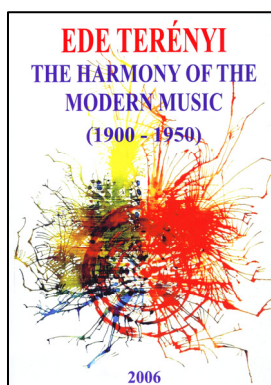


## **BOOK REVIEW**

### **EDITORIAL EXPLOSION**

In the last ten years, we experienced a real editorial explosion offered by the composer, the professor, the musicologist and the plastic artist, which is Eduard Terényi. As a creator who is both aware and careful, the author makes sure his Omnia creation will last by editing and publishing it.

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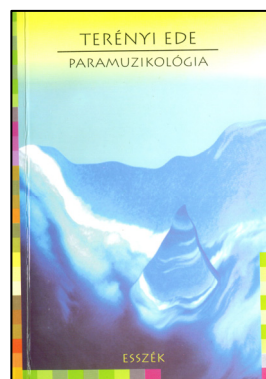


**The Professor Ede Terényi**, offers the interested specialists the result of his researches of more than twenty-five years in the area of the harmony of the modern music of the first half of the past century.

The volume, ***The Harmony of the Modern Music (1900 – 1950)*** treats *The Gravitational Harmonic System*, *the Non-Gravitational Harmonic System (The Geometric One)*, and *The Synthesis of the Two Harmonically Systems*. The last chapter analyses *The Harmonically World of the Contemporaneous Romanian Music*, highlighting *The Chamber Symphony* of George Enescu, and the choral a cappella creation of the composer Sigismund Toduță. As a conclusion of the treaty, we can find *Specific Harmonically Aspects*

*of the Renewal Period of the Native Music with a Special Reference to the Creation of the Composers from Cluj.*

**The musicologist Ede Terényi** published an essay collection in 2001 named ***Para musicology***, which is made of essays that were previously published along the years, weekly in the literary magazine from Cluj, entitled *Helikon*. He published them in Hungarian. The volume starts with fifty micro-essays, which, as the author confesses in the introduction, “*informs the public about the paranormal world of the music. (...) The questions, the ideas, the thoughts stimulate the reader to continue and develop them.*” The next chapter is named *The Wonderful Twentieth Century in Music* and is made of thirty essays referring to Debussy, Sibelius, Bartók, Edgar Varèse, Prokofiev, Orff, Honegger, Hindemith, Britten, Lutoslawski, John Cage, Stockhausen, Boulez, Ligeti, and many more. The finishing chapter named *Reflexions*, has thirty – two essays – as many meditations as the author has done referring to a specific aspect of the musical, literary or painting effect or it gains impressions of the composer that are connected to the musical events, concerts and competitions, auditions of the discs, and, last, but not least, it gives pedagogical impressions.



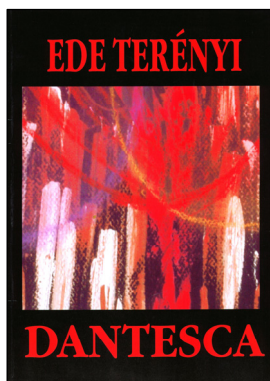


The volume **Music – Yesterday, Today, Tomorrow**, which is published in 2004 by Ed. Studium of Cluj-Napoca, has one hundred and forty micro-essays which, similarly to the previous volume, they have *Helikon* magazine. The one hundred and forty essays are divided into seven chapters that are named: 1. *Meditation on the Past, Present, and the Future in Music*; 2. *Reflexions*; 3. *Musical Small Talks (Chit - Chat)*; 4. *Music – Word*, 5. *Among Colours and Lines*; 6. *In the Whirlpool of the Memories*; 7. *My Notes in the Workshop*. The essays are preceded by a spiritual *Prelude* of the author: “*The following writings are glitters of the ideate light, they are rows of thoughts, meditations of the past, resent and the future of the music. Instead of the musical keys, we get words and letters. However, the written image, the using of the graphical signs, the selection of the types of font and, sometimes, the syntax of the phrase even proves a musical thinking. These micro-essays do not transmit information referring to the inner and outside world of the music but they are also minimal musical plays in themselves. They must be “read” - listened as a type of music. As it was my intention, I composed a tonal music.*”

