

**GRAPHISM AND ORGANISATION IN  
LES OISEAUX. CHACONNE POUR ORGUE. HOMMAGE À MESSIAEN  
BY EDUARD TERÉNYI**

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**SUMMARY.** The first bar of the *L'Ascension* by Oliver Messiaen was taken by Terényi as "an ostinato bass", a modal and a harmonical support that has the variations of the *Chaconne* to develop onto them. The play has the mirror symmetries and palindrome structures as a background: from the palindrome modal scale to the palindrome of the meters and to the retrograde inversion of the design between the last three parts and the first three parts. Each variation describes a dramaturgical action that is graphically revealed and gives a space for many improvisatory variants. The score, together with other plays of E. Terényi were included in exhibitions and were received with a special interest by the public.

**Keywords:** Eduard Terényi, *Ciaccona – Hommage à Messiaen*, Romanian organ music, musical graphism, aleatorism, mirror symmetry in music

Starting from the manuscripts from his study years, through the drawing of the musical notes with a black ink in a special manner that evokes the "atmosphere" of the wood engravings, we can notice E. Terényi's orientation towards the visual. Along the years, the composer will be preoccupied by the non-figurative, abstract graphic art. His graphics will be exposed to the public in art galleries: the cycle *The Months of the Year* (which were created in the years 1977 – 1979 and exposed in 2000), the cycle *Exotic Flowers*, the cycle *Genesis* and the cycle *Dantesca* (created in 2002 and published in 2007, in a volume that is coming with the musical fragments of the mono-opera with the same title).

The search of the essence and geometric forms, through the music and the graphics have put E. Terényi close together to the opera of the great Romanian sculptor Constantin Brâncuși (1876-1957), to whom he feels a spiritual connection and kinship and who had a profound influence towards his artistic formation as well: "In his book, *Zene marad a zene?* the author confesses that he has considered himself to be a composer only after he met the world of Brâncuși."<sup>1</sup>

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<sup>1</sup> Moinár, Tünde, in: *Muzica pentru orgă în secolul al XX-lea în România. Compoziții noi, analize stilistice și interpretative (The Romanian Organ Music in the XXth century. New Compositions, Stylistic Analyses and Interpretatives)*, Grafycolor Publishing House, Cluj-Napoca, 2005, p. 39.

The serialism that represented for the young Italian composers of the sixties a novelty can be regained in E. Terényi's musical works of his first period of creation (1957-1967). The determinism or the constructivism culminates with *B. A. C. H. – Composition for Organ* (1967) where "no tone is free" (E. Terényi) and the musical parameters are subordinated to some strict rules that derive from the structure of the anagram B. A. C. H<sup>2</sup>. However, the work has a *Cadenza* that already announces the Aleatorism and the Graphism, as a contrasting element to a constructivist organization.

Nevertheless, this tendency will not last long as it will be replaced with the exploration of other intuitive dimensions:

I have never been the one to frame the exterior structures, although I know that a sonorous mass that comes forward as an incandescent liquid needs this framing (...) in my opinion – this is a question of inner conformation. I have experimented myself the pleasant assurance of the comfort that is offered by the using of the <delimited> musical systems. I had a special penchant to go deeply in this world. Nowadays I feel the need for it but, after the sixties, I was aware of the using this tendency to give up the space for different inner musical impulses. As a last resort, I wanted to create music and not buildings, the construction has to be an exterior edifice and it does not assume all the functions or the possibilities of expressing and the secret inner predispositions of the music (...) Because of this, my composition *Variations on B. A. C. H.* personifies the expression "farewell to constructivism".<sup>3</sup>

In the seventies, into the music of the contemporary generation, we can see the musical graphic in a perfect symbiosis with the aleatorism. The graphism finds profound resonances into the Terényian creation of that time, defining his second period of creation (1967-1977) and it still appears in his scores even today.

A significant fact is that, through the modern musical notation, an artistic musical drawing can be created which is similar to the modern graphics:

Even in the years '77 – '78, the first exhibitions that are dedicated to some scores, which are conceived as graphics and not as much as sonorous art, appeared in the Occidental Europe and they were not destined to the musical interpretation. These pictorial graphics were announced for the end of 50's and the beginning of 60's by the composers Sylvano Bussotti, Anestis Logothetis, John Cage, Earl Brown, Robert Moran and so on.<sup>4</sup>

<sup>2</sup> Hotoran, Anamaria Mădălina: *B.A.C.H. – Missal for the Organ*, by Eduard Terényi, in: *Studia UBB Musica*, 2/2009, Cluj University Press, pp.215-246.

<sup>3</sup> E. Terényi, in: Coca, Gabriela, *Ede Terényi – The Retrospective of Five Decades of Creation (I)*, in: *Muzica*, 3/1997, Bucharest, p. 38-39.

<sup>4</sup> Interview with E. Terényi, February 2008.

Some of the scores of this period were included in exhibitions, together with some of his paintings (from the cycles *Exotic Flowers*, *Genesis*), and they were received with a special interest by the public, as fine art that gives a certain artistic feeling.

The graphic of the Terényian scores always gives a space for many improvisatory variants. Therefore, the musical works of this period present aleatory aspect<sup>5</sup> that, in the author's way of thinking, refers to the ordination of some pre-established elements by the player, who becomes a co-author.

The graphic plays are: *Threnody* for the organ (1970); *Terzine di Dante* (1971) for baritone, trombone and the piano; *The String Quartet no 1* (1975) bringing in an aleatory trend that appears in the second and the fourth part with elements that are quasi – defined, but they have a clear macrostructure; the *Concert for Ars Nova* (1976, e. g. 3); the *Symphony In Memoriam Bakfark* (1977, e. g. 4) for string orchestra and, at the end of the period: *Ciaccona* (1978, e. g. 14-16) for solo organ and *The Symphony for the Percussionists* (1978, e. g. 5).

