

ARS INVENTIO IN THE B.A.C.H. SYMPHONY FOR ORGAN SOLO BY SIGISMUND TODUȚĂ

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SUMMARY. The paper intends to outline the role of this symphony in the cultural landscape of Romanian and universal Modernity by referring it to the Neo-Baroque trend characteristic for this Transylvania born composer. S. Toduță, the first Doctor in Musicology in Romania, the creator of a valuable composition school in our cultural space, is celebrated on the anniversary of 100 years from his birth.

The analysis of this symphony underlines that ontogenetic relationship present in the case of cultural patterns in various epochs – here the musical Baroque and Modernism – which is possible through referring to the same axiom of thought and expression considered to be generally human. If the phenomenology of the creative act shows essential gestures of artistic gestation and evolution, universally valid in all historic epochs, then we find as legitimate a reference of the phases of the creative act to the point of view of the 17th and 18th centuries and their exposition by means of analysis in the *B.A.C.H. Symphony for Organ Solo* by Toduță. I have tried thus to reconstruct the process of *ars inventio* by analyzing the musical material of the symphony from the perspective of the three phases of the musical creation, as defined by the Baroque: *Inventio* (Erfindung), *Dispositio* (Inhaltgliederung) and *Elocutio* (Formung), corresponding, from the point of view of the compositional trade, to *the invention, the planning and the expression*. Consequently, in the *Inventio* phase each part was analyzed from the perspective of micro formulas of language, while in the *Dispositio* and *Elocutio* we distinguish elements of sonorous architecture as well as semantic, harmonic and tonal subtleties. We established the existence of a reduced number of figure cells with formative, generator role, a modal and modal-chromatic harmony, a typical Baroque architecture where the genre and the form are still inseparable: the 1st part – **Fantasia**, the second part – **Choral**, the 3rd part – **Toccata** among the composer's elements of style.

The B.A.C.H. symphony for organ solo by Sigismund Toduță was written in 1984 and performed in 1985 on the occasion of the musical Baroque great master's birth tercentennial.

The Neo-Baroque filiation claimed by S.Toduță's creation, through adhesion of some elements of style to this particular aesthetic movement, has been emphasized by numerous researchers. S.Toduță's research work on the brilliant creation of the Baroque composer, comprised in the three volumes of "*The Musical Forms of the Baroque in J.S.Bach's Works*" is also well known.

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All these approaches in the field of musicological creation and research put S.Toduță among the most well-advised experts of the private universe of the great composer's creative laboratory. The bringing back of one of the most famous motifs approached by the musical literature, especially in the 20th century², the melogram motif B.A.C.H., is, in our opinion, for the author, the pretext for the writing of a work of homage. The creative process of the B.A.C.H. Symphony for Organ mirrors those syntheses which, three hundred years before, Bach was operating with within the framework of a mature musical style. These syntheses are manifest in S.Toduță's symphony (belonging to the last period of his creation) as language elements, belonging to the composer's creative individuality, as well as elements belonging to the Neo-Baroque style of the second half of the 20th century. "Regarding these syntheses, the musicologist Cl.L.Firca states that the language of the Cluj-Napoca composer is *one of the least forced surpassing of the traditional-modern antinomy, a surpassing which is the more amazing as, with Toduță's approach, each of the terms in the above antinomy has multiple subdivisions, the complexity of the resulted syntheses recalling the one in Enescu's works*".³

Of course, the single idea of approaching the B.A.C.H. motif in a creation doesn't justify its placing within the limits of the Neo-Baroque style, the motif with all its variants circulating as a "makam" of the 20th century⁴.

In S.Toduță's B.A.C.H. Symphony, the reference to the models of the past approached in the lines of the modern spirit is, of course, a complex one, reaching different levels of semantic "empathy", by the use of composition principles and procedures which are common to the two modes of artistic expression and consequently, universal.

The fact that "the modern creators continue to weld, through their creation, the great arch of the musical culture united with the art of the musical Baroque" verifies the following statement: "the patterns of all cultural epochs are in a tight ontogenetic relationship"⁵. If the phenomenology of the creative act notes essential gestures of the artistic gestation and evolution which are universally accepted as valid in all historical times, then we find as legitimate a reference of the creation's phases to the 17th and 18th centuries' point of view and their outlining through analysis in S.Toduță's B.A.C.H. Symphony for Organ.

