

## EDUARD TERÉNYI'S *STABAT MATER*<sup>1</sup>

ANAMARIA MĂDĂLINA HOTORAN<sup>2</sup>

**SUMMARY.** *Stabat Mater* (1991) for two women soloists, women's choir, percussion and organ by Eduard Terényi is a contemporary replica to the medieval poem, echoing some of the local literary and musical features, as cultural reference to a certain point in the local music history and to their geographical space. Exploring the stratum of the catholic melodies from the sixteenth - seventeenth centuries in Transylvania, Eduard Terényi achieves the synthesis between Hungarian folk music and the European music. Therefore, the literary support of the first three parts of the work are religious folk lyrics in the Hungarian language, taken from Erdélyi Zsuzsanna's collection *Hegyet hágék, lőtőt lépék* and the last three parts include Latin texts and melodies from Ion Caioni's *Cantionale Catholicum*.

The musical structure of *Stabat Mater* is determined by the content of the ideas, the earthly moments of pain and further transfiguration in the celestial world. Each of Holy Mary's two hypostases occupies three parts: her earthly state as *Mater Dolorosa* in the first three parts and the celestial one as *Regina Coeli* in the last three parts.

In the fourth part, the author has selected six strophes of *Stabat Mater*, intending to picture Christ's crucifixion as the central axis of the work. Around this nucleus and in the light of the folk ethos, a framework is woven for the psychological drama, whose character is Holy Mary, Christ's mother. The medieval poem not only contributes to the consistency of the dramatic plot, but it also represents the axis of multileveled mirror symmetry: the symmetrical unfolding of the semantics determines the symmetrical arrangement of the tonalities and their ethos, of musical macro-form and material.

**Keywords:** Eduard Terényi, cross, suffering, glory, Virgin Mary, form, structure, variation, symmetry, folklore, central axis

*Stabat Mater* was conceived in 1991 by Eduard Terényi (b. 1935) for two women soloists, women's choir, percussion and organ as a new approach, a creative revival of the Medieval Latin poem.

The author has selected six strophes of *Stabat Mater*, in his intention to picture the Christ's crucifixion as the central axis of the work, in the fourth part. Around this nucleus, a framework is woven for the psychological drama, whose character is Holy Mary, Christ's mother.

The musical structure of *Stabat Mater* is determined by the content of the ideas, the joining of suffering and glory, the earthly moments of pain

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<sup>2</sup> Associate Lecturer, Emanuel University of Oradea, Musical Pedagogy Departement, str. Nufărului nr. 87, 410597, Oradea, Jud. Bihor. E-mail: hmaddy@yahoo.com

and further transfiguration in the celestial world. This duality of human and divine, earth and heaven represents an essential feature of Eduard Terényi's religious compositions:

*"This dualism characterizes my religious music, too. Already, in the musical works of the '80s that were composed for the organ there one finds a special role of the two embodiments of Christ: the earthly one and the transcendental, the spiritual one."*<sup>3</sup>

Each of Holy Mary's two hypostases occupies three parts of the work: her earthly state as *Mater Dolorosa* in the first three parts and the celestial one as *Regina Coeli* in the last three parts.

The crossing point of these opposite aspects appears to be in the fourth and central part, where, through means of three couples of stanzas quoted from the Latin text of the *Stabat Mater* poem, the author has intended to realize the transition from "earth" to "heaven", evoking Holy Mary as *Mater Dolorosa* (strophes 1-2 from *Stabat Mater*) and then as *Mediatrix* (strophes 5-6, 9-10).

The structure of the work reflects the Christian symbolism of the numbers 3 and 7: the 7 parts are arranged 3 by 3 around the *Stabat Mater* axis (ex. 1).