Analysing the *Chaconne*, we have to point to the graphic context of the *Symphony for the Percussionists* (1978) and *Bakfark Symphony* for the string orchestra (1977). These works were born together almost in the same year, on the same stylistic trajectories. *Chaconne* and *The Symphony for the Percussionists* contain the most pronounced aleatorism of Terényi's creation. Later on, the author added between the two moments: (1) the model and (2) its presentation to the auditory, a score "resolution", a key that, in his opinion, suggests a possible variation of the given model for the *Chaconne* and for the cycle *Piano Playing* (e.g. 1-2).

In e. g. 1 and e. g. 2 we exemplify the relation between the musical graphics and the coloured graphics (paintings) signed by E. Terényi, in order to prove the unity of his musical and pictorial thinking, the fact that the sonorous art and the art of the colours are explaining each other.

Table no 1 illustrates the trajectory of the graphic trend, from 1966 to 1978, when the *Chaconne* was composed. The direct arrows indicate the graphic tendencies in those organ plays that are nodal points for the respective periods. The dotted arrows indicate the correspondences of the graphic style, between the organ plays and plays that are written for piano, chamber ensembles or orchestra.

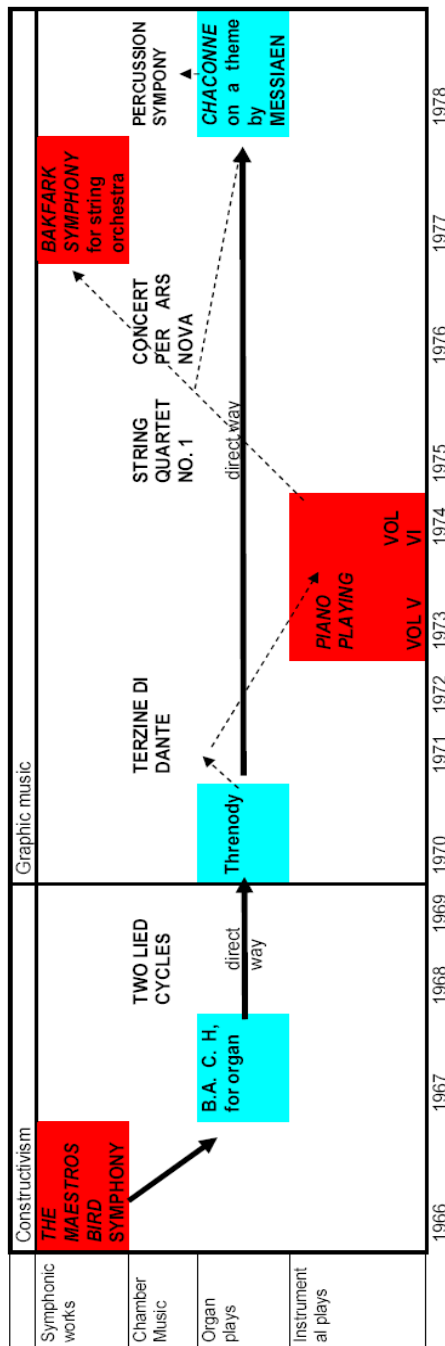
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<sup>5</sup> „The condition is that, only some of these elements to meet all the usual parameters of the musical sound (height, pitch, time, overtone, way of attack). It is possible for an element to be missing, or to have only one given element as all the other ones are missing.” – Interview with E. Terényi, February 2008.

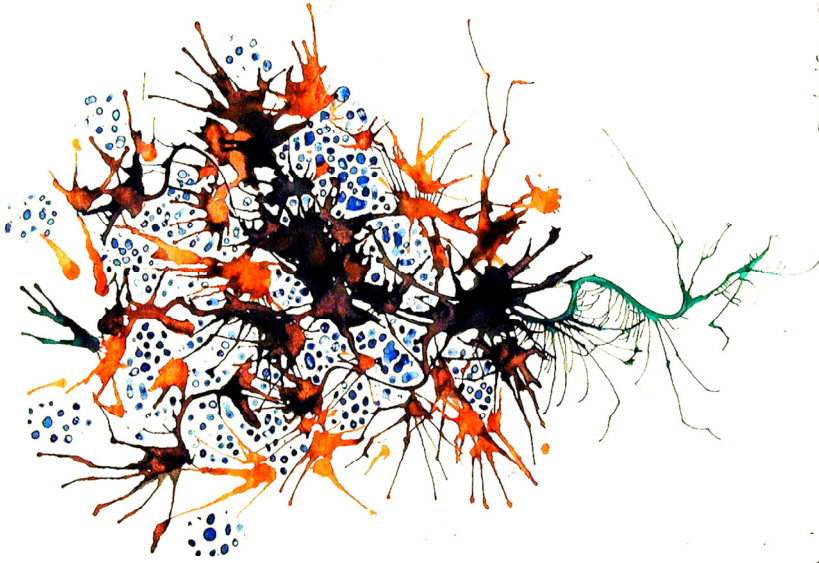
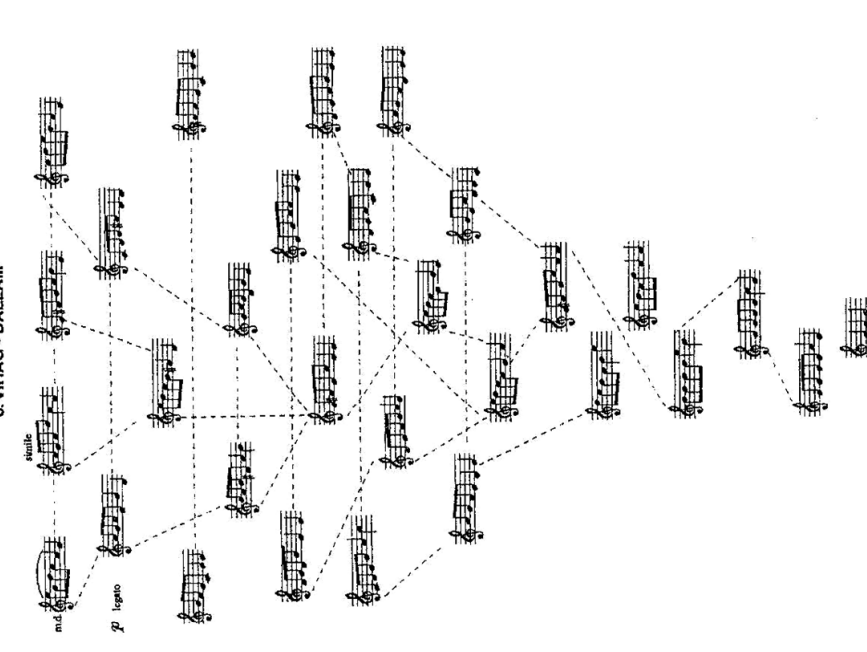
Table 1