² In his study *Motivul B.A.C.H. în muzica secolului XX (The B.A.C.H. Motif in the 20th Century Music)*, Benko Andras mentions an impressive number of the composer's works in the 20th century musical literature, M.Regger, F.B.Busoni, A.Honegger, A.Casella, F.Poulenc, F.Malipiero, A.Schoenberg, I.Dallapiccola, P.Hindemith, A.Webern, E.Terenyi, H.P.Turk any many others see the professors' works, Cluj-Napoca.

³ Firca Cl.Liliana, *Modernitate și avangardă în muzica ante și interbelică a secolului XX, 1900-1940 (Modernity and Avangarde in the Music Before and Between the 20th Century Wars, 1900-1940)*, Ed. Fundației Culturale Române, București 2002.

⁴ See Benko Andras op.cit. pg. 28.

⁵ Guido Adler, *Der Still in der Musik*, Ed Breikopf Hartel & Leipzig, 1927, pg 126, quoted by S. Toduta *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach's Work)*, vol. 1, Editura Muzicală, București 1969, pg 20.

Ars inventio, the art of musical invention represents, in the creative process, “the art of winning from ideas and their known correlations, new and fresh ideas and correlations”⁶. *Ars inventio* is of a rational nature, strictly determined by knowledge of the compositional trade, by the technological aptitudes the composer can acquire from *ars inveniendi*, (in the Baroque times “a guide for invention i.e. a method by which one can acquire musical inventiveness”⁷) and by a spiritual nature, a disposition of the spirit, *inspiratio*, which can be unleashed by knowledge (*cogitare*) and reflexion (*excogitare*).

In tight connection with the term of *Ars oratoria*, the term of *Ars inventio* has three distinct moments in the process of musical creation: *Inventio* (Erfindung), *Dispositio* (Inhaltgliederung) and *Elocutio* (Formung), which correspond, in the compositional trade, with the invention, the planning and the expression.

If in the creative process *inventio* represents a phase of *incipit* where the composer chooses those *loci topici*, “the carriers of the musical cellular plasma”⁸ in order to subject them, during the following phases, to processes of *ars combinatoria*, *ars permutatoria*, in the second important moment, tightly connected to *Inventio*, *Dispositio*, the composer organizes his sonorous material by dimensioning the component parts, by giving the logical proportion to the musical architecture. The third and last phase, that of shaping the sonorous material, “synonymous to *decoratio*, is the stage of harmonizing the details to the whole, of assembling the particular beauties in the perspective of the whole” in the composer’s tendency to obtain a “communicable expression”⁹.

In the B.A.C.H. Symphony, the analyst is tempted to discover the motif announced in the title as the most important among the *loci topici* used by the composer in the artistic transformation. But this motif only appears in the Coda, as a quotation. We consider that the B.A.C.H. motif is one of the *loci topici* present in the endogenous phase of *ars inventio* and the composer refers to it in the nature of that “primary spiritual experience which generates the sources of invention”¹⁰. In its strict form, the B.A.C.H. motif belongs to the rhetorical musical figures, outlined through the chiasmic¹¹

⁶ A. Schering: *Geschichte zur „Ars inveniendi“*, P.Jb.1925, pg 26, quoted by S. Toduta în *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach’s Works)*, vol II, Ed Muzicală, București, 1973, pg. 81.

⁷ S. Toduta în *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach’s Works)*, pg. 81, quoted by H.H.Eggbrecht: *Studien der musikalischen Terminologie*, pag 893.

⁸ Toduță S. op. cit. vol II pg 83.

⁹ Toduță S. op. cit. vol II pg 85.

¹⁰ Toduță S. op. cit. pg 81, quotation from A.Schering: *Das Symbol in der Musik. Die lehre von den „Ars inveniendi*, Leipzig 1941, pg. 14.

¹¹ From the Greek, crosslike letter χ .

distribution of the notes, i.e. the disposition of four notes so that, by uniting the first with the fourth and the second with the third, the visual form of the cross would appear:



“*Chiasmus* or the *Kreuzmotiv* is not just a simple game of crossed lines. Their significance is tightly connected to Mathesson’s idea of the *Klangrede*, called to create evocative poetical images”.

