<sup>11</sup> This is precisely why I considered that *Evenimente 1907* might be an example of how Olah joined these (apparently) opposing tendencies.

In the score published in 1973 by Muzicală Publishing House, Olah gives some information on the work’s make-up, saying that “it is structured on a mode”, which he also indicates. The “mode” is composed of an ascending row of major or minor thirds and is divided, by the composer himself, into three segments, each of them a major seventh four-note chord in the three possible forms: augmented, major and minor (Fig.1).

Figure 1



Olah, *Evenimente 1907*, the mode indicated in the score

<sup>7</sup> C. Stoianov, p. 420.

<sup>8</sup> Angelescu, p. 409.

<sup>9</sup> See Valentina Sandu-Dediu, “Ideologii muzicale în România secolului XX” (Musical Ideologies in 20<sup>th</sup> Century Romania). *Noi istorii ale muzicilor românești* (New Histories of Romanian Musics), vol. II, Valentina Sandu-Dediu, Nicolae Gheorghită (editors), Ed. Muzicală, Bucharest, 2020, pp. 48-56.

<sup>10</sup> By arguing that “we cannot set inferior or superior limits regarding the degree to which folk material can be transformed or essentialised. All stages can coexist”. Tiberiu Olah, “Folclor și esență” (Folklore and Essence). *Contemporanul*, Bucharest, 4.06.1965. Reprinted in *Tiberiu Olah – Restituiri*, p. 50.

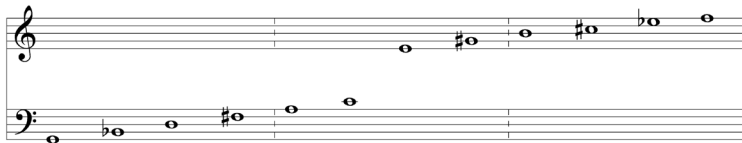
<sup>11</sup> Olah, p. 48.

This “mode” is of course nothing but a dodecaphonic structure. There may be several reasons why Olah called it a “mode”. On the one hand, to avoid the possible consequences of a choice that could (still) be seen as “decadent”, for starting with 1971 the “July theses” had launched “a new ideological offensive”<sup>12</sup> destined to improve Marxist-Leninist education. On the other hand, he employs this structure using not serial, but modal principles, in the spirit of Messiaen’s dodecaphonic constructions in his 1949 *Mode de valeurs et d’intensités*, where he doesn’t call for the respect of a certain diachronic order.

Nor will the authors of the mentioned studies use in their description the term “dodecaphonic” – possibly to spare Olah the pressure of political censorship. Angelescu’s approach is to simply not name the structure at all, only stating that “these three segments make up modes”<sup>13</sup>, while four years later Stoianov chooses the phrase “twelve-tone mode”.<sup>14</sup>

I was struck from my first contact with the score of *Evenimente 1907* by the likeness between this 12-tone mode and Alban Berg’s dodecaphonic series in his *Violin concerto* (Fig. 2). As we can see, the first eight tones are almost identical, three of them appearing in changed forms (G-flat/G, F-sharp/F, C-sharp/C).

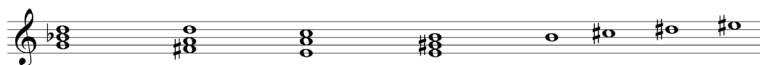
**Figure 2**



**Berg, the series from *Violin Concerto***

Another filiation resides in the inner construction of the structure. Alban Berg organizes his series in two unequal parts, the first pitches based on arpeggios/triads while the last four are the incipit of Bach’s chorale *Es ist genug* (Fig. 3).

**Figure 3**



**Harmonic scheme from Berg, *Violin concerto*, mvt. 1, bb. 11-14, 17-18**

<sup>12</sup> V. Sandu-Dediu, p. 47.

<sup>13</sup> Angelescu, p. 405.

<sup>14</sup> C. Stoianov, p. 414.