The book, **Poetical World of Music**, published in 2008 by Ed. Grafycolor of Cluj-Napoca, has twelve chapters and 175 essays. The titles of the chapters are as follows: 1. *The Three Realities of the Music*; 2. *... and Sonorous Clickety – Clakety*; 3. *About Mozart, with Mozart*; 4. *Bartók 2006*; 5. *Reflexions*; 6. *Kodály – 125*; 7. *Stravinsky 125*; 8. *The Word – Music*; 9. *In the Whirlpool of the Memories Bolyai János*; 10. *Among Colours and Lines Gy. Szabó Béla*; 11. *My Workshop Notes*; 12. *I listen to my Old Records*. The author ascertains the following Motto to these chapters: “*Regarding the music, one can write and it has to be written, but the music CANNOT BE expressed in words! The music can be imagined as an object through ornate colours and we can paint its wonderful form and the colouring richness. We can live it as if it were a*



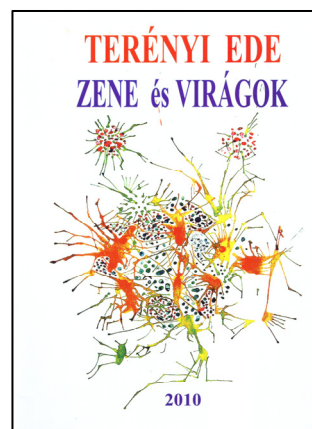
*LIVE BEING: we love it, we can admire it, and we can reject it. It can be philosophy, meditation, idea, and a spiritual structure that is infinitely abstract. A system, A DREAM IMAGE. IT CAN BE A SACRE CHALICE OR AN INVISIBLE WALL PAPER; IT CAN BE ANYTHING OR NOTHING! The soul can only be held captive by the music. The music came into being to be listened. We cannot touch it with a deaf soul. We must open the closed and hidden gates of the soul in front of the music. The following WORDS ABOUT MUSIC under the micro – essays shape in a collection have the destiny to help us in this respect.*”



The fine arts artist, **Ede Terényi**, will have published in 2004, by Ed. Echinox one of his first volumes of graphical, **Dantesca**. Between the 7 + 9 + 9 colour pictures that depict images from *Inferno*, *Purgatorio* and *Paradiso* that are reflected in the colouring fantasy of the artist Ede Terényi one can find an interweaving of the lines that have stimulated his inspiration. They appear in their original language and they can be found in Romanian, English and Hungarian. Each of the three chapters is preceded by a synthetically and illustrative presentation of the pictures and they have an excerpt of the score taken from the musical work of the author, with the same above-mentioned name. As a conclusion, the album comprises a short description of the pictures that is formulated by the author and the telling of his close soul

connection to Dante's masterpiece. The album suggestively starts with the following motto "*The soul, which is created apt to love, / Is mobile unto everything that pleases, / Soon as by pleasure she is waked to action. (...) / Supposing, then, that from necessity / Spring every love that is within you kindled, Within yourselves the power is to restrain it. (...)*".

A new graphic and essays album entitled **Music and Flowers**, Ed. Grafycolor, releases in 2010. The chapters of the essays and the series of graphics that are included in the volume can be found in an alternative succession proving a special equilibrium of the author. The first chapter of the essays is named *Music – beyond the Silence* (12 + 12 essays) will interweave among the others, two series of the colour graphics in an alternative succession, *The Gate of the Sun* and *Exotic Flowers*. The second chapter of the essay is called *Why Do We Listen to Music?* (12 + 12 essays) will interweave, similarly to the first chapter, two series of graphics: *Genesis* and *Fantasy* (12 + 12 pictures). The number 12, apart from the general symbolism is a significant number for the author as he was born on the **12th** of March.