The appearance of the B.A.C.H. motif only in the Coda, as a quotation, is a symbolical crowning of the entire process of *ars inventio*, which, through the entire work, is based on the variation of figures, invented cells, the allusion to the chiasmic disposition being obvious even before the Coda.

In the B.A.C.H. Symphony, in the exogenous phase of the *ars inveniendi*, the main *loci topici* can be identified in the cellular kneading of the motifs in the first musical utterance of the “*Improvvisando*” type in the **first part called Fantasia**.

Ex. 1

We find here melodic cells which act as a model in the building of the musical discourse: descending tetrachordal cells (which will appear in various ways throughout the entire work), ascending ones, diatonic, chromatic, the cell emblematically called the *Toduță* cell in different variants, the backwards chromatic formula, chiasmic cells, cells of a chiasmic nature with ascending chromatic movement with ascending propelling energetics of the melodic slope, but also oligochordic cells with an obvious adherence to a pentatonic (tetratonic) substratum, differentiated through chromatics.

In the *Dispositio* phase of conception at the level of organizing proportions and architecture, we notice a reference of the entire musical creation to two fundamental principles in connection with the art of the Baroque discourse in its two hypostases: the improvisational principle and the choral principle. Their alternance constitutes a basis for the conception on every part of the B.A.C.H. Symphony: the 1st part – **Fantasia**, the 2nd

part – **Choral**, the 3rd part – **Toccata**. The choosing of the two sides of musical syntax, that is monody in an improvisational style, in close connection with the concept of *stilus luxurians*, which, in the cultural tradition assumed by the musical Baroque, represents *secunda practica*, and choral homophony, representing *stilus gravis*, or *prima practica*, is, in our opinion, a subtle reference to what with Bach was that *Duplex veritas* of the aesthetic and practical purpose of his creation, “God’s praise and delight of the soul” while it also expresses a truth revealed through the universal dichotomy of sacred and profane.

Consequently, the articulations that make up the first part of the B.A.C.H. Symphony, **Fantasia**, are organized according to the principle of alternating 14 sections. We noted as A the articulations convincing for the *luxurians* style (*improvisando*) and as B those for *stilus gravis* (choral).

We have thus a pattern: A-B-A1-B1-A2-B2-A3-B3-A4-B4-A5-B5-A-B (where the final articulations A-B are the resumption or ritornela). If we consider the suggestions for organizing proportions, we will see that the rhythmic unities of four sixteenth in the first three articulations A-A1-A2 are also 14, the number existing as well in the discant of the B1 choral. As it is well known, the number 14 represents, in the numerical symbolic (*Zahlensymbolik*) of the B.A.C.H. motif, the sum of its elements: B=2, A=1, C=3, H=8.

The pseudorestoring suggestion to the art of the great German composer reflects also upon the writing techniques which outline certain aspects of the *elaboratio* phase, phase which, in *ars inventio*, completes the idea of Fantasia as genre. In this Fantasia, many variational aspects are reflected, an abundance of hypostatizations of the musical material in a state of germination:

Ex. 2

The canon in A3

tempo I $\text{♩} = \text{cca } 88$

f

Ex. 3

The arpeggio figuration in A4

Ex. 4

The latent polyphony resulted from combinations of ascending scalar excerpts or arpeggio figuration in A5:

Ex. 5

Chordic figuration of the choral model, see B4 the Bach cell in recurrence.

In the *Dispositio* and the *Elaboratio* (otherwise indissolubly connected) of the *ars inventio*, we will try to observe not only those elements of Toduță's compositional way of thinking which refer to the tone-modal plane on which the writing is consolidated, in tight connection with harmonic peculiarities, but also other elements belonging to the idea of *Decoratio* referring to procedures of gradation of the variation process. The way in which the articulations characterizing the choral are conceived holds with the specificity of the composer's harmonic conception, conception referring to the idea of linearity of a Renaissance-Baroque filiation.

The first incision of the choral principle in the monody kneading, fantasy type, of the first part, the B articulation, has as its basis a mode of lyrical C with a mobile second degree.

Ex. 6

meno mosso (♩ = 56)

Man. *f*

Ped.

lydian do I₇ III⁹₇ II | 4pasaj |

The harmonizing can be included in the functions –I with seventh and added sixth (ajoutée), -III with seventh and ninth, -II, -I with added sixth –I with melodic notes which are only solved in the Picardy cadence at the end of the first part, resumption.