TIBERIU OLAH'S *EVENIMENTE 1907* [EVENTS 1907].  
MODERNISM DISGUISED IN A HISTORICAL MOVIE SCORE

A similar organization, in two unequal parts, characterizes Olah's dodecaphonic structure. The composer states that "(t)he frequents treatment by means of intercalating the three 4-tone groups results in complexes composed of 8+4 tones:  $(1+2) + 3$ ;  $(1+3) + 2$ ;  $(2+3) + 1$ .

Olah admired the composers of the Second Viennese School, and he was well acquainted with their work. He particularly appreciated how Anton Webern built his series, with the help of a single brick used in diverse variants, as is the case of the series in the *Concerto for Nine Instruments* Op. 24 (Fig. 4).

Figure 4



Webern, series in *Concerto for Nine Instruments* Op. 24

At first glance, Olah's dodecaphonic structure wasn't symmetrical. But on closer inspection, the 12 tones can be divided into four 3-tone segments making up augmented triads connected by minor thirds (Fig. 5).

Figure 5



Olah, *Evenimente 1907*, organization of the series

A double inner organization of the dodecaphonic structure thus results, 4+4+4, but also 3+3+3+3.

These first findings led me to believe we have before us a work whose meaning is plurilayered, the layers conceived differently in terms of accessibility.

On the one hand, there is the music for the film *Răscola* inspired by Liviu Rebreanu's novel of the same name on the peasant's uprising of 1907, their fight for freedom and dignity – a dramatic event in the national history and one of the themes promoted by the ideology of the time. This layer of meaning is clear, transparent, destined to the general public, and is supported by the multiple connections between music and other fields – historical, social, literary, cinematographic.

On the other hand, there is a deep, strictly musical layer, more difficult to detect, accessible only to specialists, with correlations to the Second Viennese School, one of the most radical and innovative movements of the 20<sup>th</sup> century. This layer affirms other, markedly contrasting values: the modernity and universality of the musical language, an intellectual elitism.

The coexistence of apparently opposing elements or aspects was congruent with the composer's views. In a 1974 interview,<sup>15</sup> Olah said that "film music doesn't exclude some principles characteristic of orchestral music – I am thinking about musical dramaturgy – or new ideas of the musical avant-garde. (...) Film music has this possibility, to be an intermediate, to render 'art music' accessible".<sup>16</sup>

Encouraged by these first findings, I ventured on a closer analysis. The five events which compose the symphonic variations bear suggestive programmatic titles taken from Rebreanu's novel<sup>17</sup>. But in addition to these titles, Olah himself noted, in parentheses, subtitles which are sent to particular compositional techniques.

The correlation with Berg has already identified, I thought it could be extended to possible links with the six inventions from Act III of *Wozzeck*. Ultimately, invention can be seen as a kind of variation, because it offers multiple perspectives on the same sonic character. The analysis of the two works confirmed this supposition, as shown in the following table:

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<sup>15</sup> Olah, in an interview by Octavian Stoica for *Scânteia Tineretului*, Bucharest, 08.08.1974, entitled "Tradiție, originalitate, accesibilitate în muzica românească contemporană" (Tradition, Originality, Accessibility in Romanian Contemporary Music). Reprinted in *Tiberiu Olah – Restituiri*, pp. 190-192.

<sup>16</sup> Olah, p.190.

<sup>17</sup> Olah only makes one change, potentiating the word "fire" by adding the word "incendiu" – in English, both terms are "fire", the second one is in the sense of a destructive fire.

