

## EDE TERÉNYI - THE RETROSPECTIVE OF FIVE DECADES OF CREATION<sup>1</sup>

GABRIELA COCA<sup>2</sup>

**SUMMARY.** Ede Terényi (b. Târgu-Mureș, 12 March 1935) is a composer, a musicologist and a pedagogue. For over three decades he has been a professor of harmony, counterpoint, musical dramaturgy and composition at the „Gh. Dima” Academy of Music in Cluj-Napoca – Romania.

Ede Terényi's language of composition followed several stages. In his first works we notice the influence of the Hungarian folklore from Transylvania, and the superior form of expression from Bartók's music. Then, in the '60s, Ede Terényi founded himself a personal musical language characterized by the transfiguration of the elements from Bartók and the Webern serial music in a vision where the mark of the autochthonous folklore stays clearly perceptible. Later on, in the '70s, we can find in his work the penetration towards the music of the 'new way'. The contemporary generation was concretized in a new orientation of the composition that is based on the musical graphism. Gradually, this tendency to an ever concise drawing of the musical parameters led to the search for an antipole, that is found in the autochthonous music of the remotepast – fifteenth and sixteenth century. More recently, Ede Terényi seeks the possibilities of bringing to life again archaic elements in an ever more modern form.



### MOTTO:

*“Had I been a running water,  
I would not know the trouble;  
Among mountains and valleys,  
Beautifully, I would flow slowly;  
I would wash shores,  
I would renew herbs,  
To the thirsty birds,  
I would offer water.”*

### The Creation Periods

His activity extends almost over a half of a century; he was preoccupied with an equal intensity of the three artistic domains (the composition, the musicology and the forming of a new generation of musicians) which he had assumed as his essential target.

<sup>1</sup> This study was published for the first time in : *Muzica*, Bucharest, 1997/nr. 3 and 4, in Romanian.

<sup>2</sup> Babeș – Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Departement, RO-400535 Cluj-Napoca, Horea str. 7. E-mail: gabriela\_coca@yahoo.com

His first compositions date from the year 1947. Naturally, these pieces of work have a study character (as the artist was only 12 years old). However, as the composer said at that time, he felt them as completed musical realizations; they are compositions that assure an essential, autonomous right. Many of these musical works were lost, during the lapse of the time, but, inside the works that come after this period, there were inserted pieces of the ideas which were roots of the harmonically sonorities from the previous “apprenticeship years.” These previous works were not born only to the subtle suggestion of the piano literature that was read by the interpret man; in them one already can recognized the promise of a modern musical thinking.

He was just a child—he was only six years old—when he listened for the first time the opera *Duke Bluebeard's Castle* by Bartók. At ten years, another musical image was imprinted in his memory: the final part—*The Funeral March*—of the *Four Pieces for Orchestra*, from the direct transmission he listened at the Voice of the America Radio at the funerals of Bartók Béla. When, in 1947, the sounds of the fourth part of *Little Romanian Dances for Piano*—one of the most poetical Bartókian facades—it penetrated the modest window of a small cottage from Târgu-Mureş determined him, for one moment to stop from his way. The impression that was produced by this piece of music was materialized into a compositional impulse. That was the moment of the awareness that transformed the young musician-interpret into a creative soul.

Although, the beginning of the artist career as an artist interpreter-pianist was a promising thing, his calling is that of being a composer. His basics were laid at the Conservatory of Târgu-Mureş—an institution with a name of a superior learning status, which had a musical-artistically profile that was shaped by important personalities as: Zeno Vancea (as he was, for a long time a director of the respective institution), Alex. Demetriad, Constantin Silvestri, Tróznér-Erkel Sarolta, Chif Miklós, and Tróznér József—graduated from the Music Academy from Vienna in the class of the professors Richard Stöhr (harmony) and Franz Schmidt (composition). The last one, a wonderful musical pedagogue and a composer, launched lots of young artists, the first graduated man of his class at the composition, harmony and counterpoint section was Ede Terényi himself.

After the years, Ede Terényi confesses:

*“Without Tróznér József I would not become a musician in the complex meaning of the word. Through my piano professors, that were famous in their turn, I received all that was necessary in order to penetrate the essence of the artistically and technically part of the music; the information remained only to the piano limits. In that time, for me, the piano, as a musical instrument, was the mean by which I came close and I loved*

*the entire art of the music. At 15 years, in the Anniversary Concert for 200 Years from the death of Bach, I was grateful to the greatest composer of all the times, through a clear and aware interpretation of the works that belonged to him. I also knew almost the entire Beethovenian creation the symphonies and the overtures, in the same way as the works for the piano. I was playing passionately the symphonies of Schubert, under their four hands piano reduction. Only then, in Târgu-Mureș, at the end of the '40s, you hardly could see orchestral scores. Nevertheless, from the willingness of the recent made Philharmonic Orchestra I come to know and I absorbed the greatest chef d'oeuvres of the classical musical literature. However, in this frame, my professor Tróznér József was the one who guided my sight, my hear and my soul towards the European music, towards its evolution and its historical connections, towards the gorgeous pallet of the genres, of the styles and the musical languages.*

*At that time, I started listening passionately musical discs—old and sonorous changed—but from them, I have to know the creations of Mussorgsky, Rimsky-Korsakov, Debussy, and Ravel.*

*Tróznér József was, also, the one who introduced me inside the world of Mozart operas. I owe him the life long impression made by the charm of the opera music of „Don Juan”, and the early understanding of his musical dramaturgy.*

*There were wonderful years those years. In the middle of the poor and the awful desolation, THE MUSIC was the one to accomplish everything in me, and around me. The music saved my life....*

*However, according to the epoch fashion, I was preparing to become a medicine man. Nevertheless, not only from a fashion model but also from an inner feeling, I WANTED TO CURE, to oppose to all the suffering, to all the troubles, to the misery and the garbage. At that time, I had not felt that, through music, I was able to accomplish more deeply this thing. I was going forward on a soloist career and, in the same time with the school-leaving exam (in a theoretic high school) I was finishing the II university year to the piano section from the Conservatory of Târgu-Mureș. It had also academically-validated classes, a right that they were exercising as a proof I can state the certificates that were issued by this institution.*

*Therefore, in 1952, as a proof of graduation the second academic year at the piano class, with the school-leaving certificate of in Mathematics<sup>3</sup> high school and some very modern compositions, in their own way, I knocked to the door of the secretary of the Music Conservatory from Cluj-Napoca. I wanted to enlist myself to the registration at the section of... --and I made that thing in my complete awareness—COMPOSITION.*

---

<sup>3</sup> The Bolyai high school, Târgu-Mureș.

*All of a sudden, the image of the piano career grew dim as it was shaped greatly and the halo of a creator and a composer is calling.*

*As a summary, this is the story of my transformation... ”*

Ede Terényi declared for many times: *“Cluj meant a revival for me!”*

From 1952, he was faithful to the city, assimilating the cultural and particular atmosphere of the city that was visibly underlined by the modern, contemporaneous music. He was faithful to the Music Academy in the same way. From the end of his studies, to these days, he is a professor for this institution. His teachers, later on, his colleagues, (Jodál Gábor—composition, harmony, Max Eisikovits—counterpoint, Jagamas János—folklore, study of musical forms, Nagy István—conductor, chorus assembly, Szabó Géza—piano and others) initiated him in the new secrets of the music.

Jodál Gábor, an ex-pupil of Kodály, with a normal steadiness transmitted forward the principles of his professor, going on, in this way, the spiritual phenomenon—Kodály.

The admiration of Jagamas János for Bartók, his knowledge, materialized an initiating impulse for penetrating the entire musical work that belonged to the last one. This place became for him the greatest creation of Bartók “clear springs” for the spiritual and musical renewing. The fact is more significant as, at the beginning of the '50s, the music of Bartók was less known, on a globally market and in here, in the South-East Europe; in fact, he started from here!

At that time, on our lands, it became well known; it penetrated the public opinion, the music of Debussy, too. In the same way in which, the exotic world of the Debussy's harmonies played an important role over Bartók, in the same way, for the young native composers of the 50's it represented a musical energy that could give a creator impulse.

Nevertheless, among the great musical trends of the modern music, a demanding duty was the knowledge, the picking, and the manufacturing of the popular music of this zone of the continent. The fantasy of the young musicians, especially that of the composers was incited, in this way, of an entire series of extraordinary provoking; for them, these things meant more than the assimilation of the immense musical MATERIAL. The creator was constrained to find that qualitative metamorphosis, which, especially to its personal conformation would make its evolution easier. The contemporaneous music—from which, at that time, belonged Bartók, too—did not come to become steady in the public view, and the composers were already having an urge to find their own way of expressing themselves. Their choice of possibilities was limited: or the composer leaded his steps on the way of the epigones, or he tried to find a special, characteristic sonorous universe, of his own.