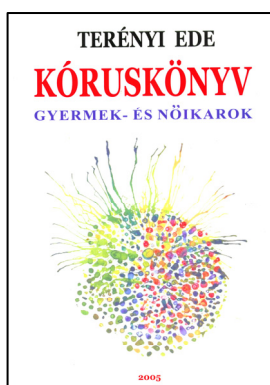
The titles of the essays are formulated with a special suggestion power that is reflected on their content. We would extract a few of these: *Over Here with the Noise*, *Beyond the Silence*; *Eine kleine NICHTmusik*; *As Many Musical Analyses*, *As Many CREATIONS*; *The New Music is Only "Listened" by the Silence*; *Private Musical Property*, *No Admittance! ...*

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The graphic creations of the author have a modern feeling and they are made in a fantasy way. They suggest the free form, the free expression, but they are unitary images in the same time. The colouring fantasy is very rich. Any of the graphic images by looking at it in a prolonged way, and many times would create a permanent sensation of novelty. Most of the volumes that are published have their covers ornate by the graphic creations of the author.

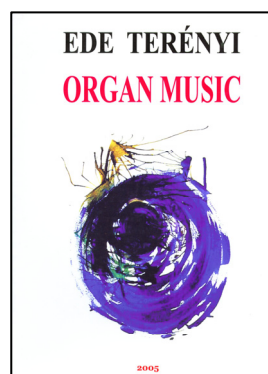
The composer **Ede Terényi** would start from 2005 onwards to publish with Grafycolor Edition a few volumes of his musical works. All his scores have a unitary A4 design. We would present these volumes in a chronological order, with a few references to their content.

### The 2005 Editions



**Book of Chorus. I. Women and Children Chords** would debut with the musical work entitled *Should I Be A Running River...*, a musical work that is composed by the author in 1954 and it is rated as an Op. 1. The volume has an extension of 231 pages and it groups the chorus in four chapters: 1. *Games, Canons*; 2. *Songs for Christmas*; 3. *A Prayer, A psalm*; 4. *Lyrical Songs*.

The volume **Organ Music** has 17 musical works that are composed for this instruments, follows: *Introitus*; *Septem Dolores*; *Gloria*; *Stella Aurorae*; *Choral*; *Octo Felicitas*; *Semper Felice*; *Glocken*; *In Solemnitate Corporis Christi*; *Messianesque*; *Die Gottestrompeten*; *Epiphania Domini*; *Sacred Legends*; *Fadrusz Concerto*; *Honterus Odae*; *Threnody*; *B.A.C.H. Composition*.



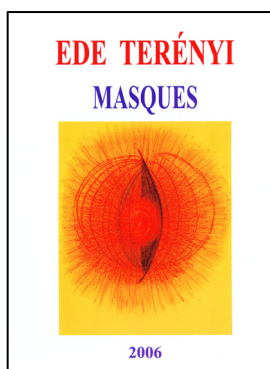
### The 2006 Editions



The volume **Mozarteum-Konzerte. Mozart 250** has the following musical works: *Dimanche des Rameaux* - for Organ and Chamber Orchestra, composed in 2000; *Tribute for Mozart* - for Violin and Chamber Orchestra (2004); *Jazz* for Harp and Orchestra (1990); *Jardin des Fleurs* for two Harps and Orchestra (2003).

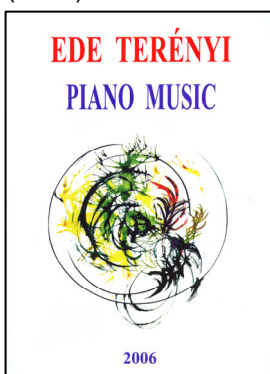
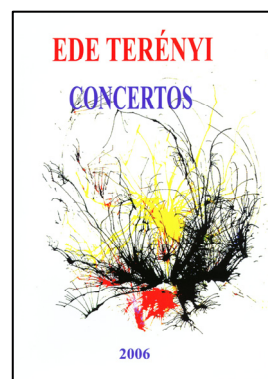


**Piano Concertos no. 1, 2.** The First Concert for Piano and Orchestra was composed by the author in 1989. The Second Concert for Piano and Orchestra was published in 1991.



The volume *Masques* has three musical works for piano and percussion: 1. *Turandot Dancing - Choreographical Variations* (1999); 2. *Two for Two-Homage à Carl Orff* (2001); 3. *Bernstein - Variations* (1997).