Ex. 7

Adagio

ff

4pasaj

Aeolian mil V₆ I²⁻³ I⁴⁻⁵ VI^{5# 7#} I

or

Ionian do I III V(II?) I I (7-9-11)

Another interpretation, just as valid, would be the one which outlines a harmonic structuring on two planes, in two modes, where the superior plane seems to be conceived in an Aeolian E with a sensitive D#, which, in the bivocal harmonizing of the plane in discant, appears together with the 2nd degree as a delay resulted from *torcullus* fluctuation of the medial plane, and an ionic pentachord which develops in parallelisms of fifths, an allusion to the folk accompaniment or to the rudimentary polyphony techniques of the Middle Ages.

The same polymodal interpretation can also be given to the other choral articulations of the part. In B1, the juxtaposition of Lydian D with the 2nd and the 3rd degree mobile, in discant, is disposed simultaneously with an

Aeolian with the 2nd and the 6th degrees mobile, resulted from the chromatic movement. The *torcullus* figures, the reversed *Toduță* figure and the chiastic figure can be foreseen, from the mixed writing, in the discant plan.

Ex. 8

B1

Torcullus Cromatic

Toduță inv.var.

lydian re
Aeolian la

Also in the B2 articulation, the distanced chiastic cells are interwoven. They are made from the *pes* or *podatus* movement and interpreted as melodic notes of the solved chordic strata.

Ex. 9

B2

meno mosso (♩ = cca 56 - 60)

backw.chr.

backw. chr. cell

I⁹ IV⁴ VI^{6#-5}
7 3 4#
2 - 3

In A3 the change of the tonal centre begins, from the one on C (Ionian or Lydian) to the one on F#, which, due to the multiple chromatic hypostases, can be ionic F# or Mixolydian F#, through the mobility of the 7th degree, the tonal centre on F# being consolidated in B3 through the cadence of the choral.

Ex. 10

fa#
Ionian I⁶₄

Do
Ionian V

V⁷₅ I

fa# Ionian

We can notice the appearance, in the A5 articulation, of the scalar formations, which replace the typology of the melodic kneading of the previous *improvisando* passages, formations made up of tetrachordal-pentachordal sections built according to the 1-2-1 model, or, st-t-st. In this construction, some musicologists have identified a melogram: Sigismund-Toduță-Sigismund.¹²

Ex. 11

tempo I^o (♩ = cca 88)

f

T T

st st st

f

5

¹² Acoustic tetrachord IV according to C. Ripa's classification in the chapter *Sisteme tonale ale muzicii populare românești* (Tonal Systems of the Romanian Folk Music) in *Teoria superioară a muzicii* (The Superior Theory of Music), vol I, Ed. MediaMusica 2001, pg.333

Beginning with A5, the variational gradation starts to move towards the climax point reached in B5, and afterwards the musical discourse slope, continuous in the ascensio movement, especially in the A fragments of the entire part, moves in descensio towards the resumption of the part situated, from the timbre point of view, in opposition to the one in the introduction, on the organ's pedals.

In the second part, called Choral, the composer chooses, in the first phase of the *ars inventio*, the *loci topici* cells of pentatonic origin. The allusion to the folk is obvious, the related oligochordic microentities making up a discourse of a rare expressive beauty under the impulse of a prolific *inspiration*.

Ex. 12

The musical score for Ex. 12 consists of six staves of music in a single system. The notation is in treble clef with a key signature of one sharp (F#). The music is divided into measures, with some measures grouped by brackets and labeled with letters and numbers. The annotations include:

- Staff 1: Measures 1-3 are bracketed and labeled 'x', 'y', and 'z' respectively. A bracket above measures 2-3 is labeled 'a'.
- Staff 2: Measure 4 is labeled '4'. Measures 4-5 are bracketed and labeled 'xv'. Measures 5-6 are bracketed and labeled 'celula Toduță'. Measure 6 is labeled 'y'. Measures 6-7 are bracketed and labeled 'b'.
- Staff 3: Measure 7 is labeled '7'. Measure 7 is labeled 'xv'. Measures 7-8 are bracketed and labeled 'celule ----- scalare-----'. Measure 8 is labeled 'c'.
- Staff 4: Measure 11 is labeled '11'. Measures 11-12 are bracketed and labeled 'diatonice'. Measure 12 is labeled 'y'. Measures 12-13 are bracketed and labeled 'xv'.
- Staff 5: Measure 14 is labeled '14'. Measures 14-15 are bracketed and labeled 'av'. Measures 14-15 are also bracketed and labeled 'celula Toduță'.
- Staff 6: Measure 16 is labeled '16'. Measures 16-17 are bracketed and labeled 'b'.