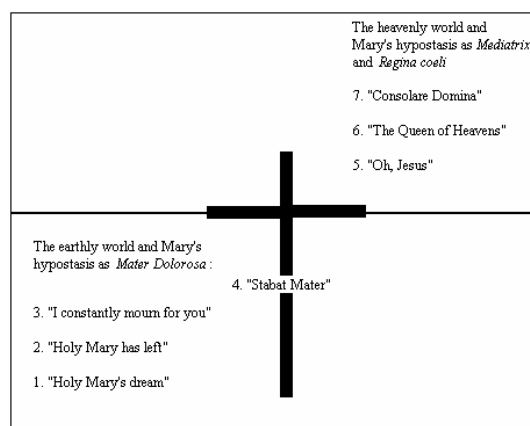
As the author himself pictorially suggest:

*"The parts of the work are like those two branches of Christ's cross, framing the middle vertical wood, which is here the fourth part, Stabat Mater"*<sup>4</sup>.

Between earth and heavens, Christ is hanged on the cross as *axis mundi*. This means that through His sacrifice, He reconnects the human and the divine, re-establishes the relationship between mankind and God and implicitly makes it possible to regain our dignity and moral verticality.

Ex. 1

### The structure of *Stabat Mater*



<sup>3</sup> E. Terényi, quoted in: Gabriela Coca, *Ede Terényi – The retrospective of five decades of creation*, in *Studia Musica*, 1/2008, Babeş-Bolyai University, Cluj-Napoca, p. 18

<sup>4</sup> Quote from an interview with the composer, February 2008

Like other musical works of the twentieth century that are born out of a Christian spirit and also have a national aspect reflecting the color of diverse ethnographical cultures, *Stabat Mater* echoes – from the very beginning through the attribute “Transylvanian”<sup>5</sup>, some of the local literary and musical features, as cultural reference to a certain point in the local music history (seventieth century) and to their geographical space (Transylvania).

Exploring the stratum of the catholic melodies from the sixteenth - seventieth centuries in Transylvania, Eduard Terényi achieves a synthesis between Hungarian folk music and European music. The literary support of the first three parts of the work are religious folk lyrics in the Hungarian language, taken from Erdélyi Zsuzsanna’s collection *Hegyet hágék, lőtőt lépék* and the last three parts include Latin texts from Ion Caioni’s *Cantionale Catholicum*<sup>6</sup>. In the last three parts there are also certain melodies taken from *Cantionale Catholicum*.

Apart from its folkloric inspiration, the work has a neo-baroque orientation due to certain typologies specific to the musical compositions of the eighteenth century that were based on the Latin text *Stabat Mater*: alternations between soloist, duet and choir moments, the resemblance of the work with a chamber cantata, the insertion of solo instruments *ad libitum* and of *basso continuo*, variations on a *basso ostinato* (especially in the second part) and the reiteration of certain melodic figures in the accompaniment.

**In the first part** of the work, *Szűz Mária álma (Mary’s Dream)*, Mary has a prophetic dream of Christ’s sufferings to come:

*“Virgin Mary, Christ’s Mother,/ Has been falling asleep on the Calvary/ Approaching, Jesus asks her: “Mother, what have you dreamed?”/ “I had a nightmare, my dear Son,/ For I have seen You being caught in a garden,/ I have seen You being taken to Pilate/ (...) / They were spitting at You,/ They crowned Your holy head with a crown of thorns/ They whipped You and sent You to death./ (...) / The blood was flowing from Your dear head and the water from Your holy body./ (...) / With bitter poison they wanted to slake your thirst./ Grievingly I was contemplating as they were nailing Your sweet body on that cross./ After You gave up Your spirit, I took You in my lap/ My heart was frightened when I have been seeing all these things in my dream”/ “Mother, dear mother, loving mother, your dream is real.”*

The folk melody of a single melodic phrase, in a plagal mode (Dorian) continuously recurs, with changes in accompaniment (ex. 2). An interlude interferes and reaches the musical climax through the repetition of the tetra chord *d - e - f - g* (ex. 3). At this point, the original melody returns in varied form and transposed on a higher tone, E flat. The variation form crosses therefore the ternary form, unfolding the scheme AB (episode)A<sub>var.</sub>

<sup>5</sup> Transylvania is a region in Romania.