In the volume *Concertos II* the author published five large concertos 1. *Golden Rod* for Harpsichord, Strings and Percussion (1986); 2. *The Silver Forest* for Solo Violin (ossia: Percussion), String Orchestra, Two Harps and Percussion (1987); 3. *La Puerta del Sol* for Solo Violin, Violoncello and Chamber Orchestra (1988); 4. *The Autumn Fires* for Two Violins and Chamber Orchestra (1989); 5. *Queen Mab* for Bassoon and Chamber Orchestra (1989).

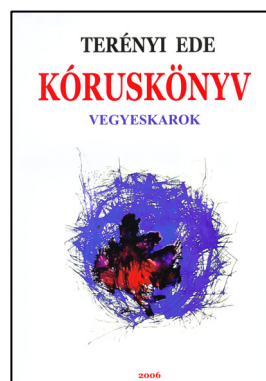


In the volume *Piano Music* seven large solo piano creation would be published and a cycle of plays in six volumes: 1. *Suite for Piano* (1954); 2. *Un poco alla Bartók* (1957); 3. *Sonata aforistica. Hommage à Béla Bartók* (1961); 4. *Scarlattiana* (1985-86); 5. *Rhythms* (1991); 6. *Pavane Variations* (2005); 7. *Japan Gardens* (2006); 8. *Piano playing I-VI* (1973 – 2006). This cycle of small plays for the piano – an echo of Bartók's *Microcosm* is preceded by the following explicative introduction of the author.

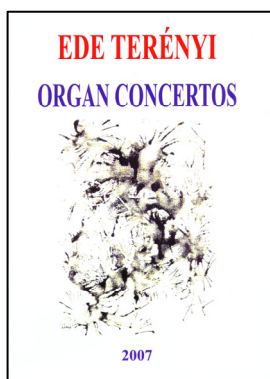
*“The Piano playing – playing the piano is made of six books organized in two groups of three series. It is a composing study for piano players and an introduction in the secrets of the modern technique of piano playing for composition students. The first series (book I-II) briefly present the early period of the history of music from the point of view of modern music. The second series (book III-IV) evokes the piano music centuries from the point of view of modern music, the third book focuses on the Baroque period, especially on Bach music, and the fourth book deals with the musical movement of the 19<sup>th</sup> century and the first part of the 20<sup>th</sup> century.*

*The third series (book V-VI) points to the innovations during the second part of the 20<sup>th</sup> century. This series was written first (in the 70<sup>s</sup> of the last century), while the first series was written in 2006. In establishing the chronology of the books, we paid attention to the chronology of the musical styles. Each book comprises 12 pieces, starting with the easiest one to the more difficult, and presents the problematic of language, style and conception. The pieces usually appear in a very concentrate visual form and the titles are suggestive, establishing the musical problematic they deal with. From the musical picture, the piano player – composer student has to develop the play – composition as an improvisation or a written form – the score. The solutions (Resolution) help the interpreter – creator in this process.”*

The volume **Chorus Book II. Mixed Choirs** has four chapters: 1. *Psalter Songs, Prayers*; 2. *Madrigals*; 3. *Choral Poems*; 4. *Choral Works with an Orchestral Accompaniment*. The entire volume is made of 336 pages.

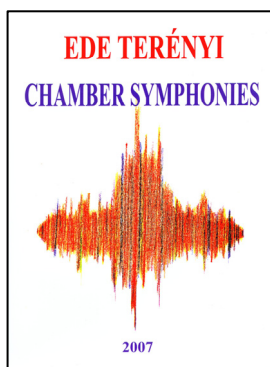


### The 2007 Editions



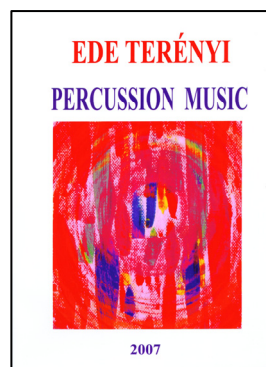
**Organ Concertos** has the following musical works for Organ and Orchestra: 1. *Purcell – Epitaph* (1997); 2. *Requiem in memoriam 1956* (2000); 3. *Fadrusz – Concerto* (2003).