In the case of Ede Terényi, in a parallel with the fertile understanding of the Bartókian model, there appears the desideratum of the forming of a language of his own that continues that of Bartók but, in the same way goes beyond him.

The composer tells the following things:

*“I was ecstatic of Bartók and I kept this exultation till these days. In music, Bartók is “my father.” As a creator, with an inner harmonically centered structure, I had, and I have as an example the following name: Debussy. Debussy is my “grandfather” in the music area. In addition, the dramatic character of my music, the intermittent crudity, its cornered into offshoots of primitive elements, alludes to Mussorgsky. On my musical genealogical tree, he is the “great grand-father.” However, “my preferred great grand-father” is Vivaldi. This strange baroque composer, who is beyond all conventions, and also beyond all the common forms, is the dean of the Bachian generation.*

*However, that time, in the 50’s I felt the closest to me to be Bartók. My first real opus is a little choral musical work on three voices, a metamorphosis that was inspired by the ‘Choral works for Children’s and Female Voices’ of Bartók. I might be too unfair to me, since this is not the musical work, which I gave concretely the number Op. 1. Nowadays, I am aware already that he would deserve this honor. Moreover, I am going to give him all that he deserves: NOW, at the end of the 90’s, as it passed a great part of my career and my existence, I intend to re-number my musical works. The fact that, then, after almost a decade, I gave to Op. 1 to my piano work ‘Aphoristic Sonata’ it can be attributed to my attachment to Bartók.<sup>4</sup> Here, that, at the end of the year 1961, when the musical work was created, I still had inside me—and it was strong—the idea of the Bartókian homage.*

*From the perspective of almost 40 years I think with love at “my Bartókian years”. These years were synonymous to the youth, to the infinite joy of discovering the new into itself, with the happy and vibrating enthusiasm of the student years.”*

\*

1. The 1960’s brought to Ede Terényi—than he was a young professor at the Music Academy—the challenges of the pedagogy. Along him, for almost a decade, he taught counterpoint (only at the beginning of the 1970’s he went to teach harmony; outnumbered declarations attested the fact that he has always considered himself a harmony teacher, this is

---

<sup>4</sup> in fact, it is Op. 1a, the musical work Op 1b is: *Prelude No 1 for Solo Flute – In Memoriam Claude Debussy* (1962). The presence of the homage pieces for Debussy in parallel with the homage brought to Bartók has a symbolic, significant value.

the branch of the music which was given the greatest interest of all). There is a normal concordance with his inner ego the fact that on the first plan of his musicological preoccupations there are the research regarding the harmony. In the 60's he started studying the phenomena as: "polyvalent harmony", "aspects of using the chords that have in their composition the diminished octave", the massif apparition of "structures of the chord strata in the contemporaneous music", "the types of clusters", "the types of the cadences in the contemporary music", and so on.

From these studies, on the basis of the analysis of the music from the first half of the 20<sup>th</sup> century he formulates a theory of his own, that is embodied into three systems. He works almost 25 years in a row at this theory. He foreshadows the systemic image of the structures of the GRAVITATIONAL, GEOMETRICAL chord strata and those that come from the SYNTHESIS of the first two.

The focusing of his preoccupations towards harmonically phenomena is not fortunate. It can be interpreted as a reaction to the daily pedagogical activity of teaching the counterpoint. However, it is in the same time, a natural continuation of the harmony individual lessons that were started in 1949. Realistically at the age of 14, he penetrated almost completely the secrets of the harmony:

*"I brought almost seven-eight harmony themes to the class of the professor Tróznér József—he mentions in one of his declarations--. I invented all sort of the combinations in order to "put color" to the monotony and to the uniformity—for example, of the main degrees. I wrote ancient canons between the voices of the themes. Sometimes, there were the canons at two voices; some other times I "make my harmony lesson more beautiful" with canons at three voices. We cannot talk of the melodic possibility that is offered by the alternating notes, by the passing notes, by the chromatic ornamentation. The result was very varied in a stylistic way; but it always seemed beautiful to me and it was interesting that I succeeded to combine these elements in a compact musical alloy. It is a great thing that I had an understanding professor who had the necessary patience to wait for the gradually filtrating of my musical thinking...".*

Another meaningful novelty of the young composers of the years '60 represented the spreading of the new dodecaphony and it's descendent: the serialization—with all its possible variants. The new musical spirituality, in a natural way, influenced in a small or great measure the feeling and the thinking of each composer, it became a universal phenomenon. After a while, its effect diminished, but, in those years, its value was priceless: he opened the way towards the forms of the new musical thinking from the second half of the 20<sup>th</sup> century. We can find this composition technique in

the creation of Ede Terényi, too. The most vigorous development of its own can be known through the musical work *Variations on B.A.C.H. for Organ solo* (1968). In the constructive plan of the musical work, all the musical parameters—the melody, the rhythm, the harmony, the counterpoint and even the formal structuring—are under the rules of the serialization. “*There is no free note*”—we can quote from the preferred device of the dodecaphony men. The musical work represents the final point in the serial universe of Terényi. The composer, whose thinking is of a constructive type, can feel that he can't have an evolution through this way. He formulates his opinion by himself:

*“I have never been the one that was for the external closing of the structures, although I know that a sonorous amount that can go forward as an incandescent fluid that needs this closing. However, from the very beginning, this formal closing can be conceived as a flexible stays that is modified from one work to the other, its own way is determined by the constituent material, and by the inner energies of the music. Only one type of closing—as it is the system of the rules of the dodecaphony—can not be proved to be applied to any musical material, not even in the case in which it can be used the most diverted variations and free forms that belong to this one. Alban Berg, comparing to Webern and even Schönberg made this thing. Also, not only the models of the serials form I have not felt to be all powerfully especially then when these included all the musical parameters. I do not say that it can not be work with them. I do not consider an impossible thing the fact that somebody can subordinate its entire creation to some external and internal closings. From my point of view, this is a thing of an inner conformation. I experienced on my own person the pleased safety of the comfort that is offered by the using of the musical “delimited” systems. I had a special touch for penetrating deeply into this world. I need it, even nowadays, but after the 60’s, I was aware of this tendency in order to let other musical inner callings. In the last instance, I wanted to create MUSIC and not constructions; the construction should be an exterior building that need not assume all the functions, all the expressing possibilities, all the secret, inner predisposes of the music. It is too bad that, in the traditional music, the essence can be looked for always in the SHAPE; it can be mistaken in its own case, namely, the music with the formal structure. We have the feeling that the shape is the only concrete element, the touchable one and, in the same time, the unifying one. It belongs to the person for whom the delectation with a precious stone is transformed into the “analyze” of its frame. Due to this thing, my composition ‘Variations on B.A.C.H.’ personifies the expression “FAREWELL CONSTRUCTIVISM”...*

GABRIELA COCA

Ex. 1

B.A.C.H.

The image shows a musical score for a piece titled 'B.A.C.H.' by Gabriela Coca. The score is divided into four movements:

- I. Semplice**: Tempo generale  $\text{♩} = 96$ ,  $\text{rit.} = 72$ . It starts with a piano (*pp*) dynamic and a tempo of 96. The first section is marked *Agitato molto* and ends with *poco cresc.*. There are markings for 15' and 43'.
- II. Parlando**:  $\text{♩} = 80$ . It begins with a piano (*p*) dynamic and a tempo of 80.
- III. Pesante**: It starts with a piano (*p*) dynamic and includes markings for *cresc.*, *accel. molto*, and *fff*. There are markings for 15' and 20'.
- IV. Misterioso**: *Molto mosso poco rubato*  $\text{♩} = 72$ . It begins with a piano (*pp*) dynamic and a tempo of 72. The second section is marked *A Tempo*  $\text{♩} = 80$  and *Agitato molto*. It ends with a *rit.* marking and a final tempo of 80. There are markings for 15', 30', and 33'.

The score is written for piano and includes various dynamics, tempo changes, and performance instructions.

2. The musical creations of Ede Terényi from the 70's present a new face of the author of the need to experiment: in the first place, there is the musical graphic. We can find its roots in the period of the 50's, in the graphical aspect that was close to the calligramme that is sketched with black ink of his own scores. (We can underline that, in that period there were not spread the "fashion" of the scores written with black ink!) From the secondary school, one can discover, in fact, his own touch towards the fine arts, when one of his passionate preoccupations was to make and to ornate with paint of different figures, pots and vessels. Nowadays, he still keeps, as a kind of memory, a relic from that period of his young years.

At the end of 70's, a whole series of works made in graphic with color, "can send" to his previous fine arts manifestations. In the black and white variant, they have a special suggestive force, too.

The scores also start abounding into colored signs: sketched outlines, geometrical shapes, or even, the graphical illustrations that "invade" the field of the musical notes. He is intensely preoccupied by the modern musical notation: in the same way, theoretically and practically he immersed into this world, a



new world for him, of the musical graphic. He becomes a cultured man and he is even a theorist of the modern notation. Taking facultative classes on modern musical notation, he introduces in the Music Academy from Cluj-Napoca, the systematic of this type of sonorous representation, his exposes are illustrated through hundreds of devices.