**Table 1**

<b>Berg, Wozzeck, Act III</b>	<b>Berg – Six Inventions</b> <sup>18</sup>	<b>Olah Movements</b>	<b>Olah Titles and subtitles</b>	<b>Olah Form – Variations</b>
Scene 1	Invention on a theme	I	The Lands (Passacaglia)	<ul style="list-style-type: none"> <li>• on a theme</li> <li>• on the three chords/ segments of the dodecaphonic mode/ series</li> </ul>
Scene 2	Invention on a tone (B)	II	The Heralds (Variations on a Chord)	<ul style="list-style-type: none"> <li>• on the 12-tone, segmented chord</li> <li>• (rarely) on the arpeggios which make up the dodecaphonic mode, with a discontinuous quarter note/triplet quarter note beat</li> <li>• (rarely) on thematic itineraries from mvt. 1 I</li> </ul>
Scene 3	Invention on a rhythm	III	The Blood (Interrupted Melody)	<ul style="list-style-type: none"> <li>• on a theme (from mvt. 1)</li> <li>• on the arpeggios which make the dodecaphonic mode</li> <li>• on a triplet quarter beat (toward the end)</li> <li>• (rarely) chords/ /segments of the dodecaphonic mode</li> </ul>
Scene 4	Invention on a (6-tone) chord	IV	Flames (Continuo)	<ul style="list-style-type: none"> <li>• on the arpeggios which make the dodecaphonic mode</li> <li>• on an almost continuous triplet quarter note beat</li> <li>• (rarely) chords/segments of the dodecaphonic mode</li> </ul>
Interlude	Invention on a key (D minor)	-	-	-
Scene 5	Invention on a steady, quarter note motion (in triplets)	V	The Fire -The Destructive Fire (Variations on a Rhythm and on a Chord)	<ul style="list-style-type: none"> <li>• on a rhythm</li> <li>• on the chords which make up the dodecaphonic mode</li> <li>• new theme (synthesis of the theme from mvt. 1 and of the rhythm from mvt. 5)</li> </ul>

**Comparison between Inventions in Berg, *Wozzeck*, Act III and Olah, *Evenimente 1907***

<sup>18</sup> Willi Reich, "A Guide to *Wozzeck*". *The Musical Quarterly*, Vol. 38, No. 1 (Jan. 1952), p. 6.

As we can see, Olah selects four of Berg's six ideas of invention: variations on a theme, on a chord (at times as an arpeggio), on a rhythm, and on a steady quarter note beat. But he doesn't use them separately, proposing instead various combinations.

The idea of a variation on a chord/arpeggio occurs in all the work's five movements. The idea of a variation on a theme appears in mvt. I and III (thematic elements sporadically come in mvt. II), the one on an (almost) continuous beat – in mvt. IV, and, sporadically, in mvt. II and III. A variation on a rhythm only appears in the last movement, which is also the most dynamic. It's interesting to notice that both with Olah and with Berg the steady beat utilizes the triplet quarter note. In mvt. I, II and V Olah employ two techniques, and in the central mvt. III he reunites three techniques in a climax of compositional virtuosity (although the dramaturgic peak is placed in the finale).

There are in fact several other possible relations between *Evenimente 1907* and Berg's *Wozzeck*, but they can't be detailed in the limits of this paper.

Noticing that the work seems to be built on two distinct levels of meaning, I wondered if Olah stopped there. I knew from previous investigations that in certain works he deliberately aimed to highlight correlations between apparently disconnected musical entities. For instance, in *Symphony No. 3* he proved, by musical means, a possible relation between Beethoven's most dissonant chord in the first movement of the *Moonlight Sonata* and the *Farben* chord from Schoenberg's *Five Pieces for Orchestra* Op. 16.<sup>19</sup> In *Sinfonia giocosa (!?)* Olah created multiple connections between *Ode to Joy* and other works.<sup>20</sup> And there are many like examples. Olah thus paid homage to those musical texts constituting the fertile layer from which he built his own music, at the same time pointing to his musical and cultural genealogy.<sup>21</sup>

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<sup>19</sup> See Olguța Lupu, "Symphony No. 3 by Tiberiu Olah – Analysis and Reinterpretation of a Beethovenian Work". *Forum Rumâniën: Rumänische Musik*, Thede Kahl, Larisa Schippel (editors), Frank und Timme, Berlin, 2016, pp. 343-353.