Table no. 1

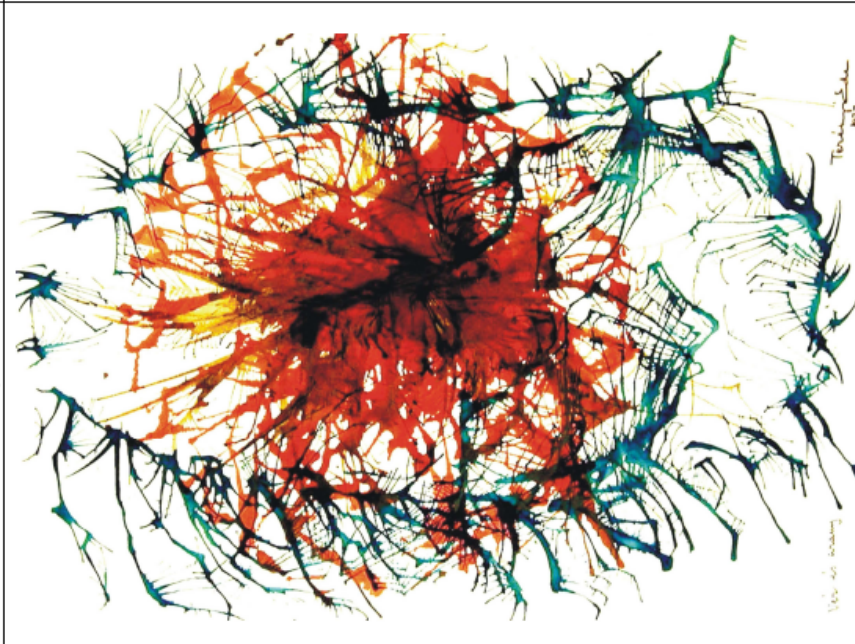
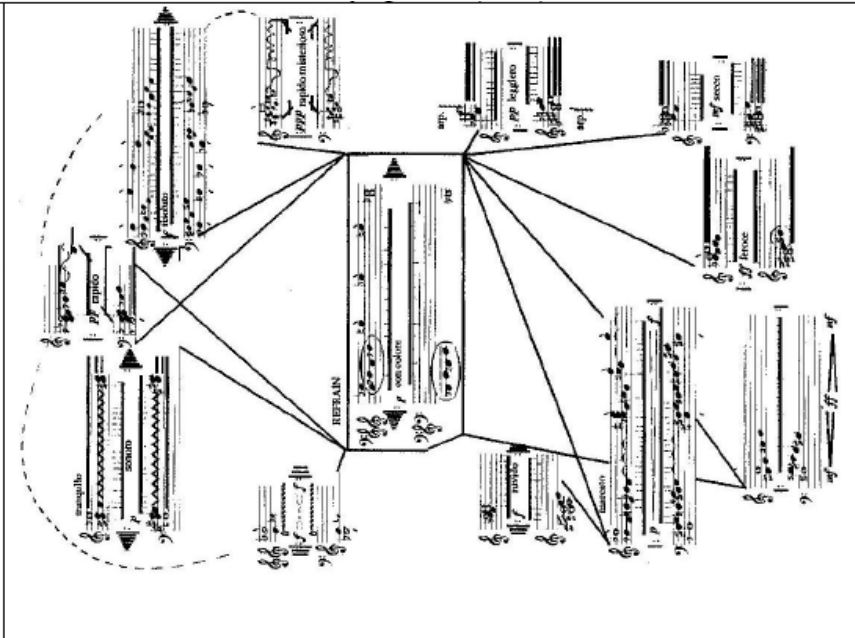
Graphic music in 1960-1980



Piano Playing vol. I

<p><b>The Thistle (1979)</b> (from the cycle <i>Exotic Flowers</i>)</p>	 <p>Beginnings</p> <p>Tweaking Soda 1979</p>
<p><b>Flower Melody (Model)</b> (no. 6 in <i>Piano Playing</i> volume VI)</p>	<p>6. VIRÁG - DALLAM</p>  <p>mf p legato</p>

Piano Playing vol. V (1973)

<p><b>Blood and Gold (1977)</b> (from the cycle <i>La puerta del sol</i>)</p>	 <p>An abstract musical score for 'Blood and Gold' (1977) from the cycle 'La puerta del sol'. The score is characterized by dense, overlapping lines in red, orange, and blue, creating a complex, almost chaotic visual texture. The lines are thick and expressive, suggesting a highly technical and intense performance. The score is written on a white background with a grid of lines. The overall effect is one of intense energy and emotional depth.</p>
<p><b>Czerny Etude (1973)</b> (Piano Playing V)</p>	 <p>A musical score for 'Czerny Etude' (1973) from the collection 'Piano Playing V'. The score is written in black ink on a white background. It features various musical notations, including notes, rests, and dynamic markings. The score is divided into several sections, with a central section labeled 'REFRAIN'. The dynamics range from 'p' (piano) to 'ff' (fortissimo). The score is highly detailed, with many notes and rests, suggesting a complex and technically demanding piece. The overall style is that of a traditional piano etude.</p>

**Ex. 3**

**The Graphic in Concert for Ars Nova (1976), parts 5 and 9 (incipit)**

9

PORTATO

Handwritten musical score for part 9. The score is presented on a grid with vertical dashed lines. The vertical axis is labeled with instrument abbreviations: B-Cb, T<sub>1</sub>, T<sub>2</sub>, Contr., Tru., Tromb., Posa., Vcl., Vln., Vla., and Cb. The horizontal axis is labeled with bar numbers 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various musical notations such as notes, rests, and dynamic markings. A tempo marking 'PORTATO' is visible on the left. The word 'ARNOOLD' is written vertically on the right side.