**Fig. 1 Graphic: *Ákombákom***

This preoccupation for the visual touches the graphical aspect of his scores starting from the *Stringquartet no. 1* (1973-74)<sup>5</sup>, and until the *Symphony "In Memoriam Bakfark"* (1974)<sup>6</sup>, and the *Sonata on Bartókian motifs*, for Violin and Piano (1980)<sup>7</sup>.

Together with this graphical tendency, the inner flow of his music is clothed with new meanders. The author tries to solve the double problem of the fitting of some sonorous images of different shapes: it associates the visual "harmony" to the parallelism of the sonorous harmony.

In this respect, the composer makes the following statement:

*"I wanted again to penetrate the music from the exterior. In the same way as in the constructive period, I subordinated the music to some extrinsic ties. However, now, instead of mathematical systems we use*

---

<sup>5</sup> ST-ECE 02181

<sup>6</sup> ST-ECE 01807

<sup>7</sup> ST-ECE 02181

GABRIELA COCA

graphical illustrations “crowding” inside those the hot musical alloy. I made scores that contain more designs than music. The furthest on this way, I come into my musical work Concerto “Ars Nova” (1976). Its score deserves to be contemplated really, only from the point of view of its graphic.

The ample of the added material referring to the new modes of execution, and the visualization of those on a graphical way can satisfy even the requests of a theoretic study<sup>8</sup>. From it the following cycle was born : ‘Piano Games’ (1973-75), a collection of 20 pieces in four notebooks. At that time, in the years 1973-75, I was strongly convinced that this new type of the notation could make its own way towards the musical public opinion. It did not happen that way. I already know: it could not happen that way. Quickly or later, being against all the constraints, the music would have evaded from the jail of the graphic, in the same way in which it evaded from the cuffs of the dodecaphony!”

Ex. 2

Concerto per “Ars Nova”

<sup>8</sup> “Piano Games—Games with Piano. Ideas about the pieces of the notebooks no. VII and VIII”, in: *Zenitudományi írások (Musicological Writing)*, Ed. Kriterion, Bucharest, 1986, p. 64-74. See, also, the legends of the scores: *Terzine di Dante* (1971-72), *Stringquartet no. 1* (1973-74), *Symphony ‘In Memoriam Bakfark’* (1978).

3. The creation of the '80s of the composer Ede Terényi has a huge qualitative mutation, comparing to his previous creative manifestations: where there appear a whole series of musical works composed in a “neo” style. “The overture” that belongs to these is constituted by *VIVALDIANA* that dates from 1983. Then, the flute solo, string orchestra and...PERCUSSION. He hardly had written for the percussion before. Already, the creations of the years '70s offer an entire arsenal of percussion effects. He explores, uses, and develops in his musical works the percussion effects of the strings.

He strives to enrich the character of the piano—which is, in fact the percussion instrument — with a whole series of new effects. The following effects of the percussion penetrate his choral works—starting from the occasional usage of the percussion instruments to the “percussion” vocal effects—for example in *Five Madrigals for Mixed Choir* on verses of József Attila and Balassi Bálint (1970-74). The symphonic variations *The Wonderful Bird* that are composed in 1965-66 highlights, also, the percussion instruments underline the timbre effects they have.

However, the real usage of the percussion instruments can be traced only in his creations of the '80s. Nevertheless, they already appear in a few works that are written only for the instruments of this type. The *Sonata for two percussionists* (1978)<sup>9</sup> constitutes their anticipation of those things. It is one more a sonorous graphical musical work, with colored notes, with drawn illustrations that imitates the sonorous resonance.

The musical works from the second half of the '80s: *Swinging Suite* (Subtitle: *Tahiti*) for percussion quartet (1985)<sup>10</sup>; *For Four* - for percussion quartet (1986)<sup>11</sup>; *Parade* for jazz quartet, percussion, piano and double bass (1988)<sup>12</sup>. He already gives up to any particular elements of musical graphic. The graphical illustration reveals only on a visual plan the new musical effects, of a real repetitive character.

Especially in the *Concertos* in the style Neo-baroque, the musical graphics disappears completely. The TWELVE concertos for different solo instruments, string chamber orchestra and percussion instruments composed along SEVEN years come back entirely to the traditional graphical images of the musical notes. All of a sudden, everything simplifies. The harmony, also, “comes back” into the world of the consonance. The rhythm comes back to his basic elements. The usage of the alternative measures is replaced by the simple measures, which keep their value in an unitary way, during the time when that part belonged to a musical work. These modifications are in

<sup>9</sup> Manuscript—colored graphics, Lithographed Music Conservatory “Gh. Dima”, Cluj-Napoca.

<sup>10</sup> ST-ECE 03045

<sup>11</sup> ST-ECE 03334

<sup>12</sup> Manuscript, Lithographed Music Conservatory “Gh. Dima”, Cluj-Napoca.

a strong connection to the fundamental idea, to the thought, to the wish, to the possibility of “coming back” to the music of some far away epochs. In the same time, in the universal music, the tendency of the HISTORICISM assumes a coordinating role. Already, at the end of the ‘70s appear bands of old music. It begins the rebirth of some instruments that belong to other epochs. The composers discovers successively the music, the sonorous effects, the artistic conceptions—including the extra-musical manifestations, as it is the clothes that are specific to an epoch, and so on...of the old centuries, that are considered to be long forgotten. Nevertheless, let us hear the composer talking:

*“I came back in time to the old music—and, in its frame, almost exclusively to the old music from Transylvania. Since, here, on our places, in the XVI-XVII-XVIII centuries there was not possible to embody and constitute those tendencies, those genres, those musical perspectives, which characterized the music of that Europe. Our musical culture remains a monodic one for centuries in a row it completed its existence in the popular melodic culture, in its greatest majority as an oral tradition. Only in a small part it is a relic preserved as a manuscript. I started my expedition of “archeologizing” on the field of our own music. I look for polyphonic latencies of the monody. Behind the rhythmical notation, apparently the smooth and primitive one I can search for the rhythmical richness, the asymmetries, and even the rhythmical symmetries that are known from the folkloric transcriptions of the popular melodies. I wanted to discover the harmonies that were hidden into the melodies. I strove to make the same way in the frame of our cult and old melodies that are inscribed, which were studied by the pickers of the popular music (the folklorists) in order to register and save the melodies that still exist. It was a wonderful period of my life and my music. I found much more that I was expected to find in that moment when I started my way. I understood, that those few compositions of ‘Codex Caioni’ are, in the same measure, representatives for an interesting epoch from the history of the European cultured music. It can be as follows: the unique gorgeous melody from 1969 of Misztótfalusi Miklós. On the other hand, it can be the musical specific features “Southeast European” (for example, the micro-cells with a particular halo of the popular melodies.); of those ten fantasies for the violin of Valentini Bakfark-Greff. Alternatively, it can be the melodically broken fragments of the church songs from the ‘Book of the Songs’ of Hofgreff. On the other hand, it can be the incomparable synthesis of the ‘Historical Songs’ of Tinódi Lantos Sebestyén—in which, the effects of the European music of that epoch are allied, with the elements of the popular music.*

*If, during the '50s through Bartók, I assimilated the universe of the popular music of Transylvania, in the '80s, I put that knowledge together through the penetration, the processing, and the transforming into a proper musical ego, of the cultured music from Transylvania. I shaped it and I was able to do this thing in a musical language.*

*The simplification made possible the consolidating of the expression, the retelling of the musical content that was dispensed of any exterior formalities. I omitted even the timbre effects from the row of the 'ornamental elements'.*

*At the beginning, even I considered that this new way of expression is just an experience for me. A game, in the proper sense! Nevertheless, during the years, it proved to be more than a play with the TIME, a musical evocation of ancient styles or of the real nostalgia. The greatest result that was obtained through this change of the style was that new style of relation composer-public which was not established through the explanations that were given to the own music but, it was born directly, clearly, the music became persuasive through its sonorous world. It were joyous this conscience that each new written musical work of mine of this period could count for the public understanding, and, especially, for the success—the hottest desire of each creator. This is not a factor to be neglected. From the universe of the INTERESTING music, I had to pass—even for a little while—in the empire of the ACCEPTED music. It was not only an intention in my new musical language, but 'reconciliation' through common living with my public.... ”*

**Ex. 3**

Baroque Rhapsody

INTRODUZIONE [2'15"]  
Largo maestoso  $\text{♩} = 48$

Violini I  
Violini II  
Viola  
Violoncelli  
Contrabassi

GABRIELA COCA

The image shows a page of a musical score for Gabriela Cocca. It features several staves: Violoncello solo (Cello), Arpa (Harp), Violini I and II (Violins), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score includes measures 10, 15, and 2. Measure 10 shows a cello solo with a forte fortissimo (ffp) dynamic. Measure 15 shows the harp with a mezzo-forte (mf) dynamic and a 'gliss.' (glissando) instruction. Measure 2 is marked 'Più mosso' (faster) and 'Rubato' (flexible tempo), with a tempo of 72. The score also includes performance instructions like 'rep. ad lib.' (repeat ad libitum) and 'rep. colla parte' (repeat with the part). The copyright notice at the bottom reads 'Copyright by László Attila, Cluj, 1985.' and the page number is 3.