<sup>6</sup> Ion Caioni was a Franciscan friar in the monastery from Șumuleu Ciuc and for this reason, the initial title of *Stabat Mater* was, in Hungarian language: *Csiksomlyói Stabat Mater*, translated in english as: *Stabat Mater from Șumuleu Ciuc*.

In the second part, E. Terényi uses the lyrics of the Hungarian ballad *Virgin Mary has left (Elindult a Szűz Mária)*, a Christian paraphrase of the Romanian folk ballad *Miorița (The little ewe)*<sup>7</sup>.

## Ex. 2

## Part 2, bars 1-5

1. Mária álma

Lento  $\text{♩} = 48$  [2]

Solo instr.

S Solo

A Solo

Org.  
Cemb.

Cont.  
Vic., Ch.

2.  
tenuto sin al Fine

ppp p

tenuto sin al Fine

tenuto sin al Fine

tenuto \*) >>

A módolható csembaló + continuo kísérettel is.

Parlando rubato molto espr.

Gliss. / Vihar. improv.

4 5

rep.

Jé-zus Krisz-tus é-des any-já Szűz Má-ri-a El-a-ludt a Kál-vé-ri-a be-gyén kö-szel Bet-le-hem-bez

2.  
rep.

\*) Aszimmetrikus hangsúlyok.  
\*\*) Erdélyi Zouzanna: Hegyet hágták, lóós lépek, nr. 220

<sup>7</sup> *The little ewe* displays the theme of a shepherd who has been announced by his little ewe about the intentions of his companions to kill him in order to steal his flock of sheep. The shepherd embraces the idea of death without running, fighting or opposing in any way to the violence and wickedness of the other shepherds. He finds his peace and quietness in harmony with nature. Death is metaphorically described as the “wedding” with a “princess most noble”, union that symbolizes the principles of the whole universe, in the presence of the sun and the moon as “godparents”, the birds as “fiddlers”, the high mountains as “priests” and the stars as “torchlight”. The motif of the loving mother, who is desperately looking for her son appears towards the end of the ballad: *But if you see there./ Should you meet somewhere./ My old mother, little./ With her white wool girdle./ Eyes with their tears flowing./ Over the plains going./ Asking one and all./ Saying to them all./ Who has ever known./ Who has seen my own/ Shepherd fine to see./ Slim as a willow tree./ With his dear face, bright./ As the milk-foam, white./ His small moustache, right / As the young wheat’s ear./ With his hair so dear./ Like plumes of the crow/ Little eyes that glow/ Like the ripe black sloe?/ Ewe-lamb, small and pretty./ For her sake have pity./ Let it just be said/ I have gone to wed/ A princess most noble/ There on Heaven’s doorsill./ To that mother, old./ Let it not be told/ That a star fell, bright./ For my bridal night./ Firs and maple trees/ Were my guests, priests/ Were the mountains high./ Fiddlers, birds that fly./ All birds of the sky./ Torchlights, stars on high.* (Translated by William D. Snodgrass)

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Ex. 3

Part 2, bars.18-20

Ke - se - rő mé - reg - el e - cet - tel a - kar - uk szom - já - dat eny - hí - te - ni

**A var.**

A - le - szo - mo - ni - a - nyí - d azt is lát - ta Hogy a - te - szent - tes - te - det

There are differences and similitude to be noticed, when it comes to draw a parallel between these two ballads. Echoing the model of *The Little Ewe*, the Hungarian ballad *Elindult a Szűs Mária* displays also the theme of the wandering mother who eventually finds out about the death of her innocent and mild son. The relationships between Jesus and His mother on one hand (more obvious in the lyrics of the first part of the work) and the relationship between the shepherd and his mother on the other are similar through the kindness and affection manifested. Holy Mary had been asking everywhere and everyone she has been meeting, about Christ, until she was finally told that her Son, wearing a crown of thorns, was being crucified:

*"Mourning and weeping, Virgin Mary has left/ Looking for her Holly Son/ A young Jew women meets her: "Good day, young women"/ "Good day, Holly Mary"/ "Have you seen my Holly Son?" "No, I haven't, I don't know Him"/ Holly Mary went on until she met a man from Bethlehem/ "Good day, man of Bethlehem"/ "Good day, Holly Mary"/ "Haven't you seen my Holly Son?" "How does your Son looks?" "His teeth are bright, His hair is brown"/ "Run, run, Holly Mary, hurry/ They are crowning His holly head/ They are nailing His holly hands/ The spear is striking through His Holly chest/ His purple blood is flowing".*

The 16 variations on a *basso ostinato* in different tempos are periodically interrupted by instrumental intermezzos, following the next scheme:

|             |                 |             |           |             |           |              |           |            |           |               |           |            |
|-------------|-----------------|-------------|-----------|-------------|-----------|--------------|-----------|------------|-----------|---------------|-----------|------------|
| Var.<br>1-3 | Intermezzo<br>1 | Var.<br>4-5 | Int.<br>2 | Var.<br>6-8 | Int.<br>3 | Var.<br>9-11 | Int.<br>4 | Var.<br>12 | Int.<br>5 | Var.<br>13-15 | Int.<br>6 | Var.<br>16 |
|-------------|-----------------|-------------|-----------|-------------|-----------|--------------|-----------|------------|-----------|---------------|-----------|------------|

One can find here two basic principles of musical variation: ostinato and ornamentation. The theme is a Transylvanian melody in a binary form (ab) taken over from Erdélyi Zsuzsanna's collection *Hegyet hágék, lőtőt lépék* (ex. 4) and it appears later in the work, after the first four variations (ex. 5).

Therefore, the work begins directly with the first variation (g. Dorian) that represents the essence of the melodic and harmonic scheme of the folk theme; its harmonic structure constitutes the harmonic basis of the variations no. 2, 3, 4, 7, 16, thus reminding a chaconne *basso ostinato* type. In the same time, the melodic configuration of the organ pedal of the first variation reappears in the variations no. 2, 3, 4, 7, 16 as a passacaglia theme.

**Melody no. 248 from  
Erdélyi Zsuzsanna's collection *Hegyet hágék, lőtőt lépék***

**Ex. 4**

(♩ = 144) rit. (♩ = 120)

El in - dult a Szűz Má - ri - a

Nagy sí - rás - sal, nagy zú - gás - sal.

„Jó - na - pot is zsi - dó - le - jány.”

„Szép sze - ren - cse Szűz Má ri - a.”

The variations no. 2, 3 and 4, purely instrumental and interrupted by an interlude, are set up together as a compact introductory section (ex. 5).

The next section begins with the folklore theme, which consequently reappears as the vocal theme of variations 5 to 14 (ex. 6). The theme has been already prefigured in the middle voice of the organ score of the third variation (ex. 5) and it also can be viewed as a variation of the first 4 bars of the work. Thus, the author gradually has been reaching to the folklore theme, as if he would have to recall it from his memory, by means of a musical technique, different from the traditional variations, in which case the theme is usually the first to be exposed.

The second part *Elindult a Szűz Mária*, variations 1-5

10

Intermezzo I. Vivo  
Gisp. Fl.  $\text{♩} = 60$  [15]

*ff* stacc.

arco  
*ff*

Var. 4 Allegretto  $\text{♩} = 108$  [20]

*f*

The continuous repetition of the vocal melody, on a more and more complex harmonic accompaniment, reaches its highest expressive tension in the polyphonic fabric of the 14<sup>th</sup> variation (ex. 6).

In the 16<sup>th</sup> variation of the second part, the composer brings back the first variation with its initial tempo (*Allegretto*), as final apotheosis of the variation cycle. The re-entries of the thematic essence in the end of a variation process are entirely traditional and in the same time highly characteristic to E. Terényi's outlook on the form of theme with variations.