From the point of view of the *Dispositio* phase, the morphologic organization of the choral tends towards the shaping of five incisions with extension of a-4 measures, b-4 measures, c-4 measures, av-2 measures, b-4 measures.

In this choral, *Elaboratio* is intensified by the “beauties” of the modal harmony, based, in the first incision-articulation **a**, on an Aeolian A which cadences in an Aeolian E.

Ex.13

(♩ = 52 - 54)

Aeolian Ia

I 2 VI⁶⁻⁵ V⁷IV⁷(II⁶₅) IV⁶⁻⁷⁻⁸⁻⁹ I⁶⁻⁵ II_{2p} VI₆ VI IV⁷⁻⁶⁻⁵ V₂ V⁷⁻⁶⁻⁵₁₋₂₋₃ V

Aeolian mi I

The entire harmonic structuring of the choral is conceived on the principle of **complementary antinomy, diatonic-chromatically** sonorous. Consequently, if the first articulation shows a mostly diatonic modal conceiving, in the second articulation, b, the gestation of the chromatic touches the pentatonic from the discant and the medial voices circumscribe, in their linear movement, the ascendant *passus duriusculus* tetrachord, as well as the diatonic tetrachord. The symmetrical contrary disposition can be noticed, together with the retraction of the sonorous material on the vertical until the diatonic cluster distribution and the return of the slope in ascendance.

Ex. 14

a tempo

In the **c** articulation of the choral, the linear thinking of the composer reflects in the freedom of the melodic paths of the voices which circumscribe contrary movements at the extremities, melodic slopes symmetrical *descensio-ascensio* (see the base), imitations of microelements.

Ex.15

The musical score for Ex.15 is written for piano and bass. It begins with the tempo marking 'a tempo' and a dynamic marking 'p'. The score includes various musical notations such as slurs, accents, and phrasing marks. There are also some numerical markings like '3' indicating triplets.

The measure number 20 marks the elaborative variation sector, where the cellular microelements of the choral appear as implied in the weave of the variation gearing (see ex. 16), which can be noticed along six stages considered to be six variations. Thus, the form of the part will circumscribe a pattern of musical form.

A choral

B variations

Av choral

a,b,c,a_v,b,

B1-B2-B3-B4-B5-B6

a_{v1}-b_{v1}-c_{v1}-a_{v2}-b_{v1}

Ex.16

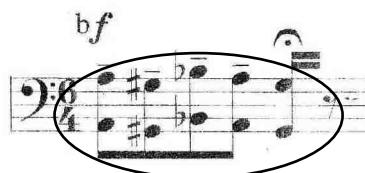
m. 24 și 26, x_v sequential cell

The musical score for Ex.16 shows two measures of music. The first measure is marked with 'b f' and contains a circled 'X' and a 'gamma' symbol. The second measure is marked with 'b mf' and contains two circled 'X' symbols. A tempo marking '♩ = 60' is also present.

The six variations have as incipit the diatonic chiasmic cell in variations 1 and 2, and the chromatic one in the third variation.

Ex. 17

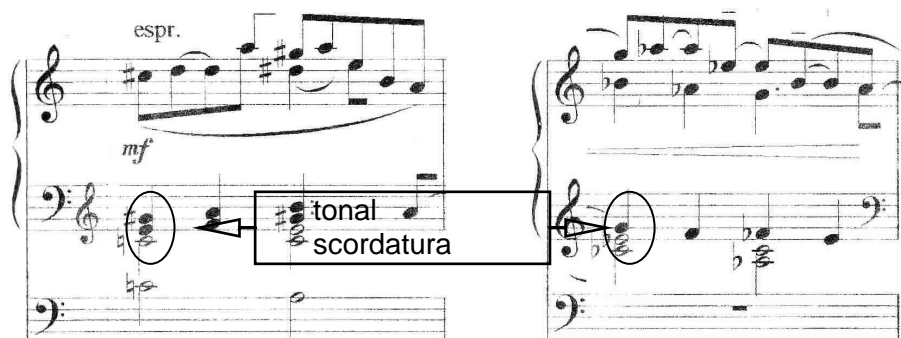
The musical score for Ex.17 shows two bass clef staves. Each staff has a circled musical cell and a '5' marking above it, indicating a five-note sequence.