5

f TEMENTO (3 out. pp. incipit)

Handwritten musical score for part 5. The score is presented on a grid with vertical dashed lines. The vertical axis is labeled with instrument abbreviations: Tru., Tromb., Posa., Vcl., Vln., Vla., and Cb. The horizontal axis is labeled with bar numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various musical notations such as notes, rests, and dynamic markings. A tempo marking 'f TEMENTO (3 out. pp. incipit)' is visible on the left. The word 'ARNOOLD' is written vertically on the right side.

The Graphic in the Bakfark Symphony (1977)

The score is divided into two main sections, 2 and 4, with various performance instructions and dynamic markings.

**Section 2:** *senza misura* (without measure), *d=60*. It features a series of staves for Violins I-VII, Violas, and Cellos. The music is marked *f subito* (fortissimo subito) and *dim. molto* (diminuendo molto). A graphic notation element is present, consisting of a series of vertical lines of varying heights and positions, indicating pitch or dynamics. A bracket labeled '2' spans the first two staves.

**Section 4:** *poco agitato* (slightly agitated), *d=72*. It features staves for Violins I-IV, Violas, and Cellos. The music is marked *f* (fortissimo) and *sf* (sforzando). A graphic notation element is present, consisting of a series of vertical lines of varying heights and positions, indicating pitch or dynamics. A bracket labeled '4' spans the first two staves.

**Violin Section:** The score is divided into two groups: **VI. I (1-4) tutti** and **VI. II (5-7) tutti**. The first group includes Violins I, II, III, and IV. The second group includes Violins V, VI, and VII. The dynamics are marked *f* and *sf*.

**Viola Section:** The score is divided into two groups: **Via 1** and **Via 2**. The dynamics are marked *f* and *sf*.

**Violoncello Section:** The score is divided into two groups: **Vic. 1** and **Vic. 2**. The dynamics are marked *f* and *sf*.

**Contra Bass Section:** The score is divided into two groups: **Cb. tutti** and **Cb. tutti**. The dynamics are marked *f* and *sf*.

**Legend:** ① prima volta (first time), ② seconda volta (second time).

**Tempo and Time Signature:** The tempo is *poco agitato* and the time signature is 7/8.



The Graphic in the Symphony for the Percussion (1978)

1.

I. II.

ff

f

pp/sff

fff

sff/pp

ff

sf

ff

p

pp

f

mf/sf

mp

ff

p/sf

f

p

sff

10"

14"

14"

14"

6"

ccq. 2 (1cm. = 3")

A mixture of graphism, aleatorism and constructivist tendencies can be found in some works of the early periods, such as the *Ciaccona – Hommage à Messiaen*, composed in 1978 and renamed in 2007: *Les oiseaux. Chaconne pour orgue. Hommage à Messiaen. The first bar of the L'Ascension (quatre méditations symphoniques pour orgue)*<sup>6</sup> by Oliver Messiaen (e.g. 6) was taken by Terényi as “an ostinato bass” or “a **chaconne bass**,” a modal and a harmonical support that has the variations of the *Chaconne* to develop onto them.

Ex. 6

Messiaen's *L'Ascension*<sup>7</sup>

I

Majesté du Christ demandant sa gloire à son Père

Père, l'heure est venue, glorifie ton Fils, afin que ton Fils te glorifie.

(Prière sacerdotale du Christ, évangile selon Saint Jean)

R. Fonds et Anches 8, 4  
P. Fonds 8 (Anches préparées)  
G. Fonds 8 (Anches préparées)  
Péd. Fonds 16, 8, Tir. R.

Sw. Full 8' 4'  
Ch. Fds 8'  
Gr. Fds 8'  
Ped. Fds 16' 8'  
Unisson cpts

Très lent et majestueux  
Very slow and maestoso

G.P.R.

MANUEL

PÉDALE

Tir. R. seule  
Pd. Unis. off  
Sw. to Pd.

+ 16, 8  
Unis. on

The comprised tones form a **palindrome modal scale** (ex. 7) which, together with the transpositions, constitutes the sonorous frame of the musical work. The harmonic structures result from the multiple possibilities of the

<sup>6</sup> *L'Ascension* was initially composed for the orchestra (1932 – 1933) as “four symphonic meditations”. The variant for the organ was created in 1933 – 1934.

<sup>7</sup> The first bar was taken by Terényi as “an ostinato bass”.

overlapping of the tones of the mode (e.g. 8). Each of the six parts (that is numbered in Roman numerals) has four variations (Arabic numbers) which, in their turn, present three modules of their own, each module having the length of one bar (a, b, and c – e.g. 14-16). In this way, *Chaconne* has **24 variations** (6 parts x 4 variations) and **72 modules** (24 variations x 3 modules).