The volume **Baroque Concerts** has five large musical works which are homage to the composers that are representative for this epoch: 1. *Vivaldiana* - for Flute, Harpsichord, Strings and Percussion (1983); 2. *Lullyana* - for Flute, Oboe, Clarinet, 2 Trompets, Strings and Percussions (1984); 3. *Baroque Rhapsody. Hommage à J.S. Bach* – for Cello, Harp, Strings and Percussion (1984); 4. *Capriccioo grazioso. Hommage à Scarlatti* – for Harp (Harpsichord), Strings, Percussions (1985); 5. *Haendeliana* – for Viola, Strings and Percussions (1985).

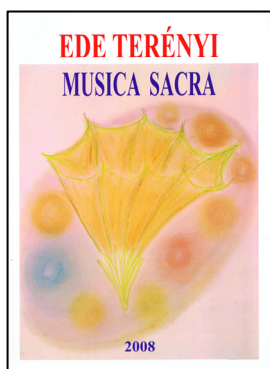


The content of the volume **Chamber Symphonies** would have six symphonic works for a chord orchestra that would be interwoven in the chronological order of their composition: 1. *In memoriam Bakfark* (1978); 2. *Tinódi's World* (1984); 3. *Mass – Paraphrases* (1992); 4. *The Seven Towered Castle* for Solo Violin, Strings and Percussion (1993); 5. *Cantus Hungaricus* – for Strings (1998); 6. *Codex-Book from Transylvania* – for String Orchestra (1998).

The volume **Percussion Music** has six musical works: 1. *Swing Suite / Tahiti/* (1985); 2. *For Four / America/* (1986); 3. *Parade. Hommage à Erik Satie* - for Percussion and Piano (1988); 4. *Sky–Skep. Paganiniana* – for Percussion, Contrabasso and Piano (1995); 5. *In the Boutique of Don Quijote* – for Percussion (1996); 6. *Symphony* – for Percussions (1978, rev. 2007).

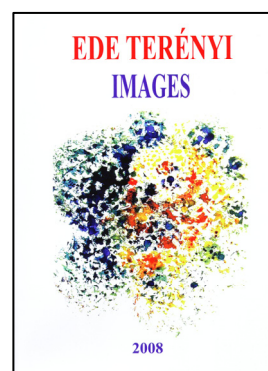


### The 2008 Editions



In the volume **Musica Sacra. Hommage à Messiaen** the author would publish seven religious musical works: 1. *Les oiseaux – Chaconne* for Organ (1987, rev. 2007); 2. *Two fragments from Stabat Mater* for Organ (1991); 3. *Part I from Purcell – Epitaph* for Organ Solo and Percussion (1997); 4. *Sanctus from Requiem'56* for Organ (1999); 5. *Dialogues Mistiques* for Organ (2006); *The Birds* for Organ with Percussions (2007); *Missa Virgo Sacrata* for Organ with Percussions (2008).

The volume **Images** has three large musical works: 1. **Amor Sanctus** [I. *Carmina Angelica* for Soprano and Piano (1991); II. *Maria Madre* for Soprano and Piano (1992); III. *Il Cantico del Sole* for Soprano, Piano and Percussion (1994)]. 2. **L'Atelier Cosmique** [I. *The Forest's Heart* for Voice and Piano (1986); II. *Les Vagues à L'Âme* for Voice and Piano (1995); III. *The New Adam* for Voice, Piano and Percussions (1999)]. 3. **Oasis** [I. *Hortus deliciarum. Remember John Dowland* for Voice, Cembalo and Percussions (1992); II. *Oasis in the Demented Desert* for Soprano, Piano and Clarinet (1997); III. *Sonetto-Sonata. Hommage à Liszt* for Soprano, Piano and Percussions (2006)].