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The lyrics of the dirge reflects the folklore idea of communion with nature and the universe, which are completely empathizing with the whole drama, reminding us the model of the above mentioned *The Little Ewe* ballad:

*Who wouldn't cry contemplating your Holy body/ The crown of thorns, the nails in your Holy hands, the whelps on your back?/ Your sweet drink which is nothing but poisoned vinegar, your tortured limbs?/ The day is mourning for you, the Earth is sobbing, the stars are weeping/ I'm weeping too, and I can't stop, I'm watching you with tears in my eyes/ Forests, my beautiful flowers, have mercy (...)*

Ex. 8

Part 3, bars 1-15

**3. "Siratlak szüntelen"**  
*Parlando rubato, molto espr.*

Solo  
 S  
 A  
 Org.  
 Cont.

**3. "Siratlak szüntelen"**  
*Parlando rubato, molto espr.*

Jai é - des Mé - hem neck - drá - go, é - des Otyi móli csó - én sze - gin Át - vo fe - lem neck - csak égy te - min sé - ge

Jai, íd, ki ne szán - nál, lát - van ily c - se - te - det, kényes szem - mel ki ne sír - ná

**10** *Tam - tam* *Legno* *cresc. dim. ad lib.*  
*mf* *ff* *resp.*

Hívás szent! Tes - te - det (...) Kív - no - nál must íb - vit, szer - te - ze - íd - ben csi - vit,

szenyvi - ka - don ú - lit, csa - pas - va - gyon de - nem Cla - rit - Oh, Drá - go szí - kút - tem

**13** *Tom - tom*

The series of 8 variations on an *ostinato* theme are interrupted and divided into two sections (according to the golden ratio) of 5, respectively 3 variations, through the interference of an instrumental interlude:

**5 variations (first section) – Interlude – 3 variations (second section)**

The sonorous intensity gradually increases from *p* to *f* within the first section, reaching the *ff* with the interlude, as the culminating point of this part, corresponding approximately with the *sectio aurea* point (bars 26-28). The second section resumes the same course from *p* to *f*, gloriously ending

with a bright and hopeful C major chord. The final cadence is a succession of two chords, in a relation of major tierce: A flat minor – C major, considered by E. Terényi a symbol of the transition from death to life, from dark to light.

While composing this part, the author has been taken into account – beyond the theological implications of the moment of Christ's passion on the cross, the transformation of all this into a more general symbol of human suffering.

In the fourth part the strophes 1-2<sup>8</sup>, 5-6<sup>9</sup> and 9-10<sup>10</sup> of the Latin text *Stabat Mater* represent the “visualization” of Christ's crucifixion as *actus tragicus*, above the *ostinato* support of the melodic incipit of *Dies Irae* cantus planus melody (ex. 9).

The trochee, in a ternary meter is the main rhythmical motif, due to its prosodic essence. The expansive melody in f minor ascends, sustained by the ascendant and repetitive figurations of the organ, in a continuously increased dramaturgic energy.

Two formal principles are combined in this part: the bridge form and the refrain: ABA<sub>var.1</sub> CB<sub>1</sub>C<sub>var.</sub> A<sub>var.2</sub>, where B and B<sub>1</sub> represents the instrumental interludes.

## Ex. 9

## The fourth part, bars 1-15

4. "Stabat Mater"  
Allegro agitato

Mar. [3]

S. *p* cresc. molto Coro 1<sup>a</sup> volta TACET  
Sta - bat Ma - ter do - lo - ro - sa Ju - sta

A. *p* cresc. molto  
Sta - bat Ma - ter do - lo - ro - sa Ju - sta

Org. *pp* 2. 3. 4. rep. simile 2. 3. 4. 2. 3. 4. rep. simile

Cont. *p* marcato, cresc. molto

[10]

cru - cem li - cri - mo - sa dum pen - de - bat Fi - li - us.