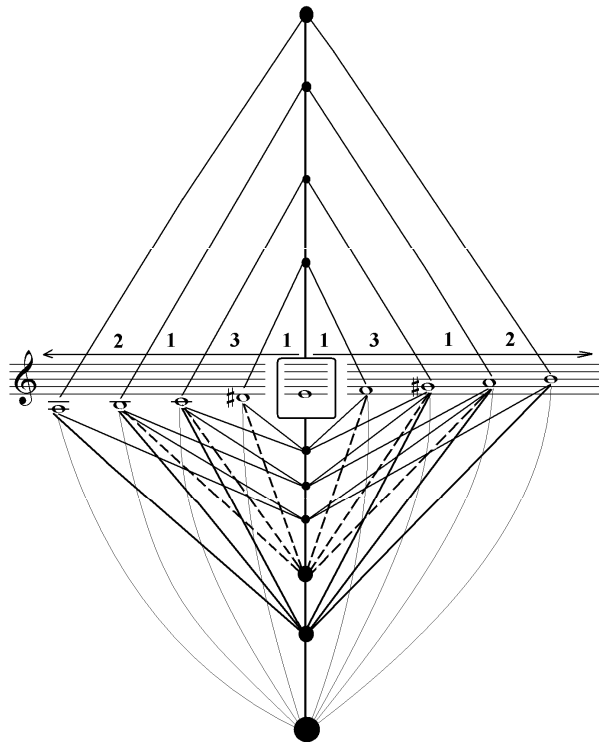
Ex. 7

The palindrome modal scale of the Chaconne

The diagram illustrates the palindrome modal scale of the Chaconne. It features 12 staves of music, labeled Transposition 6 at the top and Transposition 6 at the bottom, with Transpositions 5 through 1 in between. A central staff shows fingerings: 2, 1, 3, 1, 1, 3, 1, 2. A vertical double-headed arrow on the right is labeled 'ANTIPOLE' at the top and 'POLE' in the middle.

Ex. 8

The Palindrome Modal scale of Chaconne<sup>8</sup>



Ex. 9

The superposition of three transpositions (diverging poly-modalism)

<sup>8</sup> The harmonic aggregates result from the overlapping of the tones of the mode.

The most used transpositions are: transposition 4 (e.g. in the variation 10b), 5 (e. g. in the variations 9c, 23, as well as in the variations of the second part), 6 (e. g. variations 17a, 17c, 19, 20), 7 (e. g. variations 12a ,22, 24), 9 (e. g. in the variation 18) and 11 (e. g. the variations of the first Part). The play contains “diverging poly-modalism”<sup>9</sup> as well, where two or three transpositions appear in superposition (e. g. 9).

The last three parts are the **mirror symmetry** of the first three parts. Part III ends the first section of the musical play and part IV starts the second one, which is approximately the retrograde inversion of the first three parts. In order to help the reader to visualize this aspect, I have put together the corresponding parts (part I with VI, part II with V and part III with IV – in e.g. 14-16) pointing directly to the concordance of the drawings and that of the sonorities respectively, in the same manner the composer himself arranged the pages in the published score of *Chaconne*.<sup>10</sup>

The most evident similarity is that of the first variation (part I, variation I) and the last one (part VI, variation 24) - e.g. 10. The segment c of the variation 24 (the last bar of the score), is the retrograde inversion of segment a of variation 1 (the first bar of the score) - e. g. 10 - and the correspondence could continue (table 2):

**Table 2**

	Part I	↔	Part VI
Variation 1	a		c
	b		b
	c		a
Variation 2	a		c
	b		b
	c		a
Variation 3	a		c
	b		b
	c		a
Variation 4	a		c
	b		b
	c		a

<sup>9</sup> The “diverging poly-modalism” refers to the superposition of the transpositions of the same mode and the “converging poly-modalism” is the superposition of different modes – in: Duțică, Gheorghe, *Universul gândirii polimodale (The Universe of the polymodal view)*, Junimea Publishing House, Iași, 2004, pp. 233-302

<sup>10</sup> The play is published as *Les Oiseaux Chaconne pour Orgue - Hommage à Messiaen*, in: Terényi, Ede, *Musica Sacra*, Grafycolor Publishing House, Cluj-Napoca, 2008

## Ex. 10

The last bar of Chaconne is the retrograde inversion of the first bar

<p>Part I, the first bar of the play</p> <p>PRIME FORM</p> <p>I.</p> <p>① Très lent et majestueux</p>	<p>Part VI, the last bar of the play</p> <p>RETROGRADE INVERSION</p>
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In the first part, the measure is 12/8 in segment a, 10/8 in b and 8/8 in c. By changing the measure for each segment, the author wanted to create an “inner dramaturgy” which, in part I is opposed to the change of the dynamics: *pp* increase in *mf* (in a) *pp* increase in *ff* (in b) and *ff pp* (in c)<sup>11</sup>– e. g. 14. The order of these three measures appears in **four permutations**, two by two in **mirror symmetry**:

Table 3

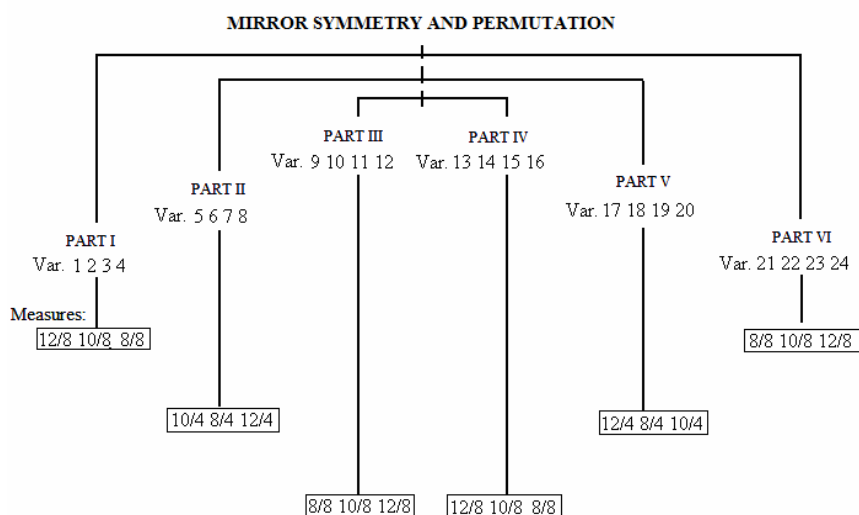
Rows of measures in mirror symmetry (palindromes):			
←→			
Parts I and IV:	12/8, 10/8, 8/8	8/8, 10/8, 12/8	Parts III and VI
Part IV:	12/8, 8/8, 10/8	10/8, 8/8, 12/8	Part II