The following figures, which form the model of the variation, are a scalar model in *ascensio* question type and then, answer-descensio, which brings forth a cellular kneading of a tetrachordal type. In the variational stages 3-4-5-6, a gradual accumulation of the variation parameter takes place through moving away from the initial model, stages where the x cell appears more and more distanced, creating a tetratonal frame. See ex 16 measure 26. The tonal plane fixed on the eolic in the first three variations is chromatically “disturbed” through tonal mutations reminding of the scordatura.

Ex.18

measure 30 and, comparatively, 35



The ascending chromatic movement of *passus duriusculus* type outlines these tonal-harmonic “slidings” either on the grave and medial plane of the musical discourse (ex.19), or through chromatic sequences on the discantus plan. m. 38-40.

Ex.19



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measures 44-49.

Ex.20

The continuous ascending-chromatic accumulation constitutes the climax of the progress of the elaborative-variational sector in the 2nd part, moment where, the appearance of the resumption reinstalls the supremacy of the diatonic through a scordatura type passage.

measures 48-49.

Ex. 20 - continuation

The final cadence in the second Choral part synthesizes this complementary antynomy: diatonic-chromatic / ascending-descending / question-answer through diatonic cadences at the extreme voices discantus-bassus (respectively cadence with *porrectus* (discant) and eolic (base)), and, at the medial voices, a chromatic movement with double ascending-descending sense.

measure 74-75

Ex. 21

The third part is a **Toccata** which has as a motto a *chiasmus* cell based on two sequenced *podatus*. (This formula was anticipated in the B4 of the Fantasy, but it can also be a *chiasmus* cell generated by the idea of variated recurrence of the B.A.C.H. motif) The harmonization includes one pedal on the F at the medial voices also, a *passus duriscullus* movement, as well as a reversed chromatic formula, in a chromatic 3^{13} mode with the 7th degree mobile.

Ex. 22

(♩ = cca 108 - 112)

The thematic idea of the third part is brought by in the medial voice of the organ and it is made up of melodic cells which circumscribe, in a reversed varied movement, to the idea of the *motto* and whose figurative melodic-rhythmic motor pulsation justifies the characteristics of the **Toccata**. The melodic structure of improvisational type follows the dialectics of a continuous variational labor upon a drawing made up of sequenced *chiasmus* cells, drawing which includes, in the end, tetrachordal cells with scalar aspect.

measures 7-8-9-10

Ex. 23

(♩ = cca 80 - 84)

non legato

diatonic tetrachord

Chiasmus Formulas

¹³ According to prof. C. Rîpă, PhD, op.cit. pg. 374.

In the continuous variation *processus*, at a microcellular melodic level – process which generates various combinations at the level of synthesis – we also find distanced chiasmus cells (which will be the inspiration for the musical material of the medial episode), the *Toduță* cells, the *torculus* cells, *porectus* etc.

Ex. 24

measures 16-17

porectus

torculus

f. Toduță

non legato

Locryan re

In this part, which explicitly exploits all the previous virtual expressions (but which have themselves contributed to the creation of finite entities), the synthesis of the tonal plane covers almost the entire chromatic pallet over larger or smaller spaces of expression. As other researchers have also noticed, S. Toduță stops though at the number 11 of the chromatic total, he will only be using it accidentally in his work. See ex. 23

In the *Dispositio* phase, at a morphological and structural level, we distinguish four large sections: **A**, with an aspect of Toccata-Invention, comprising three thematic entries, two in the medial plane and the one of the discant and one in the grave plane of the pedal board, **B**, which can be considered the medial episode (contains three articulations expressively related), and again **A**, a resumption which brings back the toccata-invention character through three articulations corresponding to the thematic entries in the medial, grave (pedal point) and discant register.

Coda, the forth section, represents the synthesis of the previous expressions and is based upon the B.A.C.H. quotation, including two stages, the first stage *fugato* and the second stage choral.