<sup>8</sup> *Stabat Mater dolorosa/ Iuxta crucem lacrimosa,/ Dum pendebat Filius.  
Cujus animam gementem/ Contristatam et dolentem,/ Pertransivit gladius.  
(The grieving Mother stood/ Weeping beside the cross/ Where her son was hanging.  
Her soul, sighing,/ Anguished and grieving,/ Was pierced by a sword)*

<sup>9</sup> *Quis est homo, qui non fleret,/ Matrem Christi si videret,/ In tanto supplicio?  
Quis non posset contristari,/ Piam (Christi) Matrem contemplari,/ Dolentem cum Filio?  
(What man would not weep/ To see the Mother of Christ/ In such suffering?  
Who would not share her sorrow,/ Seeing the loving Mother/ Grieving with her Son?)*

<sup>10</sup> *Eja Mater fons amoris,/ Me sentire vim doloris,/ Fac, ut tecum lugeam.  
Fac, ut ardeat cor meum/ In amando Christum Deum./ Ut sibi complaceam.  
(O how sorely afflicted/ Was that blessed Mother/ Of the only/begotten son.  
How she grieved and how she suffered/ To see and to contemplate/ The pain of her noble son.)*

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Mariaha  
col legno *f* rep.

dum pen de - bat Fi - li - us, Cu - jus a - ni - mam ge - men - tem con - tris  
dum pen de - bat Fi - li - us, Cu - jus a - ni - mam ge - men - tem con - tris

ta - lam, et do - lem - tem per - - tran - si - vit  
ta - lam, et do - lem - tem per - - tran - si - vit

rep. simile

In the culminating point, the author graphically represents the form of a cross through a threefold reproduced musical figure: a chord with the rhythmic value of a dot minim is placed between two series of six eighths (ex. 10).

### Ex. 10

#### Bars 71-74

*ff* *sf* *ff* *sf* *ff* *sf*

*ff*

As a reverberation of the role played by congregation's chorals in J. S. Bach's passion-oratorios, **the fifth part** expresses our feelings as witnesses of this *actus tragicus*.

If in the third part, Holy Mary was weeping for Christ, in the fifth part we are mourning Him as well, asking at the same time forgiveness for our sins. This inner movement of the dramatic action is in fact the essence of *Stabat Mater*. After the first three parts, it wouldn't be possible to intensify the tragedy, but this drama could be and it is recorded as a symbol of our redemption:

*"O Jesus, Son of our Holy God/ The Redeemer of all who have sinned/ Remember the suffering you endured to save men/ You sacrificed for our sins, prayerfully and humbly you went before our Holy Father/ To intercede on our behalf..."*

The binary strophic melody from *Cantionale Catholicum* (no. 249) is varied here at the micro-level of cells and motifs. The form of the fifth part is binary *var.*, ending with a Coda in vocalizes upon the syllable “a”.

Ex. 11

The 5<sup>th</sup> part, bars 1-12

The sixth part directly refers to Holy Mary and it corresponds, from an expressive point of view, to the musical atmosphere of the second part. Mary’s image as *Regina coeli* is being glorified: “Queen of heavens, Holy Lady of the fairies”, and as *Mediatrix*: “You are sitting in heavens, nearby your son and take care of us”.

*“Queen of heavens, Holy Lady of the fairies/ Holy root, Virgin Mary, Christ’s Holy Mother,/ Through you, a new light has been rising in this world/ Enjoy, beautiful flower, the Holy God came on earth in the most wonderful way/ Holy and splendid flower: we know that you are sitting now in heavens near your Son and taking care of us.”*

The instrumental introduction is followed by the melody in a Hungarian folklore style (g Aeolian and g minor) in four similar musical lines:

A (a+a) Avar (a<sub>1</sub>+ a<sub>1var.</sub>). – ex. 12.

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The sixth part has a ternary form with varied re-entry: AA<sub>var</sub>.A, with an introduction and coda. The stanzas are separated by vocal transitions on the syllable “a”.