The last three parts have the same meters as the first three, only that in retrograde order, so that another **mirror symmetry (a palindrome) of the meters** is created, this time between the first section and the second section of the play:

<sup>11</sup> Along the entire play, the nuances are changing in almost every segment

**Ex. 11**

**The permutations of the meters and the mirror symmetry, between the first three parts and the last three parts**



The **aleatorism** comes in this musical play to both a macro and a micro-structural level. The order of succession and the number of the parts are not pre-established, but they are for the player to choose. The performer can elude up to five parts. The three segments (a, b and c) can be considered together as one theme respectively one variation. The interpreter can take one, two, or all the fragments out of the three. When the three thematic units and the order given by the author are respected, there is the possibility, for the b fragments to be interchangeable (see the median zone of the variations). This aspect is signalled into the score through the sinusoidal vertical dotted line (e.g. 14) and it is only available for parts I and VI.

Regarding the **design** of the variation units – each of them describe a dramaturgical action that is graphically revealed (e.g. 14-16). The graphic of the Terényian compositions always gives a space for many improvisatory variants. Therefore, the “Resolution” (**a key of the play**), enclosed by the composer at the end of the score (e. g. 17), represents one of the possible interpretations.

**Part I (variations 1 – 4, e.g. 14)**

*The First Variation* has three segments (bars): a, b and c (e.g. 12). These are three thematic units that can already be considered together a theme or, due to the fact that b and c are variations of a which is Messiaen’s motif (the first bar of *L’Ascension*), they can be viewed as micro-variations.

## Ex. 12

## The first variation

(I.)

a).  
Var. ① Très lent et majestueux

b).  
c).

The ostinato micro-theme appears in many variational cycles of E. Terényi. For example, the theme is the B.A.C.H motif in *B. A. C. H – Composition for the Organ* (1967), the melodic interval of perfect fourth in *Glocken* for the organ (1991) and the signals of the birds (*chant d'oiseaux*) in *The Birds* for the organ (2007).

The chords of the first measure (segment a) are permuted in the following two measures (segments b and c) and they are the background for the first part (e.g. 13 and e.g. 14). This ternary structure is significant for the entire musical work, through the fact that in each of the 24 variations, the dramaturgical idea of the first segment a is continued and developed in both the b segment and the c segment as well. Many of the variations are homogenous, as all three segments represent, in fact, the variation of one idea.

## Ex. 13

Part I – variations 1-4<sup>12</sup>

<p>12 8 The palindromic mode</p>	<p>10 8</p>	<p>8 8</p>
Var. 1a	Var. 1b	Var. 1c
Var. 2a	Var. 2b	Var. 2c
Transposition 11	Transposition 11	Transp 11
Var. 3a	Var. 3b	Var. 3c
Var. 4a	Var. 4b	Var. 4c

<sup>12</sup> The chords of the first measure (a) of each variation are permuted in the following two measures (b and c).



The segment a of *The Second Variation* have three levels:

- the pedal on a single tone in *p*; the timbre (the register) is for the organist to choose;
- the second plan is for the left hand which is made in two arpeggio clusters in five tones; these clusters result from the palindromic mode of the play and they become pedal themselves;
- the right hand (the third sonorous plan) develops motoric elements, through the sequential repetition of some five tones formulae (extracted from the same mode)

*The Third Variation* keeps a few elements of the second variation. The pedal tones look at the deep register of the organ and the motoric writing is introduced for both the hands, in parallelisms of intervals and chords. This *perpetuum mobile* process is interrupted three times through a series of chords in the style of the homophonous choral that would be developed in the b and c segments. This variation is based on the eleventh transposition of the basic mode.

*The Fourth Variation* has in the a segment two ideas from the previous variations: the tones that are prolonged in the pedal and also the motoric style that is interrupted by small melodic segments (cells) that are similar to the third variation, from the intervallic point of view.

For the first time, along the variations, there appear tones that are framed into a certain register, without mentioning the pitch as they stimulate the creativity of the player, who has to take as model the 4a segment. One option would be to draw the lines of the staff and the helping lines above and below the staff, in order to obtain real tones. The tempo and the majority of the rhythmic durations in these segments are left for the player to choose.

In the 4b segment, the motoric cell comes overall pointing directly to the second variation (the 4c segment corresponds to the 3c segment).

In conclusion, the first part is homogenously built on the variation of the ideas that are presented from the beginning (the pedal, the arpeggio clusters and the combined motoric fragments).

## **Part II (Variations 5 -8, e. g. 15)**

The c segment of the fourth variation of the first part is developed along the 5th, 6th, 7th, and 8th variations in different hypostasis (see especially the figurations of the organ pedal).

Part II relies on the choral style that was already suggested in the third variation (in Part I). The idea of a homophonous choral is developed here even in the traditional way of writing, suggesting the chorals of J. S. Bach. If we put together the modules 5b (the beginning of the choral), 6 (a, b, c), 7 (a, b, c), 8 (a, b, c) we find (in the writing of the left and right hand) the succession of the musical process of the choral. There are some intercalations that appear as motoric figurations, reminding of a well known practice in the Bachian chorals of the baroque era, when some instrumental improvisations were inserted after the coronas (fermatas). These moments of improvisation are partially aleatory (only the pitches are written down) and the asymmetrical repetitions of the figures that are interwoven to the chords of the choral are suggested through a specific graphical drawing using asymmetrical lines (as for example in 6c). The figurations can be presented either once or by a few times, in order to assure the continuity and the homogeneity of the choral.