Table 1

A			B			A			Coda		
									Fugato		Choral
T	T		b	c	d	T	re		T	Cs	T
Fa	si	T				mib	T		T	Cs	
		la				sol			Cs	R	B.A.C.H.
5-----26			27-----45			46-----67			70-----81		82-----93

The thematic ideas, undergoing continuous variation and metamorphosis, bring forth of course, various hypostases, their identification being possible by the cellular articulation of *incipit*, which is identical for every entry.

The medial episode, or section B, is made up of three ideas of a different profile, unitarily presented though under the aspect of expression due to a tetra-pentachordal substratum, outlining a chanting with a slow character, or a *lamento* graphicalness in a folk spirit. The three articulations manifest in a tonal frame with adherence to Aeolian G#.

Ex. 25

a, m. 26

b, m.33

c, measures. 39-40, Lydian mi.

The Coda represents the moment of cumulative synthesis of energy, of germinative forces which generated and guided the process of *ars inventio* up to that point. The richness, the variety of the efflorescences resulted from the *ars combinatoria* and *ars permutatoria* of the microcellular elements, tightly connected with the alchemy of the complementary antinomical processes governing the organization of the sonorous and architectural planes and, implicitly, of the expression at the level of the macrostructure in the phases of *dispositio* and *elaboratio* of the creative act, find their fulfillment in this final chapter of musical becoming. The synthetic expression of the two principle which generated the process of *ars inventio*, the choral principle and the improvisational one, find their fulfillment in this Coda, in a form of *fugato* where the theme has the profile of an improvisational sonorous development, and the countersubject (the counterpoint) brings forth, for the first time explicitly, the *chismus* cell in the B.A.C.H. variant.

The configuration of the theme includes – aside from cellular profiles which circulated, with a cyclic value, along the entire work – a funnel series, which has as a starting point a seventh interval with the symmetry axis on the A. It is also interesting the combination of the B.A.C.H. cells with the ascending *passus durriusculus*, and that of the funnel series, as well as that of the moment of transfer of the double counterpoint planes from the measure 72.

Ex.26

The musical score for Ex.26 consists of two staves. The upper staff is in treble clef and contains a highly rhythmic, sixteenth-note passage. It is marked with 'scintillante' and 'poco f'. There are two '3' markings under the first two measures, and a 'simile' marking under the third measure. The lower staff is in bass clef and contains a slower, more melodic line. It is marked with 'B.A.C.H.v' and 'funnes series'. A 'B.A.C.H.' motif is also indicated in the bass line, with a '3' and 'simile' marking below it.

A transition of two measures (m. 80-81) (where the B.A.C.H. motif appears four times sequenced in the grave register) will lead to the culminating point, the choral of the Coda. And if the **fugato** in the first stage of the coda reveals the principle of *duplex veritas* expressed by Bach as “delight of the soul”, the choral on the name of the great master represents the other part of the dichotomy of the human spirituality, expressed by Bach as “glory” to the Creator.

The choral presents the B.A.C.H. motif *in ascensio* on all of the sonorous planes, a monumental progression which creates the image of aspiration, through this motif, to “The One who is the revelation of always of the human spirit, the Transcendence”. And the master Toduță continues in a revealing way: “And if Palestrina and Bach taught me this artistic creed, it is a pleasure even today to say that they were, in this sense, “magister magistrorum” for what I have managed – a few syllables – to settle as a testimony of my soul in the field of musical creation”.¹⁴

The Symphony ends with a monumental cadence on ionic D, while in the pedal plan a melodic line made up of a few cells, emblematic in the construction of the work, unfolds, a signature of the creator Sigismund Toduță on this homage-work dedicated to the great Johann Sebastian Bach.

Ex. 27

measure 82 – the finale

The musical score for measure 82, the finale, is presented in three systems. The first system shows the treble and bass clefs with the motif 'B.A.C.H.' written above the treble staff. The second system continues the motif with a 'ff' dynamic marking. The third system shows the motif in a different register with 'b ff' dynamics and includes annotations 'porectus' and 'f.Toduta' with arrows pointing to specific notes. A 'rati.' marking is also present above the treble staff.

(Translated from the Romanian by: Roxana Huza)

¹⁴ Sigismund Toduta in dialogue with Pavel Pușcaș (1991), presentation leaflet.

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