4. He arrived in the middle of the '90s; Ede Terényi gave up the tendency that was presented by a new musical language. That can be characterized by A MEETING TO THE GREAT CLASSICAL TRADITIONS. The composer is attracted again by the great shapes of the classicism: the symphony, the concert, and the mass. The *Legend of Transylvania* is a symphony formed by five parts. As a style, it represents a synthesis of the accumulations of the last four decades. The shape of the musical work has as a background, the great Romantic shapes. The orchestration turns back, also, in order to regenerate, towards the universe of the modern orchestration that has its roots in the Romanticism, too.

The antecedents of the musical work are two symphonies written in the period of the '80s: *Space and Light*—a symphony for big orchestra (1988) and *Hofgreff-Symphony—Mountains, Woods, Dreams*—a musical work that is conceived for big orchestra, too (1989). The first one has the intention to revoke the gothic. The second one reminds of the symphonic universe from the first half of the 20<sup>th</sup> century, more precisely, that of the *Concerto* of Bartók.

The *Legend of Transylvania*, from the point of view of the structural frame, in which it is reformulated in the symphony form, as from the objective of the sonorous of the big orchestra, it represents a synthesis of the universe—a neo-baroque-modern dialogue that was expressed earlier in the 12 concertos.

Ede Terényi created the symphony *In Memoriam Bakfark* (that was written in the year 1978) under the impression of the *2nd Symphony for String Orchestra* by Arthur Honegger. Inside the musical work, there can be felt the restraint of the author towards the big symphonic shape and his hesitation towards the chamber symphony and the symphony concertante. However, under this shape, too one can find a forerunner of the three later symphonies.

The sensibility of the composer for the Romanticism is clearly highlighted in the two *Concerts for the Piano and the Orchestra*. The first one gains the definitive shape in 1989, the second one, in 1990. Through the quoted features and by the architectural conception, both have a bi-part form and it is based on the tonalities *g minor—B flat major* evokes the memory of Liszt. So, the author heads towards the genre of the concert for the piano in a kind of esprit that we can be called: HOMMAGE A LISZT. Both the lengths of the two constituent parts and their shaping under a block form remind us of the concerts for the piano of Franz Liszt. In connection to these, Ede Terényi describes the following:

*“The two concerts for piano and orchestra in E flat major and A major, by Liszt, I often listened, on a preferred disk, in a close succession. From here, it came to me the idea to combine in the frame of one and only work two parts that, on their own way, can be considered lone concerts. Nevertheless, I had chosen this solution in the scope of putting, reciprocally, the two constitutive parts in a close relationship one over the other, as a variation, and a pole - anti-pole. The first part is full of passion, full of pathos, sometimes tragically, they have moments that dilutes these states of being; while, the second part, transforms as a miracle all those into sonorities combined with joyfulness, embroiled with beautiful, lyrical, playfulness motifs. Many fragments of the musical work can be seen as a musical magic, the miraculous sounds of the nature are diluted into the music. The working on the piano-solo part under the sign of the virtuosity, and the brilliant sonority of the technical solving can bring us to Liszt, too.”*

If the first *Concert for Piano and Orchestra* revokes the universe of Liszt, the spirit of Chopin penetrates the second concert. The closing cadency of the five parts of the musical work quotes, at the practical mode, the Chopinian musical memories. In the same time, the universe of the 3<sup>rd</sup> part that makes us think at the *Mazurka* comes directly from the modal harmonic world, the chromatic and the exotic one of the *Mazurka-Polonaise*.

The 4<sup>th</sup> part in *c minor*, which reminds of the early Romantic world from The *Concert for Oboe* by Alessandro Marcello (that was taken and worked on by Bach) can be organically framed into the Chopinian image, as per assembly. We can quote the words of the author, for this time, too: *"The second 'Concert for Piano and Orchestra' wanted to be, in fact, a musical work of the ending of the 12 Concertos. Afterwards, due to its size, and to its assembly sonority I eliminated it from this row and I replaced it with another musical work: 'The Queen Mab Concerto'. Its basic idea was the subject of a movie, in which, the young musician, oboist, dies because of the cancerous tumor. The story describes his last days of life. For the musical sonority of this movie, the directors have chosen the marvelous 'Concerto for Oboe' by Alessandro Marcello. On this way, it penetrated in my musical work, which I wanted to write in the honor of those who supports, in a deep silence, the conscience of a painful death, of the brusque, inevitable end. The basic suggestion of the musical work is: suffering and honor. There were the moments of the crossroads of the pain and the transfigurations into the superior worlds, or, if we want, of their eternity. BODY and SOUL, EARTH and SKY, HUMAN and DIVINE. I was preoccupied of these contradictions interwoven one into the other.*

*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. The musical works for the organ from that period send, through the title to some chapters from the Bible. Therefore, it can be taken 'The Discourse on the Mountain' and those that were exposed inside it, the 'Eight Happiness' ('Octo Felicitatis') or 'The Seven Sufferings of Maria' ('Septem dolores'). The series of the variations 'Stella pulchra aurora' sketches the image of Saint Maria. The musical play with the title 'Introitus' gives life, through its atmosphere the festive solemnities of the Advent, while the musical work 'Semper felice' revokes the Christmas tale, it dramatizes into a sonorous picture with a programmatic allure the Birth of Jesus Christ. The series of the musical works from 1988 is completed by the musical pieces 'Choral and Gloria'".*

The 'Variations on B.A.C.H.' for organ solo from 1967 were sent to the working on the Bachian legacy. The 'Variation on a Theme by Misztótfalusi Kis Miklós' from 1970 and 'Odae cum harmoniis' (1983), through the variation processing of the melodies from the odes of Honterus were made to preserve into the world of the modern music as one chapter of our musical past. The series of the musical works for the organ that were composed in 1988 walks further on this way, exploring that strata of the religious melody that crosses the Transylvanian music of the XVI-th and XVII-th centuries, under the tentative to synthesize the European music and



the Hungarian popular music. It presents a special importance the transplanted of this scientific collection in the concerto life, since, only under this shape there can be offered to the public contemporaneous musical opinion the sonorous material that exists in isolation in the oral tradition of the popular song.

In the creation of Ede Terényi, the religious music of the '90s presents a depth and a special variety. He continues the series of the musical works for organ: '*Glocken*' for organ, soprano and percussion instruments (1991); '*In Solemnitate Corpore Christi*' for organ (1994); '*Messianesque*' for organ (1994); '*Die Trompeten des Gottes*' for trumpet solo and organ (1995). There are, also, the religious musical genres more ample: in 1990 he creates the compositions '*Te Deum*' and '*Mass in A for choir and orchestra*'; '*Stabat Mater*' for two feminine voices, organ and percussion instruments (1991). In this year, too it is born the cantata '*The Seven Words of Christ*' for soprano solo, baritone, percussion instruments, and organ. As it can be seen for the previous enumeration, the composer did not continue on working at some musical works for a solo organ. His interest is on the combination possibilities between the organ and the percussion instruments. The experimenting and the exploring of different sonorous effects of this type constitute the main innovating objective. The artistic intention takes into consideration a further modern cartography, a composing one of the ancient church music from Transylvania. In this new musical ambience, the ancient melodies live *ad literam*. For the most times, it is followed the release of the inner musical energies through the most varied composing procedures.

On the first place between those is situated the musical REINTERPRETATION that is characteristic to the notes, by using different keys. By applying this technique, there is released an amount of melodically variants, coming out in the same time new melodically turnings. The author names this procedure: KEY SCORDATURE. The method that is used looks like that chemical experience in which a certain substance is put in a contact to different media in order to follow its own reaction.

The second procedure is constituted by the permanent rhythmical fluctuation of the melodies, the microscopic analyze of the duration of the melodically cells—through augmentation and diminution. After the model of the naming of the previous melodic procedure, in this case one should use the term of RHYTHMICAL SCORDATURE. The end that is followed is, also, the release of the inner musical energies of the melody.

The third manner is the HARMONIC FUSION, that can come out from the overlapping of the sounds of the melodically line. In this way, there are born harmonically newfangled connections. The vertical structure that is

obtained is integrated, in its turn to the harmonic sonorities that have already been experimented and systematized; the novelty sensation comes out from the “accidentally” succession of those. In this way, it can be obtained brand new harmonic rows, original ones. The most important aspect of this procedure resumes to the close connection to the harmonic ties and the basic musical material: THE VERTICALITY OF THE MELODY did not destroy the accumulated musical energy; on the contrary, it enriches it with new energetic radiation.