### **Part III (Variations 9 – 12, e.g. 16)**

Part III continues the idea of the choral, reaching an apogee of the chorded constructions. In the same time, the improvisatory moments are highlighted, even the ninth variation starts in the a segment with this type of improvisatory cadence, that is then varied in 10b, 11c and 12a.

In 9c and 10c, the improvisation becomes almost total: in the score, there are the indications only for the register of the tones and the dynamics. The rhythm and the pitches are aspects that become more and more improvisatory, in the broad sense of the word. In addition, as long as we go deeper into the musical work, the coefficient of aleatorism and implicitly the liberty of the player would gradually increase until it reaches the point when the drawing would be the only fix point to indicate the dramaturgical action of the music.

The choral of the second part is continued in the part III in 9c. Then, the 10c variation comes with a single chord of the choral and in 11a - 11b, with broken chords, as if the composer wanted to tear the continuity of the choral, coming in the 12a to an apogee, through a row of alpha chords that are combined with other chords in strata. In 12b there is again the idea of the choral in its clearest form that points directly to the original theme of the variations (Variation 1, segment a). Part III is closed with the repetition of these chords in 12c, above a figuration in the pedal that is made of the prolonged sounds C#, D#, E, of the fourth transposition of the basic mode.

#### **Part IV (Variations 13 – 16, e.g. 16)**

Part IV starts the second section of the *Chaconne*, which is the retrograde inversion of the first section (it is evident, for example, the direct connection between 12c and 13a - e.g. 16).

The improvisatory structures of the previous parts continue to be developed and they would be transformed into main melodic ideas of the following parts. The choral loses its central role, it is resumed to a succession of the chords (13a, 13b, 13c), and the lower plans (the left hand and the pedal) have an accompaniment role. In the variations 14, 15, and 16, the chords represent the harmonic support and in 14b and 16b they appear as some cuttings from the choral. Due to the ornamental figurative writing, part IV could be considered as an ornamental variation of the theme.

The fourth part is the first ornamental variation, as the first three parts are mainly harmonical. The definition of the chaconne as a variation on a harmonic theme is explicit in the first three parts, while the following three, through the emphasizing of the melodic lines, come closer to the passacaglia.

**Part V (Variations 17 – 20, e.g. 15)** continues the ornamental variation and the chorded structures come through certain stops, similar to the coronas of the choral (see, for example, the coronas of the 18 and 19 variations that are indicated by the author).

**Part VI (Variation 21 – 24, e.g. 14)** comprises the last variations that come back more and more to the design of the first part, to the original theme in the retrograde inversion (variation 24) – e. g. 14. In order to make this comparison more obvious, we illustrated in the e.g. 10, the theme in two variants: prime direction in the first bar of the play and retrograde inversion in the last bar.

The retrograde inversion between part I and part VI

I.

a).  
Var. ① Très lent et majestueux

b).  
Var. ② Più mosso

c).  
Var. ③

Var. ④

The image displays a musical score for three variations of a Chaconne for Organ, labeled 'a)', 'b)', and 'c)'. The score is written for organ and includes various musical notations such as notes, rests, and dynamic markings. The variations are numbered 21, 22, and 24. Variation 21 is marked 'poco meno mosso, s.m.' and 'tranquillo'. Variation 22 is marked 'poco meno mosso, s.m.' and 'tranquillo'. Variation 24 is marked 'Très lent et majestueux'. The score includes dynamic markings such as *ppp*, *p*, *f*, *ff*, and *mf*. The score is organized into three main sections, each with its own set of staves and musical notation. The first section (a) is marked 'poco meno mosso, s.m.' and 'tranquillo'. The second section (b) is marked 'poco meno mosso, s.m.' and 'tranquillo'. The third section (c) is marked 'Très lent et majestueux'. The score includes various musical notations such as notes, rests, and dynamic markings. The variations are numbered 21, 22, and 24. The score includes dynamic markings such as *ppp*, *p*, *f*, *ff*, and *mf*. The score is organized into three main sections, each with its own set of staves and musical notation. The first section (a) is marked 'poco meno mosso, s.m.' and 'tranquillo'. The second section (b) is marked 'poco meno mosso, s.m.' and 'tranquillo'. The third section (c) is marked 'Très lent et majestueux'. The score includes various musical notations such as notes, rests, and dynamic markings. The variations are numbered 21, 22, and 24. The score includes dynamic markings such as *ppp*, *p*, *f*, *ff*, and *mf*.

Parts II and V

II.

a) b) c)

Var. 5  $\text{♩} = 120$

Var. 6  $\text{♩} = 80$

Var. 7

Var. 8

GRAPHISM AND ORGANISATION IN LES OISEAUX. CHACONNE POUR ORGUE...

The image displays a page of musical notation for the Chaconne for Organ from 'Les Oiseaux'. It features four variations, labeled 'Var. 17', 'Var. 16 II', 'Var. 19', and 'Var. 20 I'. The notation is arranged in a complex, overlapping layout with multiple systems of staves. Annotations include 'colla parte' (7, 8, 10), 'f', 'ff', 'p', 'm.s.', 'm.d.', 'm.a.', 'm.s. III', 'm.s. II', 'm.s. I', 'molto capriccioso e coloristico', 'quasi cadenza', 'cadenza ermite', 'barroco giocoso', and 'f'. A circled 'V' logo is present at the bottom right of the score area. The variations are organized into three main sections: 'a)' (top), 'b)' (middle), and 'c)' (bottom).

Parts III and IV

III.

a). b). c).