<sup>20</sup> See Olguța Lupu, "The Quotation in Tiberiu Olah's *Sinfonia Giocosa (!?)*". *Studia UBB Musica*, 1/2016, pp. 265-282; "Citatul în *Sinfonia giocosa (!?)* de Tiberiu Olah" (Quotations in Tiberiu Olah's *Sinfonia giocosa (!?)*). *Direcții și tendințe în muzica românească și universală după 1990* (Directions and Currents in Romanian and Universal Music after 1990), UNMB Press, 2015, pp. 65-79.

<sup>21</sup> See Olguța Lupu, "Citatul ca afirmare a unei genealogii în lucrări ale lui Tiberiu Olah" (Quotation as Affirmation of Genealogy in Works by Tiberiu Olah). *Proceedings of the International Musicology Congress*, second edition, 2014, Timișoara, 2014, pp. 37-48.



I tried therefore to find out if the two detectable layers in *Evenimente 1907* – national and universal, traditional and modern – have some common elements, beyond what separates them. To my joy, they weren't long in coming.

For instance, the third segment of Olah' series, the minor seventh chord, is the basis of the *Wozzeck* motif "Wir arme Leut!" (Ex. 1), which Willi Reich considers "the most important motif of the whole opera".<sup>22</sup> But it's not just about the obvious relation between tone structures. Because the meaning of the text ("We the poor folks") is defining for both the drama in Berg's opera and the collective character (the peasants, the "hungry ones") in *Răscoala*, reflecting the tension between "the poor" and "the rich",<sup>23</sup> on which both works are grounded.

E.g. 1



**Berg, *Wozzeck*, Act I, b. 136**

I next wondered what could have been Olah's reason to change the title of the work, which hadn't happened with the film *Mihai Viteazul*, later the orchestral suite of the same name. Perhaps Olah had envisioned a larger area of events? I thus analyzed the works written in 1907 by Berg, by Webern, and, to complete the group, by Schoenberg.

In Berg's *Piano Sonata* Op. 1, on which he most likely worked in 1907 too (he completed it in 1908),<sup>24</sup> in the first 9 bars (Ex. 2) we find, in the discant melody, the four augmented triad which make up both the total chromatic and Olah's dodecahonic mode (Fig. 6).

<sup>22</sup> Willi Reich, "A Guide to *Wozzeck*". *The Musical Quarterly*, Vol. 38, No. 1 (Jan. 1952), p. 8.

<sup>23</sup> See V. Sandu-Dediu, *Wozzeck, profeție și împlinire* (*Wozzeck, Prophecy and Fulfilment*). Muzicală Publishing House, Bucharest, 1991, p. 61.

<sup>24</sup> Allen Forte, "Alban Berg's Piano Sonata, Op. 1: A Landmark in Early Twentieth-Century Music". *Music Analysis*, Vol. 26, No. 1/2 (Mar. - Jul. 2007), p. 18.

E.g. 2

Berg, *Piano Sonata Op. 1*, bb. 1-10

Figure 6

**Olah, mode from *Evenimente 1907***

Moreover, in the theme of Berg's Sonata (Fig. 7) we can identify the same major/minor third play<sup>25</sup> which also defines the theme opening *Evenimente 1907* (Fig. 8).

Figure 7

Berg, *Piano Sonata Op. 1*, bb. 1-2 (pitch diagram)

Figure 8

**Olah, theme mvt. I *Evenimente 1907* (pitch diagram)**

<sup>25</sup> The opening theme of Olah's work has close similarities to the Enescian motif, founded, too, on the play between the major and the minor third. The use of the major-minor chord throughout the work may send us to the music of Béla Bartók. We believe nonetheless that the most important connections in this work are with the Second Viennese School.