*“From the original melodically line—as the author mentions—there is born a new AMORPHOUS, malleable material. It seems to be comparable with the material, which is modeled under the hands of the sculptor. It can have the hardness of a block of marble or it can be as smooth as a piece of mud. The first one needs a chisel and a hammer. The last one needs the plastic hardness of the hands and the fingers, their energy that makes warmness. The material that can be created from melodies sometimes sprouts out like a hot ore. In these cases, there is need special shapes in which the incandescent substance can cool down and it can take the shape of the MODEL.”*

The ‘Mass paraphrases on melodies from the 17<sup>th</sup> century’ belong to this last category. The five parts of the musical works had to their basis the motif of the beginning of one part of the mass from Codex Caioni, respectively from the creation of a composer of that epoch. The constituting material of the component parts is built on one motif in, which there is shaped a huge musical architecture.

The first part is the used part of the missa KYRIE with a triple composition: KYRIE ELEISON-CHRISTE ELEISON-KYRIE ELEISON. This is the pattern of the architectonic MODEL, in which it is solidified the incandescent sonorous substance that evolved from the motif.

The second part assumes the role of the mass section called GLORIA. It represents an unusual musical flow, which, opposing to the traditional atmosphere of the luxurious praising of its own parts called GLORIA, highlights the element of the kneading, of the anxiety. The dramatic musical action is moved by a microscopic melodically figure that is pulsating in a continuous current, as it is made of the first three sounds of the melodically pattern taken as a basis.

The last part, THE CHORALE from AGNUS DEI touches the special modal effects through the so called the KEY SCORDATURE.

From these examples there can be clearly viewed the fact that, in the creations of the ‘90s, they catch in an original way in a synthesis. Then, they catch the technical procedures formed in the composing practice of the anterior decades (the serializing, the tendencies of musical visualization, the

variation innovations, and so on.). We will try to expose in the following chapter the way in which it can be realized this syntheses and the way in which it becomes “visible” and “sonorous perceptible”.

In the short period between 1990 and 1997 there are born some jazz creations. Primarily we can remind of the *‘Concert for Harp and Orchestra’* (1990). It also continues the series of the cameral musical works for the percussion instruments: *‘Sky-Skeep’* (1995), *‘In the Boutique of Don Quixote’* (1996), *‘Bernstein-Variations’* (1997), and works that are centered on the percussion instruments. Nevertheless, they are sustained with the combination of the traditional instruments: *‘Figures’* (1993), *‘White Trajectory’* (1994), *‘Musica design no. 1’* (1995). This last one pretends, in fact, a synthesizer realization.

Ex. 4

Musica Design 1.

The image displays a musical score for 'Musica Design 1'. The score is written for a chamber ensemble consisting of Flute (FL), Clarinet (CL), Trumpet (TRB), Violin (VL), Viola (VLC), Percussion (PC), and Piano (P). The score is divided into two main sections. The first section begins with a key signature of one sharp (F#) and a time signature of 4/4. It features dynamic markings of *mf* and *pp*. A section of the score is marked 'Staccato'. A horizontal line with an arrow labeled 'rep.' indicates a repeat. The second section continues with dynamic markings of *mf* and *ppp*. A diagram labeled 'PC' is integrated into the score, showing a central point with radiating lines connecting to various geometric shapes and musical symbols.

### **The Problems of the Conception and of the Style**

Looking in a retrospective way those almost 50 years of the composing activity of Ede Terényi, the most striving phenomenon is the regulated structuring of the periods of the creation on sections of 10 years, his creative, firmly profile and the clear delimitation of those periods. These decades that has a uniform pulsation begins in 1952—the year of the enlisting to the Music Academy from Cluj. After that, the changing moments with a profound inner systematic character is tied by the years 1962, 1972, then, 1982, 1992, respectively. Of course, the showing up of the new period of the creation can not be told exactly establishing the day and the hour. It appears approximately, sometimes earlier, sometimes it overpasses the temporal limit, but, in any case, it can be in a close connection with the rhythmic pulsation of the uniform creative alternation. A true motivation of this type of succession is constituted by those external influences that are coincident, in a certain part to the reminded data. Dodecaphony makes its presence to the creations to the Cluj composers at the beginning of the '60s. The musical graphic penetrates our space at the beginning of the '70s, and the musical historicism starts to manifest its effect at the beginning of the '80s. In addition, the development of the church music at the beginning of the '90s is a phenomenon known all over the world. These have a real effect over the creators and nobody can escape them.

After the retrospective self-observation, the composer sustains that, close to this pulsation in decades of the periods of the creation it can be affirmed a more generalized process of creative development. This can be put in correlation to the modification of the age. The result of the requests of this nature of Ede Terényi can be summarized in the following way:

The first decades of the life of each creator so, until the age of 30 it is the period of the assimilation: the time of the accumulation and that of the processing. In a graphic way, it can be represented through an ascendant line. The period that is between 30 and 50 is the altitude of the formation of the individual tone. It might be illustrated through a sinusoidal shape that develops over a horizontal line. In this period there are born the first greatest creations, of an original, personal language. Ede Terényi names this period “the plateau of the creative altitude”. After the 50 years, there comes a process of filtrating-concentration. In a general way, the innovators of the music transformed their style at this age, too, into a new, crystallized one. There can have its own beginning here the final summary of the creative work. Further on, considering the individual, there are many evolution possibilities. The most frequent situation corresponds to the starting of a new line of the evolution, in the same way with the beginning period. However, by this time, there exists the variation possibility of the sudden stop or of the decline, of the decadence, in the case in which the

creative energies were exhausted in the middle period. The creator evolves on the way he had started without any tentative of filtration in cases. The force of the inertia drives the creator of this type, it can not set free of the reflex movements, of the printed models.

In the case of Ede Terényi the three periods of the creation are tied by the modifications of the age can be constituted in the following way: 1935-1965, 1965-1985--? The two nodal creative points are signaled by the two important creations: the symphonic variations *The Wonderful Bird*<sup>13</sup>; and, in 1985—the closing musical work of the first *6 Concertos in a Neo-Baroque Style*, that is called *Haendelian Rhapsodisms* for viola solo, string orchestra and percussion.

The composer notes the following things regarding the creative synthesis that started to *Haendelian Rhapsodisms*:

*“...This is my first musical work in which there is a baroque theme all over it—it is about Haendel: Op. 6. No. 12, “Aria,” Larghetto e piano in E major—a tonal theme! After the burning innovations of the years ‘60s-‘70s, to where I took part, too, in the limit of the talent and my exploring pleasure, I had the courage to approach a theme in a major mode. I did this thing in order to present it as a basic material and to build on it variations in the same way in which it can transmit to the auditory of the modern epoch the message and the artistic content of the theme. The constitutive parts, of a varied character—small rhapsodies! —are becoming further the starting theme. Nevertheless, they keep energy, an inner expression that comes out of the starting to move, the similar start: from the dramatic-musical elaboration of the theme. The 11 sections of the musical work (the theme with 10 variations) are unified due to their identical dramaturgy. The tonal character is changed with a vigorous modal sonorous world. The real creative problem was constituted by the way, in which it can succeed in this metamorphosis. The music of the century has already anticipated this thing through its tonal transformation of the modes. Therefore, it changed not only the known heptatonic system, but also Heptatonia Secunda. The Lydian scale was transformed into a major in the same way as the Mixolidian one. In the case of the first scale, it was altered in a growing way, in the first degree. In the case of the second one, the modal dominant was obtained through the descending of the seventh degree. It was transformed, also, in the color of the minor mode through the Dorian sixth and the Frigian second. However, each of them received a tonal center—and this is the essential. The modes of the Heptatonia Secundas, for example the scale “Acoustic” (C-D-E-F#-G-A-B $\frac{1}{4}$ ) also received a tonal center; it was born a new major mode of an interesting color. Following*

---

<sup>13</sup> ST-ECE 0907

*these preliminaries, the placing of some themes of Haendel in this sonorous universe that is already formed and well processed it constituted a natural procedure. The sonorous result is nevertheless an ambiguous one: along the variations, the major theme can be enriched with a series of new sonorous effects. In the proper meaning, the musical work is the wondering of a theme in a sonorous ambiance changing forever.”*

Analyzing and interpreting the musical work that was done so far of the composer Ede Terényi, we can not but take into consideration that dualism that is characteristic to the culture, and, in its frame, to the music of the 20<sup>th</sup> century of the Southeast Europe. This consists in the defining character and the power of the tradition of the popular music that was discovered at the beginning of our century and that was systematized on the way. The composer of the Southeast Europe could not emancipate himself of the musical influence of the medium. Any tentative of this nature — with very few exceptions — proved to be useless. The patterns of the modern music could not have been always knitted together with the impulses of the popular music. Without taking into consideration the realizations and the extraordinary irruption realizations, the modern music of the Southeast Europe kept its roots firmly in the popular music. More precisely: it conserved and it maintained at the surface, the antic culture, and the type of the thinking, the sentimental universe and the **ethos** of a geographical zone. This feature offers to the music this area, this color, a form, and a particular way of expressing.