**A (Introduction) – A (soprano) – transition (on syllable “A”) – A<sub>var</sub>. (Coro) – transition (on syllable “A”) – A with varied accompaniment (Coro) – vocalization (Coda).**

**Ex. 12**

**The 6<sup>th</sup> part: Introduction and first strophe (bars. 1-20)**

6. "Ménországnak Királynéja"  
 Allegro leggiero ♩ = 120 - 144 [cc - DFE nr. 212 Gyergyószékfő, Csiki] 5

Fl. VI. Clarinet in G

Soprano

Alto

Organo

Cello/Double Bass

47

Coro: Soprano (ossia: Soprano Solo)

Mény-or - szág-nak Ki - rál-y-né - je, An - gya - lok - nak Szent-i Asz - szo - nya: Ál - dot-ti győ-két

Szék-Mé - ri - a, Ild - vez légy Chri - stu - szi - ny - ny.

Coro: Alto (ossia: Alto solo)

The seventh part is composed on the Latin lyrics *Consolare Domina, Mater et Regina*, a hymn dedicated to Holy Mary in the form aabb<sub>var</sub> (from Ion Caioni's *Cantionale Catholicum*). The seventh part has also a binary structure: soprano solo (AA'AA<sub>var</sub>) and choir (BB<sub>var</sub>), followed by Coda, in the sublime expression of divine glory.

Ex. 13

The 7<sup>th</sup> part, bars 1-8

7. "Consolare Domina - Hymnus"

Grazioso ♩ = 96 - 108 [CC - DPP nr. 240]

Soprano Solo  
 Con-so-la-re Do-mi-na, Ma-ter et Re-gi-na, Cir-moe-ro-re de-fi-cis stel-la ma-tu-ri-na

Tu-us le-vat Fi-li-us Ma-mum à-rui-na. Tu-us le-vat Fi-li-us Ma-mum à-rui-na.

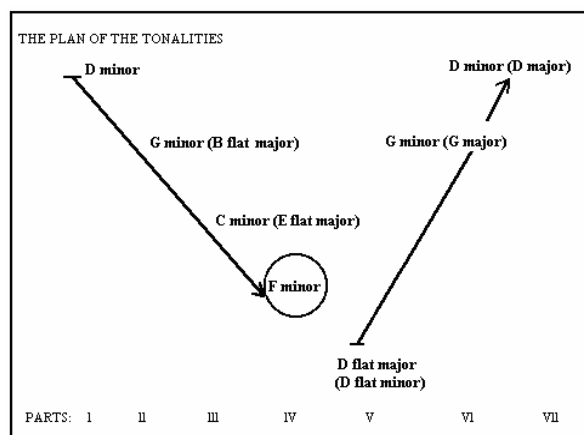
\* \* \*

The medieval poem *Stabat Mater* not only that contributes to the consistency of the dramatic plot of this contemporary replica, but it also represents the axis of mirror symmetry of the tonal and formal structure:

The minor tonalities are prevalent into the tonal atmosphere and their evolution as well as *ethos* is generally placed within the perimeter of dark emotions, in order to support the unfolding semantics of the lyrics. Therefore, the tonal design is descendent in the first four parts and ascendant in the last three parts, reflecting the gradual descent from sadness to death and suffering, followed by ascension to joy, in the heavens (Ex. 14).

Ex. 14

The tonal design



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The first part and the last part are similar from a tonal point of view, as written in D minor, a tonality that in the last bars of the last part (*Consolare Domina*) turns into D major. This change of the modal character from minor to major has been intended here to create a metaphor of the divine glory.

The second part and the sixth part are anchored in the tonal *ethos* of G minor, expressing a funereal, mourning-like atmosphere. In the end of the second part, G minor is ascending, as a consolation, to B major and in the end of the sixth part, in order to express hope, to G major.

The third part keeps on the descending tonal move started in the first and second part (D minor-G minor), reaching the C minor, with its *ethos* of a deep, unlimited pain. The final cadence is a succession of two chords, in a relation of major tierce: A flat minor – C major (see ex. 15), a relationship that is considered by the author a symbol of the transition from death to life, from dark to light, from suffering to glory.