Schoenberg's most important work of 1907 is the *String Quartet No. 2 in F-sharp minor* (March 1907 – August 1908).<sup>26</sup> Therese Muxender believes that "in 1907 and 1908, Schönberg clearly parted ways with musical tradition, dissolving tonal harmony into atonality and entering that expressionist period of his career that would mark electrifying turn in the compositional development of our century. The *Second String Quartet* in F-sharp minor, Op.10, represents a watershed in this evolutionary process both in the handling of material (concision of form, release from consonance) and in the history of the string quartet genre (through the addition of a solo soprano)."<sup>27</sup>

The augmented triad is included in the themes of the quartet's first three movements (Ex. 3, 4, 5). The relation between them motif-wise (in addition to the augmented triad there is the relation between motifs in respectively bb. 1 – 2, mvt. I and III, and b. 2 – mvt. II and III) generates a unity at the level of the whole cycle – another similarity to Olah's score.

E.g. 3



Schoenberg, *String Quartet No. 2*, mvt. I, bb. 1-5

E.g. 4



Schoenberg, *String Quartet No. 2*, mvt. II, bb. 14-16

E.g. 5



Schoenberg, *String Quartet No. 2*, mvt. III, bb. 1-3 (pickup)

<sup>26</sup> Arnold Schönberg Centre, "Works", <https://archive.schoenberg.at/av/werk.php> (22.10.2021).

<sup>27</sup> Therese Muxender, "Introduction", <https://www.schoenberg.at/index.php/en/joomla-license-3/zweites-streichquartett-op-10-1907-1908> (22.10.2021).

But the biggest surprise is yet to come – in the last movement, where the theme which (it too) includes an augmented triad is imitated at a descending perfect fifth, the music thus reaching, as in Berg’s Piano sonata, four augmented triads that make up the total chromatic (Ex. 6).

E.g. 6

**Sehr langsam** (*gehende Achtel*)  
Sopran

mit Dämpfer *ppp*

mit Dämpfer *ppp*

mit Dämpfer *ppp*

mit Dämpfer *ppp*

*ppp*

Schoenberg, *String Quartet No. 2*, mvt. IV, b.1 (pickup)

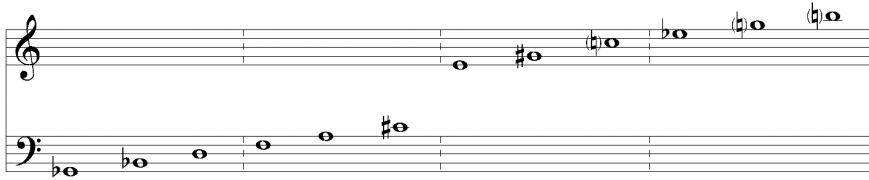
I find it significant that the four augmented triads appear in Schoenberg (Fig. 9) in the exact same order as in Olah’s “mode” (Fig. 10), the only differences the permutation of some tones in triads 2 and 3.

Figure 9

Schoenberg, *String Quartet No. 2*, mvt. IV, b.1 (selected pitches)

TIBERIU OLAH'S *EVENIMENTE 1907* [EVENTS 1907].  
MODERNISM DISGUISED IN A HISTORICAL MOVIE SCORE

Figure 10

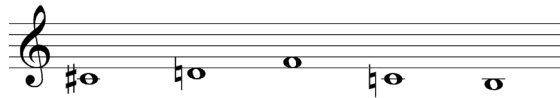


Olah, dodecaphonic mode in *Evenimente 1907*

I think that all these congruences are more than just coincidences. But in the likelihood of the slightest reticence regarding intentionality, the following excerpt from Anton Webern's *Piano quintet* M.118, his most important 1907 piece (March – May 1907),<sup>28</sup> will certainly convince us that this method of building connections with works of the Second Viennese School is deliberate, and, probably, given a lot of thought.