**Ex. 5**

## Sonata on Bartókian Motifs for Violin and Piano

The image shows a musical score for a violin and piano piece. The top staff is for the violin, and the bottom staff is for the piano. The key signature has one sharp (F#), and the time signature is 4/4. The violin part begins with a section enclosed in a dashed box labeled "Improvvisazione" and "rep. ad lib. ~". This section contains several measures of music, including a measure marked "40". The piano part consists of chords and single notes, with a dynamic marking of "mf" (mezzo-forte) appearing in the lower part of the score.

EDE TERÉNYI – THE RETROSPECTIVE OF FIVE DECADES OF CREATION

The image displays two systems of musical notation. The upper system is a violin and piano score. The violin part includes markings for trills, glissandos (gliss. rapido), and tremolos (trem.), along with dynamic instructions such as *f*, *cresc.*, and *gva*. The piano part features dynamic markings *f*, *piu f*, and *ff*. The lower system is an improvisation section enclosed in a dashed box, titled "Improvvisazione" and marked "Agitato molto" with a dynamic of "fff". It contains complex rhythmic patterns, including triplets and quintuplets, and is annotated with "rep. ad lib." and "rep. molte volte ad lib."

The strata of the popular music can be found in the creations of EdeTerényi, himself. Sometimes, he even imposes himself in the first plan, as, for example, in the *Sonata for Violin and Piano*, which was composed in 1953, or the summarizing musical picture of the *Sonata on the Bartókian Motifs* that was created after almost three decades (1980-1981).

Referring to those above, the author tells the following:

*"I considered a great dare the coming back through a new musical work to my Bartókian ideal, at the beginning of the '80s, after a deviation of almost 30 years—when I already had in my past a series of constructive, graphical musical works. Nevertheless, it was about a musical work that was commanded with the occasion of 100 anniversaries from the birth of Bartók, and I did not have the necessary strength to reject it. It was a provoking, in the real acceptance of the word, and, in the meanwhile, it was a judge about/in front of my own person. Never, I felt any work of mine as*

being Bartókian epigonism, although I become a composer due to Bartók and the connection with this universe was kept even today. I was convinced that even not with this “Homage” I would fall in the trap of the epigonism. I would not use a musical theme of Bartók (except for a quotation and a few sounds from the ‘Sonata II for piano and violin’), I looked for those Bartókian themes that were picked by him in Transylvania, that constituted for him, too, the starting point. I came back to our common “**clear spring**.” For this reason, I felt the following pointed observation made by the first interpreters of the musical work: ‘you know, in this musical work, the grandiose truth is constituted by the fact that it is so much Transylvanian.’ Otherwise, the cavalcade of the popular dance from the 1<sup>st</sup> part that is inserted into the amplified charm of a sonata exposition inspires, in a real way, this affirmation. The second part consists of a series of the variations on the most ancient Hungarian popular melodic relic (a fragment of a melody that was noted on the inner cover of a Manual, probably by the Minoric monk Pominoczky Fülöp (approximately 1516) –the manuscript can be found at the Batthyaneum Library from Alba-Iulia). The musical material of the third part is woven around a choral, which makes references to the music of Bach. On the other hand, this part, through its own effects, and regarding the depths of its musical message represents the dramatic apotheosis of the whole musical work. Between the first three parts, there is an organic connection: the first part is a naturist poem; the second part is an individual, musical dramatic show. In the main sense of the musical work, it is closed in here. The fourth part—the final part presents only weak affinities with the first three parts. It is a virtuoso game with the shape (a rondo with many episodes), with motive breaking, with amplifying measures and arbitrary diminished—delimited inside the score not by the vertical bars but by the supple silhouette of some interwoven spaces. It is the result of an ancient thinking—already, in the cycle of the pieces ‘Piano Games’, and in numerous other musical works, I tried to dissolve (on a **visual** way, too) the grates of the measure bar-lines. I was preoccupied of the searching of the limits of the amplification and those of the diminishing of that can be undertaken by a measure in the frame of the other ones. The solving is offered by the everlasting interpretation, and, of course, the musical ambient. From the reciprocal influence of those, it appears the fantastic game of the inner length of the measures, their energetic pulsation in a continuous dilatation and condensing. The increased pulsation, in its turn is constituted in a rhythm, too: a rhythm above the rhythms. The visual suggestion of this phenomenon has a special importance: it obliges the interpret(s), to become perceptible, sensible this rhythmical background, too. / In fact, it is about a known phenomenon: each interpreters knows that he had to make the listener to forget the metrical grills of the score, for the



*free development of the sonorous process. In our case, the innovation consists in the solving, on a visual way, of the determinism of the liberty of the metrical pulsation. /”*

3. In the previous pages, our end was the delimitation of the creation periods, and the analyses of the musical ideas, the impulses, and the thinking that shaped the stylistic changing of the author, and the building of his musical language. Without the presentation of the preliminaries of these changing (since they do not appear spontaneously, but they appear because of their previous accumulations) our image would not have been complete. So, for example, the *Aphoristic Sonata* is preceded with three years before by the actual technical changing of a dodecaphonic serial style, by the musical work named *A Moan* a processing on three voices of a popular melody (1958).

The four pieces for the piano *A Game with Six Sounds* that were composed in the year 1957 are the forerunners of the later constructive works. They forerun with 10 years the *Variations B.A.C.H.* for organ solo, that are developed in a series made of four notes.

A few years before the experiences of the musical graphic, this tendency also appears in the creations that belong to Ede Terényi, in the sonorous imitative games of the chorus for two, respectively for three equal voices *White Flower*. Already, at the end of the '50s makes its presence the musical visualization through graphical drawings. Even today, the graphic aspect of his scores betrays his wish and his touch for the expressive, visual representation of the music. This might be one of the secrets of their musical influence: they can make the music “**visible**,” the art that is auditory by excellence. We can talk in here of an aspiration towards the synthesis: the rising of the visual representation to such a high level that this evolves purely and simple in parallel with the sound.

In addition, it is early manifested the creator appeal that is headed towards the music of for away closed era. So, the Gregorian melody *Dies Irae* can be found interwoven in the *Aphoristic Sonata* from 1961. The two melodically lines of the first part are in a variation report: a Gregorian melody is transfigured in a Hungarian motif of a song for the children. By this creative gesture, the author discovers the unity in the essence of these two worlds. Here it is the beginning of the starting of the practicing of a musical technique that relies on an auditory transformation.

The author says:

*“This metamorphosis resembles like the transfiguration images technique, that can be made on the computer—which, through the gradually modification of the features of a human face obtains a totally different particular physiognomy. Therefore, there are produced **transfigurations***

*almost imperceptible, giving numerous intermediate variations. The features of the final image do not remind by anything the characteristic frame of the initial figure. The drawing, the melody receives an **essence totally new**. From here, there results a **camouflage** variation technique, in which the intermediate gradations (the variations) they disappear during the elaboration work, in the musical work it, penetrates only the result—the **re-essential** melodically line. There is known the starting point—which is offered by the author himself through very detailed indications referring to the origins! —And it is known the result—the musical work in itself, in exchange, there stay hidden in front of the auditory, those hundred of little intermediate variations of the lab work. The procedure is similar to the serialize music. The series in itself constitutes just a cliché, from which there is born, through a variation technique, the most diverse melodically profiles. Among them, also, many of them remain lab secrets, sketches, ideas, and roots of the improvised micro-cells.*

*In a similar way, we can take into consideration as a “basic series” a melodically fragment from an ancient epoch, its harmonically turning, the rhythmical specificity or even the whole quotation, overlapped, then, through variations modalities, the new shapes from which there results, in the end, a totally new music. The process of making it re-essential can be passed through **the filter** of the different styles! For example, in the case of a melody from the 16<sup>th</sup> century we can concentrate on a filter from the rococo music of the 18<sup>th</sup> century, introducing the specificity of this world in the modern sonorous surrounding of our music. But, there is the possibility to overpass this stadium, molding the whole initial quotation in a manner that is specific to the 20<sup>th</sup> century—it must be organically underlined and it can not be integrated under a mounting shape to its musical context. This procedure is generally and eternal: any music can come out of one of them or from many they that already exist. I can declare together to Bartók: ‘Any art has the right to put its own basis on many other that already exist, and especially not only it has the right but also it must to embody.’ The other Bartókian conclusion I consider to be valuable for my music: ‘...only from the antique absolute there can be born the new absolute.’ Another Bartókian thinking of an obligatory validity for me: ‘there are, in the art only smooth or rapid progress (...interview in 1941--USA), so a development in its own essence and not a revolution.’”.*