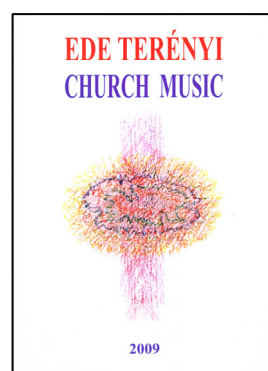


**Christmas Music** is a volume dedicated to his beloved wife *T. Bababás Lenke* and, in the same time, it is dedicated to the former pupils of the Elementary School nr. 13 of Cluj-Napoca – the first singers of his choral works. The volume has twenty-five choruses on equal voices that are grouped into eight chapters: I. *Cantus de Adventi Domini* for Choir and Piano; II. *Annunciazione Angelica* – for Choir, Percussions and Organ; III. *Stella Luce* - for Choir, Percussion and Piano; IV. *Gloria in Excelsis* – for Choir and Organ; V. *Nox Mysterosa* – for Choir and Piano; VI. *Christus Rex* for Choir, Percussion and Organ; VII. *Missa de Nativitate Jesu* – for

Choir; VIII. *Vexilla Regis* – for Soprano Solo, 2 Clarinets, 2 Horns and Organ.

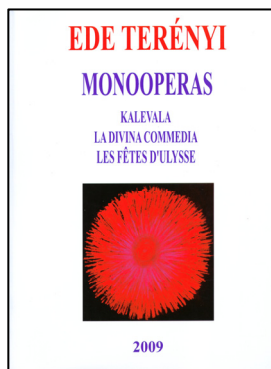
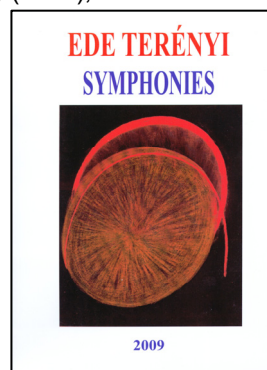
### The 2009 Editions

The volume **Church Music** includes four large religious musical works: 1. *The Seven Words of Christ on the Cross* – for Bass Baritone, Soprano, Organ, and Percussion (1990);



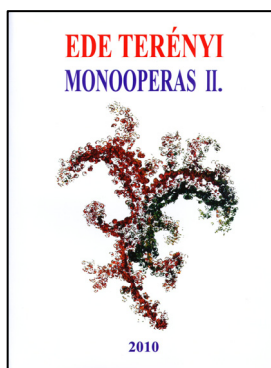
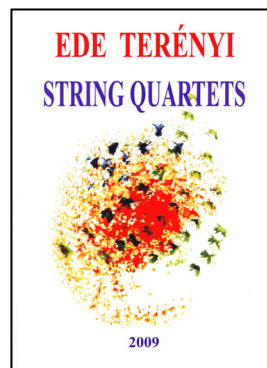
2. *Stabat Mater. Hommage à Domokos Pál Péter* - for Percussion Solo, Soprano Solo, Alto Solo, Organ or Cembalo, and Continuo (Vlc., Cb.), (1991); 3. *Te Deum* – for Mixed Choir, Organ and Orchestra (1990); 4. *Mass in A. Affectus in Jesum super omnia amabilem* – for Mixed Choir, Organ and Orchestra (1991-1993).

Two symphonies for the great orchestra are included in the volume **Symphonies**: 1. *Mounts, Forests, Dreams* – a musical work in three parts where *Intermezzo-s* (1988) are interwoven into the content, and 2. *Legends of Transylvania* – a musical work in five parts (*I. Forests: Green Fortresses; II. Labyrinth; III. The Giants Build a Fortress; IV. The Garden of the Fairies; V. The Eternal Fortress* (1993).



The volume **Mono-operas** has three musical works whose title would appear on the cover: *Kalevala. In memoriam Elias Lönnrot*, a musical work thought in twelve parts for Soprano, Piano, Harp and Percussions (1999); *La Divina Commedia* – a musical work in three acts (*Inferno, Purgatorio și Paradiso*), (composed in 2004); *Les Fêtes d'Ulisses. In memoriam Igor Stravinsky* – written in three acts, for Soprano, Synthesizer, Percussions 1-2, Harp 1-2, Trombone and two Pianos.