Besides the marked tonal-modal chromatics of the score, there are also atonal moments: the imponderability of the music signifies the soul's deep sorrow in sharing the feelings for the sacred moments of Golgotha (as the lyrics of the fifth part affirm: *Let us all weep our Lord's death*).

Ex. 15

The third part, ending bars

The tonality of the central part is F minor, with an *ethos* that helps the composer in his intention to express Lord's passion. From a tonal point of view, the fifth part is the most complex of them all. The pedal on D, sustained during this part almost entirely, is descending through a tonal leap to D flat minor (bar 42) in the very moment of the culminating point and of the *sectio aurea* (see ex. 16).

The 4<sup>th</sup> part, excerpt

The musical score consists of two systems. The first system shows a vocal line with lyrics: "dal - mi - rol. Akl" and a piano accompaniment. The second system shows two vocal lines with lyrics: "s ke-rezst-fin flig-gö Fi - á - ra Meny - nye-i Ki - sily-ra" and "Ez na-pon, bi-na-pon bi-ni-pon Néz zink ke-ser-gö Any egy - ra". The piano accompaniment continues with a complex rhythmic pattern. The score includes dynamic markings such as *f* and *ff*, and performance instructions like "arco".

In the fifth part the composer doesn't pursue again the tonal return to C minor that would have been foreseen by the symmetrical order of the tonalities in relationship to the other parts of the work. On the contrary, he leaps from D minor to D flat minor and the tonal plan goes lower, as a metaphor of the last limits of despair. Further on, the next parts, through the tonal leap to G minor and then to D minor, and the equilibrium of the tonal symmetry among parts is re-established.

The diatonic character of the melodies is counterbalanced by the presence of a well-marked tonal and modal chromatics. The melodies and the accompaniment have generally an undulating outline, frequently arch-like and of an undoubted folk *ethos* and origin. The symmetry of the correspondence of the melodic typology is obvious even in the introductory bars of the parts, with the fourth part as a central axis (ex. 17).

The symmetrical, mirror-like structure with the central axis represented by the fourth part can be found also in the macro-form of the piece. In order to illustrate the existent relationship between the seven parts, namely the macro-form of the genre, the composer himself<sup>11</sup> has used a terminology that is specific to sonata form, although the macro-form of the work is not that of a sonata. However, using the terms: "exposition", "development" and "recapitulation" E. Terényi tries to express the affinity between parts, based on the similitude of the micro-formal structures and the cyclic and protean features of certain cellular elements that are elaborated along this musical work (ex. 18).

<sup>11</sup> Conversation with E. Terényi, February 2008



EDUARD TERÉNYI'S *STABAT MATER*

Ex. 17

Melodic correspondences

3. Parlando rubato

5. Lento

2. Allegretto

6. Allegro leggiero

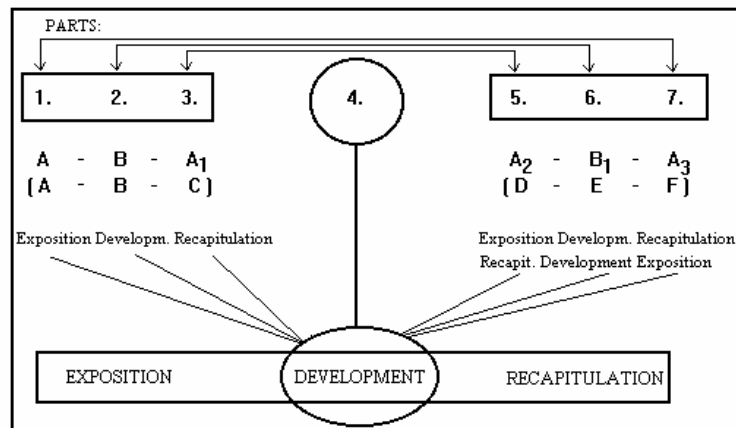
Melodie ondulatorie tip boltă,  
desen palindromic

1. Lento

7. Grazioso

Ex. 18

The macro-form of the entire piece:



(translated by Anamaria Mădălina Hotoran)

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