Var. 9  $\text{♩} = 100$

Var. 10

Var. 11

Var. 12

improvvisando

*p stacc.*

10 8

12 8

*ff*

*ff legato*

improvvisando

*pp leggiero*

*ppp*

*pp*

Un poco meno mosso

a tempo

The image displays a musical score for Exercise 16, divided into four variations (Var. 9-12). The score is organized into four columns labeled a), b), and c). Variation 9 starts with a tempo marking of quarter note = 100. Variation 10 includes dynamic markings of fortissimo (ff) and fortissimo legato (ff legato). Variation 11 features pianissimo (ppp) and pianissimo (pp) markings. Variation 12 includes tempo markings of 'Un poco meno mosso' and 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings. Some sections are enclosed in dashed boxes and labeled 'improvvisando'. Fingerings are indicated by numbers 1-5. The score is written for piano and includes both treble and bass clefs.



GRAPHISM AND ORGANISATION IN LES OISEAUX. CHACONNE POUR ORGUE...

The image displays a musical score for 'LES OISEAUX. CHACONNE POUR ORGUE...' featuring four variations, labeled 'a)' through 'c)'. The score is organized into four horizontal sections, each corresponding to a variation:

- Var. 13 (a):** Features a dynamic marking of *ff* and a performance instruction of *meno mosso, molto rubato*. It includes a circled Roman numeral **IV**.
- Var. 14 (b):** Includes a circled number **14** and a performance instruction of *ritocco*.
- Var. 15 (c):** Includes a circled number **15** and a performance instruction of *accel. molto*.
- Var. 16:** Includes a circled number **16** and a performance instruction of *accel. molto*.

The score is written for organ, with multiple staves for different registers. Dynamic markings such as *ff*, *fff*, *mf*, and *fff* are used throughout. Performance instructions like *meno mosso, molto rubato* and *ritocco* are also present. The variations are connected by dashed lines, indicating their relationship to the main piece.

Extract from the solution (key) of the score – Chaconne

The image displays a musical score for a Chaconne, divided into two systems labeled '1' and '2'. System 1 (measures 1-10) begins with the instruction 'I. Très lent et majestueux' and includes dynamic markings such as *pp*, *mf*, and *f*. It features a complex piano texture with multiple voices and includes a section marked '② Più mosso, virtuosamente' with a *p* dynamic. System 2 (measures 11-20) continues the intricate piano texture, with a 'cresc.' marking and a *mf* dynamic. The score is written for piano and includes detailed fingering and articulation instructions.

Every one of the four parts of *L'Ascension* has a *motto* written by Messiaen himself in the score<sup>13</sup>, expressing his adoration of Christ's glory. Messiaen's music and especially the *L'Ascension* has had a particular influence on Terényi's organ creation. Based on a rich "archetypal palette"<sup>14</sup>, Terényi creates stylistic dialogues with Messiaen's play, in many of his organ works, also recovering its spiritual denotations: *In solemnitate corporis Christi* (1993), *Messiaenesques* (1993), *Die Gottestrompeten* (1995), *Dialogues mystiques* (2006), *The Birds* (2007) and so on.

The quoting of the first measure of Messiaen's *L'Ascension* represents in Terényi's *Chaconne* the "emblem-theme" and the way it is developed in the variations foretells the "idea theme" that is illustrative of some later works, such as *Messiaenesques* and *Dialogues mystiques*:

The *emblem theme* suggests an homage given to a style, a composer, and some ideas. Regarding the *idea theme*, this is present when, by imaginary taking certain stylistic elements of another creator or musical works, the author takes as a benchmark a model that is not declared inside the score. The presence of other sonorous entities, the stylistic references where it is started in the variation evolution of the musical work can be circumscribed eventually through the title. Without knowing the pattern, the players, the musicologists and the public as well do not receive the form as being a variational one. The organ plays *Messiaenesques* and *Dialogues mystiques* are relevant, because the idea-theme constitutes a series of stylemes of Messiaen's music – melodic lines, rhythm, the dynamics, chorded structures to which there are a series of analogies to come, variations and counter-themes or, in other words, counter-realizations.<sup>15</sup>

The "*hommage à Messiaen*" implies in the *Chaconne* more than a mere quotation: it is the re-creation of some of his techniques such as the palindromic mode, the superposition of different transpositions, the mirror symmetries and also the *chant d'oiseaux* style - the improvisatory segments with repetitive cells imitating the song of the birds, in parts 3, 4, and 5 (moreover, the *oiseaux* style is announced in the title: *Les oiseaux. Chaconne pour orgue*). *Chaconne* is the

<sup>13</sup> Messiaen, O., in: *L'Ascension (quatre méditations symphoniques pour orgue)*, music score, Alphonse Leduc Editions Musicales, Paris, 1934:

1. The majesty of Christ demanding its glory of the Father (Father, the hour has come; glorify Thy Son, that the Son may glorify Thee)

2. Serene alleluias of a soul that longs for heaven (We pray you, God, help us dwell in the Kingdom of Heaven)

3. Ecstasies of a soul before the glory of Christ, which is its own glory (Giving thanks to the Father, who has qualified us to share in the inheritance of the saints in light ... raised us up and seated us with Him in the heavenly places, in Christ Jesus)

4. Prayer of Christ ascending towards his Father (Father ... I manifested Thy name to the men ... and I am no more in the world; and yet they themselves are in the world, and I come to Thee).

<sup>14</sup> Interview with E. Terényi, February 2008.

<sup>15</sup> Interview with E. Terényi, February 2008.

organ play that marks the beginning of Terényi's creative references to the musical world of Messiaen, based on his spiritual and artistic affinities with the French composer.<sup>16</sup>

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<sup>16</sup> Hotoran, A.M., *Musical and spiritual affinities: Olivier Messiaen and Eduard Terényi*, in: *Recent Advances in Acoustics & Music* (the 11th WSEAS International Conference on Acoustics & Music: *Theory and applications*), „George Enescu” University of Arts, Iași, 2010.