### **The Continuous Perpetuation of the Styles.**

From the previous thinking of the composer, there belongs to it that theory that excludes the historical process of disappearance of some certain styles. His point of view is not determined by the **linearly** system of

the styles alternation, a conception that is now accepted by the public opinion. The assembly of the ideas that refers to the perpetuation of the styles summarize them in the following way:

*“The history of the music has analyzed for many times the cause and the ideated and the creative background of the great stylistic returns. The history of the art only rarely can find the explanations of those obvious cases, when certain painters—both in the modern epoch and in the older epochs—could identify themselves perfectly in their art with a previous style or to a particular painting manner. In the musical domain, only in the 20<sup>th</sup> century we can find some examples of the total recovering—a Japanese composer strives to compose in a manner very similar to Vivaldi! —Sooner or later, the micro-informative technology would transform the ‘old’ dream into a reality: to continue opera omnia of an already existing author, through the realization of some musical works that are made in a stylistic manner that is similar to the identification to it.*

*There is not foreign to the contemporaneous musical opinion the accepting of some musical works that were composed nowadays, but the conception, the style and their realization technique is tied of a music that already exists. It is desired a **continuation** of this one. This thought—or maybe a wish! —that is inside all of us in a latent state—relies on the different epochs and styles grew dim for a while, but they do not disappear, completely. The “atavistic-musical” returns that are remembered of are representatives in the same measure in which is the repeating showing up of the neo-isms. We have to imagine the styles under the form of the simultaneous diversity of some different lines as a trajectory and color, but which are in a parallel evolution. The specific style of an epoch is dominantly highlighted among the others and it occupies a superior position in the bunch of the lines, consequently, it becomes more visible its energetic impulses are the most vigorous ones. The lines that are put under it (stylistic effluvious) grow pale; they discolor themselves, they have to stay in a secondary plan of the public opinion. In the universe of the subconscious, they continues their activity, waiting for the right moment to erupt into a volcanic explosion, to breach the superior stylistic covers, throwing the incandescent material to the surface. The big explosion-NEO of the ‘30s of our century is the result of such a volcanic activity. Under this form, there comes at the surface the neo-classicism, then, the neo-baroque. It is natural the fact that this volcanic explosion is always shorter; then, it follows a longer period or a shorter one of the silence, then, in a favorable moment, the deep accumulated tectonically musical forces to start again. **The favorable moment** is in a close connection to the 50 years age of a generation of the composers. These years of the synthesis always offers to the stylistic energies that are in the depths the possibility of releasing. In 1930, the generation of the*

1880s (Stravinski, Bartók) come to the synthesis of the maturity. Around the year 1980, the generation of the 1930s is that that touches this period of the creation. Without taking into consideration the few exceptions, these two **basic** generations proved to be receptive to the stylistic eruptions. The generations of the '60s creating in the fascination of finding their own **ego** (of the almost 30 years of the age!) rejects totally those stylistic explosions. On the other hand, on the contrary, as they are entirely under the conduct of their effect they abandon the stylistic aspiration that is specific to their generation. In addition, they adapt to their musical surrounding, to **the art operas that are made in a neo- style** of one or the other of the two **big** generations. Close to the neo- eruptions, almost in the art of every creator there live further the musical mementos of the most different epochs, styles, and techniques. In my personal musical works, a special place is for the choral melody. This micro-formal island, is usually on four voices, izorhythmic and of a simple melodically behavior that can be discovered into many of my musical creations. The most particular technical variant I used in a musical work for the organ 'Die Trompeten des Gottes.' I chose as a quotation a notorious choral of Bach, decomposing into their elements the sonorous process, in the same way in which I kept the essential melodic line of the choral. The pointillist structure presents us a completely new façade of the quotation of the Bachian choral."

Ex. 6

Die Trompeten des Gottes

The musical score for 'Die Trompeten des Gottes' is presented in two systems. The upper system is for the organ, and the lower system is for the Tam-tam. The organ part begins with a 'Cisp.' section, marked with '8...7' and 'pppp'. It then transitions to a 'lontano' section, marked with 'ppp' and 'ff'. The Tam-tam part begins with a 'rep. molto ritto' section, marked with '8...7' and 'ppp'. It then transitions to a 'quasi TRONPETEN' section, marked with 'ff' and 'ppp'. The score includes various dynamics, articulations, and tempo markings.

## EDE TERÉNYI – THE RETROSPECTIVE OF FIVE DECADES OF CREATION

Handwritten musical score for a piece titled "Ede Terényi - The Retrospective of Five Decades of Creation". The score is written on six staves. The top staff is a vocal line with lyrics "Gisp wlla parti". The second and third staves are piano accompaniment, with dynamics like "ppp" and "ff" and the instruction "rep. molte volte". The bottom two staves are further piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

### The Masks.

At the first auditions of the *12 Concertos in a Baroque Style*, both the interpreting people and the critics and the public have asked the question for many times: "Why does the composer use the utilization of the masks?" Respectively, the names of some composers that can be found into the title of some certain musical works (Vivaldy, Lully, Domenico Scarlatti, Haendel) seem to have created the impression that the author, hiding behind the musical masks keeps his modern ego. **He stays** a man of the 20<sup>th</sup> century, only that he presents himself in front of the public borrowing the mask of an older epoch.

Wearing a mask represents, in fact, a central subject of the 20<sup>th</sup> century. Maybe none of the epochs was preoccupied so much of the making of the masks and so closely tied of **wearing** them. The phenomenon hides into itself a peculiar dualism: the surface presents other things than the real depth behind it. The matter of this phenomenon is not whether the real face—sometimes it is an everlasting a tragic one—of our century comes out with a mask or without a mask. Nevertheless, it stays in

the question whether, from an artistically point of view, is it motivated and is it legitimate the identification with the used mask? What does represent the mask? What do we use it for? According to Ede Terényi:

*“The mask is **the requisite of the game**—‘I play but you take it for serious’—as the poet says. In the music, the game is always a serious one; **the game in itself is a music, klavierspiel, piano-playing**, and so on. The game, as the word is everywhere present in the music, in its interpretation as same as in the creative process. ‘**A Play with six Sounds**’ - I wrote as a title on the cover of one of the earliest cycles of the pieces for the piano. The cycle of the pieces ‘**The New Micro-cosmos**’ indicates the passion for the game: ‘**play on the keyboard—a play with a piano**’. Except these concrete referring to the title, almost each of my composition is characterized by the permanent reporting to the game. Inside my scores there can be frequently be found the indication **giocoso**, and many other indications that are in close connection to the game: *grazioso, leggiero*, and so on. The central element of the game is **the idea**. It is about the spiritual ingenuity everlasting changing. A single movement can not carve the idea; it had to come to it, it has to be presented under many aspects, and—probably the most frequent request: it must **be taken again**. The repetition is never an end in itself—its loaded can not be considered only in one sonorous moment. Let us think of the starting idea that is made of four notes of ‘The 5<sup>th</sup> Symphony’ of Beethoven. After the presentation, it is almost immediately taken again, almost identically. Then it is lied down on the length of all musical work it frequently comes back in the chaining of the 4<sup>th</sup> part. In my scores there frequently appears the taking back for many times of certain measures or of some certain fragments, as if it would stop suddenly the inner course of the musical evolution. These passages had a similar function to the dams: they accumulate energy, for the later explosive release of this huge tension. In these moments, the repetition does not signify the technique of the *ostinato*: the *ostinato* compresses the energy, but, after a while, it neutralizes it. My musical creations are built from the ideas, from there comes the construction in a **mosaic** shape. Of course, this unleashes, in my music inorganic procedures: they are coming in a closed succession or in a loosely one the musical fragments, (pictures) full of the tension and energy. The logical **images and a-temporality** –but statically one in a way, are characteristic to my style. The music of this type had spatial proportions, as **the stereoscopy** is specific to it. So, it becomes dispensed by the tension, an **abstract** one, similar to a mathematics formula. It tends to the equilibrium, the solving, the law and order. **The game-idea** universe corresponds **the diatonic**, and not the chromatism, the **gravitational** attraction (so, the harmonically **tonal** thinking). To **the game** it belongs **the feast**, the good disposal, the wish of being all-understanding*

*(the irony), and the sense of the reality, the world of **the effects**—opposing that of the affects. (This new façade of the Ego and of my music have become relevant for me following the different Bartokian analyzes made by Lendvai Ernő. In the previous enumeration, I alluded him, too.) ”*

THE UNIVERSE OF THE EFFECTS can be created in the most vigorous way through the percussion instruments... and, of course, with any other instruments, especially through the percussing solving of the matter. This is the reason why Ede Terényi, in the '80s comes back radically towards the usage of the percussion instruments. Even in a musical work that was conceived for violin and piano (*Sonatina II*) he uses a percussion instrument. *Three Quartets*, *Swing Suite*, *For Four* and the most colored and ingenious parts of the “**parade**” effect music dedicated to the memory of Satie are written for the percussion instruments. We find plenty of the **mask** inside them. Except for the remembered reference to the music of Satie, *For Four* -for example- alludes to the improvising technique of the modern music of the American jazz, while *Swing Suite*—even the title shows that! – It suggests the music of the epoch—swing, both of them revokes the melodically masks, the composing portraits, sonorous backstage of the atmosphere. There can be distinguished, in a special way **the gesture of the mask** of the section that reminds of **Tahiti** from the musical work *Swing-Suite*.