The volume **String Quartets** has nine musical works in total from which 7 *String Quartets* (written in: 1974, 1984, 1992, no. 4 - 1995: *Music for Hieronymus BOSCH - Visions*, 1998, no. 6 – 2001: *Homage to Zoltán Kodály*, no. 7 – 2002: *Flower Mount. 12 Variations on a Theme by Alban Berg from "Lyrische Suite" – 2. Part*), and *Five Bagatelles for String Quartet. Five Variations on a Theme from String Quartet No. 2*; and *Lydian Concept - String Quartet with Percussion. Homage to George Russel* (1987).

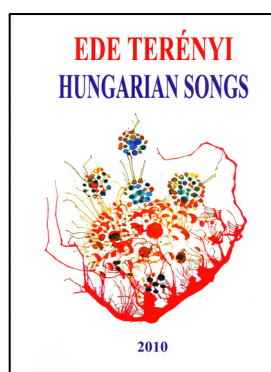
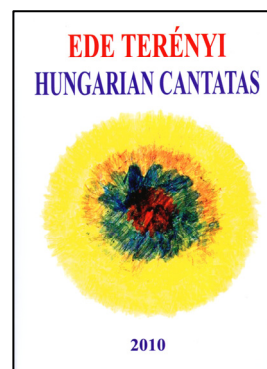


#### The 2010 Editions

The second volume of the mono-operas (**Mono-operas II**) includes three creations of this type: 1. *Le Petit Prince* (using Saint-Exupéry) for Soprano Solo, Piano and Percussions (2007); 2. *Mahābhārata* for Voice (Flute), Keyboard and Percussions (2008); *Mephistofaust. Für Goetheanum. In memoriam Rudolf Steiner* (2010).



**Hungarian Cantatas** was written in the honour of Erkel Ferenc year, 2010. The volume has six musical works of this type: 1. *It's Not Me Who Is Crying* with József Attila lines, a cantata for Mezzo-Soprano Solo and Orchestra); 2. *The Wedding from Szék* for Mixed Choir and Folkorchestra; 3. *The Most Beautiful Rose Branch* for Solo Voice and Folkorchestra; 4. *Game in couple* for Solo Voice and Choir with Orchestra; 5. *Kossuth's People* for Solo Voice and Choir with Folkorchestra. *In Memoriam Kossuth Lajos 100<sup>th</sup> Death Anniversary* (1994); 6. *Ady's Hungarian Psalms* for Mixed Choir and Orchestra – dedicated for Erkel Ferenc's 200<sup>th</sup> Birthday.



The first volume of **Hungarian Songs** starts with six lieds with József Attila lines, Tóth Árpád, and they have popular lines that are written for the composer's wife in memoriam. The lieds are made for Voice or Choir with Piano or Percussions. In addition, the volume includes the following musical plays: 2. *Medallions* with József Attila lines (1970) for Solo Baritone and Piano; 3. *Improvisation* with József Attila lines, for Solo Voice, Woman Choir, Piano and Percussions; 4. *In memoriam Ady (1919-1969)* for Voice and Piano; 5. *Hommage à Ady (1877-1977)* for Voice and Piano 6. *Folksongs. Hommage à Bartók (1881-1981) - series I, II, III*, for Voice and Piano; 7. *Psalms* for Voice and Organ (or Piano); 8. *Suite from Szilágy* for Mixed Choir and Piano 9. *Midsummer Night* for Women Choir and Percussions.

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All these essays, graphics and scores volumes were exposed in September last year in the **"Quadro" Gallery of Art**<sup>1</sup> of Cluj-Napoca, for the 75th anniversary of the author. On this occasion, the Clujean public was able to listen to a few musical works in the interpretation of the chamber music formation **Forte Duo** of New York (the players: Artur Kaganovskiy and Szilveszter Kaganovskiy Eszter). The public could admire the well-known graphic series *Dantesca* of the artist, and a new series, entitled *In Dante's Garden* as well. We would present this last series on the following page. In Dante's Garden, the flowers seem to be transfigured.

<sup>1</sup> <http://www.galeriaquadro.ro/en>

GABRIELA COCA

**Ede Terényi: *In the Garden of Dante***



**GABRIELA COCA**

(Translated by Maria Cozma)