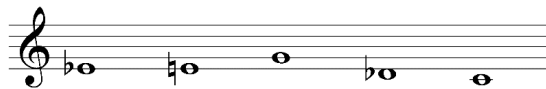
In Webern's piece, bars 15 – 18 feature insistingly this motif (ex. 16), whose similarity with Olah's (ex. 8) borders on identity, as they are only different by the interval of fourth – perfect in Webern, augmented in Olah:

Figure 11



Webern, *Piano Quintet*, bb. 15-16

Figure 12



Olah, *Evenimente 1907*, mvt.I, bb. 1-2

I would therefore argue that *Evenimente 1907* contains multiple connections to works by composers of the Second Viennese School. Here they are, summarized:

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<sup>28</sup> Concerning M.118, see:  
[https://www.salsah.org/webern/search.php?restype=musical\\_piece#](https://www.salsah.org/webern/search.php?restype=musical_piece#) (22.10.2021).

- Olah's dodecaphonic mode has numerous similarities with the series in Berg's *Violin concerto*;
- in another reading than that indicated by the composer, the inner construction of the mode is symmetrical, following Webern's model;
- Olah's symphonic variations have multiple connexions to the inventions in Act II of Berg's *Wozzeck*, from which he borrows the idea of an invention on a theme, on a chord, on a steady (triplet) quarter note beat, and on a rhythm;
- "Wir arme Leut!", one of the most important motif in *Wozzeck*, has connexions to Olah in terms of tone structure (it is identical to segment 3 of Olah's dodecaphonic mode) and of meaning ("We poor folk!");
- Olah creates multiple correlations with important pieces on which Schoenberg, Berg and Webern worked in 1907, the title of his variations – *Evenimente 1907* thus appearing in a different light:
  - the theme of Berg's Piano Sonata Op. 1 (on which the composer most probably worked in 1907) includes the four augmented triads making up Olah's dodecaphonic mode;
  - the beginning of the Berg's theme and Olah's opening theme share similarities of construction, as they both employ major and minor thirds;
  - the themes of the first movements of Schoenberg's Second String Quartet (written in 1907-1908) include the augmented triad, and the debut of String Quartet's finale features the four augmented triads in the exact same order as in Olah's dodecaphonic mode;
  - one of the important motifs in Webern's Piano Quintet, dating from 1907, is very similar to Olah's opening theme.

After more than fifty years since the film's premiere and almost fifty since the first performance of the symphonic variations, Olah's work reveals unexpected dimensions. We must remark that, if with the *Symphony No. 3 "Metamorfoze pe Sonata lunii"* (Metamorphoses on the *Moonlight Sonata*), of the *Symphony No. 4 "Giocosa (!?)"* or of the work *Obelisk for Wolfgang Amadeus* the clues as to connections with other works are noted by the composer himself, sometimes even in the title, sometimes in the score, other times revealed partially in certain writings or interview, with *Evenimente 1907* Olah just keeps quiet. His attitude may be compared to a message in a bottle...

Only one year after Ceaușescu's July theses of 1971, like some Till Eulenspiegel (or his Romanian relative Păcală), Olah presents us with a charade, disguising his admiration for the music of the Second Viennese School, which he proves to have thoroughly analyzed, in the clothes of a music for a historical film. The glorification of a *historical* moment, involving

*a large mass of people* and which sends to ideas of *national* and *traditional* (the 1907 Romanian peasant's uprising) turns into the occasion of a reverence to *universal* music, to *modernism* and *the intellectual elite*. The incongruence is however only on the surface. I believe it's by no accident that most connections lead us to Berg's music, symbol of mixing tradition and innovation. I was saying that Olah offers no clue as to the work's polysemantic. And yet, the key to deciphering the message is in the title itself: *Evenimente 1907* thus becomes a music which tells of two revolutions – the Romanian peasants' uprising and the revolution of musical modernism taking shape at the beginning of the 20<sup>th</sup> century.

*English version: Maria Monica Bojin*

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