All these things bring with them the variety of the styles, the extension of the musical geographical borders, and the everlasting tendency of thinking “different.” In a way, it can be called the **opening**. This keeps all the music parameters. It includes the public by a gesture: **visions fugitive**. As a summary to all those things in 1996, there was born his musical work for 4+2 percussionists that were called: *In the Boutique of Don Quixote*. The titles of the parts tell clearly there ideate components: *I. Among the musical relics—scales, chords, tonalities; II. In the exposition room of the old clocks of the composers; III. In the mirrors room of the melodically nostalgia; IV. The song of the stuffed birds; V. Among old disks*. The antecedents of this musical work are constituted by the universe of *Don Quixote* and by the musical works *White Trajectory* and *Design I*.

*“20<sup>th</sup> century — for so many times! – longs of the thinking, ideas, ideologies that lost their ratio, or, even purely and simple were born without any ratio and value, and it longs of the wishes, presupposed or real ends. In the same manner as Don Quixote—as the composer recognize in one of his interviews—the process of the spiritual pouring evolved in a sinister way. This is the reason why the arts suffered the greatest. They had a fight and it even continues a Don Quixote kind of fight, in order to establish the equilibrium. The creator of our present days needs to face the fact that the humanity goes further more and more of the real culture, of the real values. It endures harder and harder the revealing warnings of the profoundness of*

GABRIELA COCA

the culture. It is given out, on the marginal fields of the culture, in the world of the illustration novels, of the musical songs, of the homogeneity of the objects, that can always be thrown as garbage. However, the artists had the belief of the fact that their exasperating battle, their protest would not be in vain.”

Ex. 7

Melody with a Mask from Piano Games

Parlando rubato

ppp sf ppp sf sempre simile

51

ff pp

p cresc. f dim. ppp

ff



## Ex. 8

## In the Boutique of Don Quixote

III. 10

The musical score is divided into two systems. The first system (measures 5-10) features a piano introduction with a 5-measure rest, followed by a melodic line with triplets and a bass line with arpeggiated chords. The second system (measures 15-20) includes a section marked 'Gloss. deliro Hallucinato' with a 15-measure rest, followed by a complex melodic line with triplets and a bass line with arpeggiated chords. The score concludes with a 20-measure rest and a final measure marked 'rit. molto'.

5 10 15 20

arp. Impet. trem. / arp. f exp. molto Vibr. \* f in rilievo

rit. molto

\* OVER THE RAINBOW - "402"

**The Spiritual Spaces.**

"Our universe—this 20<sup>th</sup> century was marked by the tragedies and it was anything but not a serene, organized, festive world"—as the author says. "It is in vain any aptitude that, since we live in a given world, he is told, in an imperious mode of each word ofthist. In its depths, there are serious problems: both the environment and our spiritual world are exposed to the violence. The pollution does not affect only the environment; **its viruses penetrate all the spaces.** There are no places of refuge in front of them. In the climbing of the different musical technique experiments, in the permanent tricking of the looking of the 'new, by all means' and in the optimism 'there is a way of coming out'—none of the creators of the 20<sup>th</sup> century can not self-allusion. The premonition of the tragedy, its possibility smolder in latency in everyone's consciousness and soul, it makes its own

way to come out through come out through the sounds. This tragic premonition vibrates in every creation, from the over-exacerbated frenzy of the rock music to the sterile universe, of the test tube of the musical labs. From the great majority of the art, products there it is disappeared—the exacerbated laugh, the joy, the feeling of the happiness. Their place is taken by the concern, by the sonorous phantoms of the dark shadows. We can not make the situation more beautiful that it is. In addition, especially, we can not avoid this phenomenon through the solving of some mathematics problems. All we can do is to postpone the confrontation. But for how long?!

I can see with a surprise in my own creations the deepest psychological “bursts out.” I almost look amazed at the tragic “shouts” that come out here and there. It seems that this belong to my essence, too. Moreover, it is in our essence, **of all of us!**

The chain of the questions surrounds us: **Why? Where? How long?** Our creations contain the possible answers.

I chose a motto with my first musical work named: ‘Had I Been Running Water’: ‘...I would not know the trouble ;Among mountains and valleys, Beautifully, I would flow slowly; I would wash shores, I would renew herbs, To the thirsty birds, I would offer water.’

For so many times there comes back this **wish** of the milleniums that is poetically concentrated in the quotation of the popular melody. It might have been a kind of Ars Poetica for me. In the light of this one, my lyrical creations become more intelligible, more ‘explicable’. I would not look for the ‘interesting’ of the sonorities, but the voice of the soul inserted in the music. That is why the external aspect the ‘measurable one’ has never had a primeval interest for me; that musical profile that can be talked of, that can be analyzed and written a lot. Therefore, the surface elements can be always palpable. For this reason, I would not strive to highlight the musical appearance, formal elements. I aspired to the exploring of the inner universe, **of the spiritual fields** of the music. Even the title of a part—‘Spiritual Spaces’—from the ‘Concert for violin’ entitled: ‘The Castle with Seven Tours’ I alluded to this one.

Where can take a refuge the contemporaneous man? He can find relaxation, denouement only in the infinite empire of the soul. For many times, the modern art refuses to the man this last refuge. Although, it is said, that even the art in itself should be foretold to have the ability **to create this spiritual space**. The great artists of the past centuries put this desiderate over all the objectives. That is why the nowadays auditory refugees **backwards**, to them. This is the reason why he turns his back to the contemporaneous art, and in their frame, to the music. If the music avoids, makes it vain, betrays and what is even tragically, laughs of the last

shelter of the human being, it could never hope to be sheltered anywhere. The words of Mozart were more actually than today: ‘Since the passions, more or less violent, can never be restored to the sickness. And the music does not have to offend the ear not even in the most thrilling situation, but they have to continue to be pleased by us, so they have to stay music no matter what.’ (...) <sup>14</sup>

Apparently, our century becomes a friend or it would become a friend to anything. It accepts or it will accept everything. It understands or it will understand anything. This thing for the art and, for the music does not mean a great liberty, but a bigger responsibility. It depends of us, the creators, the interpreters, the way in which we act with the responsibility that was given to us.

The daily fight for the career can not make darker **the divine spirit** that is inside us.”

Ex. 9

In solemnitate Corporis Christi

I. Andante  $\text{♩} = 72-84$

<sup>14</sup> Mozart, Wolfgang Amadeus, *Scrisori (Letters)*, Editura Muzicala a Uniunii Scriitorilor, București, 1968, p. 143.

GABRIELA COCA

The image shows two systems of handwritten musical notation for piano. The first system consists of three staves. The top staff has several measures of music with annotations: 'rep.' above the first measure, 'rit. molto, quasi CADENZA' above the second measure, and 'rit. molto' above the final measure. The second and third staves provide harmonic accompaniment. The second system also consists of three staves. The top staff begins with the instruction 'senza misura' and 'Tempo I.' above the first measure. It includes dynamic markings 'ppp misterioso' and 'mf'. There are also numerical markings '6' and '2' below the staff. The notation includes various rhythmic values and accidentals.

(Translated from Romanian by: Maria Cozma)

## REFERENCES

- \*\*\*, Terényi, Eduard, In: Brockhaus, F. A., Riemann, H., *Zenei lexikon (Musical Encyclopaedia)*, Editio Musica, Budapest, 1983-1985.
- \*\*\*, Terényi, Eduard, In: Sava, I., Vartolomei, L., *Dicționar de muzică (Musical Dictionary)*, Scientific and Encyclopedic Publishing House, Bucharest, 1979, p.203.
- \*\*\*, Terényi, Eduard, In: *The New Grove Dictionary of Music and Musicians*, Edited by Stanley Sadie, London, 1992, p. 693-694.
- Cosma, V., Terényi, Eduard, In: *Muzicieni români, compozitori și muzicologi (Romanian Musicians, composers and musicologists)*, Encyclopaedia, Muzica Publishing House, Bucharest, 1970, p. 424-425.
- Lerescu, S., *Aniversări – Ede Terényi la 60 de ani (Anniversaries – Ede Terényi at his 60 Years)*, In: *Actualitatea muzicală (The Musical Actually)*, Year VI (1995), No. 126 (I/June), p. 2.
- Sârbu, C., *Cvartetul de coarde nr. 1 de Terényi Ede (The First Stringquartet by Terényi Ede)*, In: *Muzica Review*, Bucharest, 1983/5, p. 16-18.
- Sârbu, C., *Ede Terényi – Portrait*, In: *Review Muzica*, Bucharest, no. 9/1985, p. 41-49.