

## THE SYMPHONY IN THE TRANSYLVANIAN COMPOSITION SCHOOL DURING THE SECOND HALF OF THE 20th CENTURY\*

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**SUMMARY.** The symphony as a genre and musical form which was consecrated during the Classicism and had its climax during the Romantic period, appeared in the Romanian music in the second half of the twentieth century as a reconfiguration of the needs of the monumental musical expression. This expression is the need to have a frame and a form, and they take into consideration the numerous experiments in the area of language.

The Romanian symphony belongs to the contemporary music. It is certain that the first symphony in A major by George Stephănescu appeared in 1869, and George Enescu's creation in the first half of the twentieth century reconsiders also the Romanian symphony from the point of view of the musical Modernism. The synchronicity of the creative efforts in the Romanian symphonic genre rises from substantial works, but only during the second half of the twentieth century. As a superior stage of the thematic development involving consecrated forms from western musical tradition, the symphony takes shape based on very strong folkloric influences approximately during the 40s. Contributions which are worth mentioning are: Mihail Jora with his *Symphony in C major* (1937), Nicolae Bucliu with *The First Symphony – the Rustic* (1939-1940), Paul Constantinescu with his symphony written in 1944 and revised in 1955, Gheorghe Dumitrescu with the first symphony composed in 1945. Before and immediately after 1950 the composers prefer mostly the rhapsodic style, the symphonic suites, the poems, the programmatic aspects and the divertimenti.

In Transylvania, the composers who form a composition school around the "Gheorghe Dima" Music Academy in Cluj-Napoca suggest, in regards to the symphonic genre, a very large stylistic diversity taking into account the newest acquisitions in the area of the musical language, as well as the ethnic diversity, which confers the multicultural aspect to the region. Composers of Romanian, Hungarian, German or Jewish origin find some of the most diverse and attractive ways of expression for those who venture to study this universe of meaning and representation of the twentieth century symphony.

**Keywords:** symphony, Transylvanian, 20th Century, contemporary, stylistic, multicultural, thematic.

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In the Transylvanian composition school, the symphonic genre contributions are due to Mihail Andreescu-Skeletty, who marks the symphonic poem genre with *The Dreamer of Dreams*, 1914, and *The Ordeal of an Artist*, 1938, and to Marțian Negrea, who makes his debut with *The Symphonic Fantasy*, 1921, *The Recruit*, 1933, the symphonic suite *Stories from Grui*, as well as with 2 *Rhapsodies*, composed in 1935 and 1950 respectively.

The symphony as a genre will find its fulfillment only in the creation of the mentor of the Transylvanian composition school, Sigismund Toduță, whose four symphonies will determine an important development of this genre along the second half of the twentieth century. His disciples have contributed substantially to the evolution, development and consolidation of the symphony in the Romanian musical landscape: Erwin Junger, with the three symphonies composed in 1953, 1954 and 1960, before leaving the country, Vasile Herman, with the 5 symphonies composed in the 70's, Cornel Țăranu with 4 symphonies of reference, 1960-1980, Emil Simon, with *Symphony in D major*, 1960, Csiky Boldizsár with *The Symphony* in 1960, Péter Vermessy with *Simfonia da camera*, 1962, Dan Voiculescu with *Simfonia ostinato*, 1963, Hans Peter Türk with *Simfonia I*, 1965-1966, Valentin Timaru with the 5 symphonies composed between 1970-1990. other important composers of the Transylvanian music school are: Tudor Jarda, with the four symphonies composed between 1951-2004, Jodál Gábor with *Simfonieta for a small orchestra*, 1957 and *Simfonia brevis*, 1981, Markos Albert with the *Per Prospera ad libertatem* symphony, 1961, and Ede Térenyi with the five symphonies composed between 1960-1990.

Our analysis comprise only the composers who are still manifested today as representative figures of this cultural space not only in the musical creation and in the education of generations of musicians and composers, but also in the musicological research, stepping on Sigismund Toduță's footsteps, the spiritual mentor of the "golden generation" of the Transylvanian composition school.

We have decided to analyze the creation of the following composers: Tudor Jarda, Vasile Herman, Cornel Țăranu, Eduard Terényi, Dan Voiculescu, Hans Peter Türk and Valentin Timaru, in order to configure a vision of the evolution of the symphony with these composers affiliated to the *loci* spirit which contains those spiritual energies emanated by the hard, creative work and by the search for an expression of the artistic personality.

The decades in which the symphonic creation was born, grew, climaxed and died out and they present an ascending curve, culminating in the 80's, a decade when the density of the symphonies is maximum, just to die out in the 1990-2000.

7 symph.    9 symph.    6 symph.    12 symph.    3 symph.    1 symph.  
The 50's -----60's -----70's -----80's -----90's -----2000-----2007

The various orientations, the specific language, the distinct creative personality of the composers, the stylistic options, the openness towards experimenting, innovation, or, on the contrary, to the tradition, they all give a heterogeneous character to the symphonic body of the Transylvanian composers.

The 50's were marked by an important synthesis of neoclassical type manifesting at the stylistic level by the presence of a personal style and by the profoundness of the symphonic message of Sigismund Toduță. In his symphonies, he managed to go past the pictorial descriptions, the naïve naturalism, the bucolic programmatic and the exclusive folkloric references and to impose a *symphonic process of thematic developing nature*<sup>1</sup> where the substance of music tends towards the globalization of a dramatic expression. Tudor Jarda joins him and finishes his first symphony in 1951.

The fifth decade imposes the symphony in the creation of the Romanian composers as a genre that tends to go towards *the stability of the classical forms, the proportioning of the whole, the stylistic authenticity*<sup>2</sup>.

The tendency towards monumentality by using a large orchestra, a post Romantic symphonic architecture, the considerable length of the opuses, a thematic of folkloric inspiration included in a language of philosophical nature, these are elements differentiating the symphonic creation of Tudor Jarda and Sigismund Toduță in the fifth decade of the twentieth century.

The Symphonies 1, 2 and 3 composed by Sigismund Toduță during this decade (the 1<sup>st</sup> Symphony in 1954, the 2<sup>nd</sup> Symphony in 1956 and the 3<sup>rd</sup> Symphony in 1957) are a trilogy from the point of view of the language unities, of the cyclic symphonic conception as well as of the message.

The four symphonies composed during this period by S. Toduță and T. Jarda have common tendencies in the configuration of the symphonic message from the point of view of the language by: conceiving the melodic line in the spirit of an "imaginary folklore" of a diatonic essence, where the chromatic appears as a means of color, then in Toduță's third symphony one generalizes on all of the thematic structures by means of melodic profiles deriving from the assimilation of the folk melodic ethos, or of the universal music, Gregorian, Byzantine, based on movements of side by side steps. Other important language coordinates are: the symmetry manifest in the melodic physiognomies, the harmonic, rhythmic, textural-orchestral constructions, as well as a moralist combined with the tonal-functional of post Romantic type (the 1<sup>st</sup> Symphony in D major, Jarda, the 2<sup>nd</sup> Symphony in A minor, the 3<sup>rd</sup> Symphony by Toduță, pan-modality of chromatic essence), the use of the

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<sup>1</sup> Berger, G.W., *Muzica simfonică contemporană*, Ed. Muzicală, București, 1977, page 63.

<sup>2</sup> Berger, G.W., idem, page 64.

polyphonic, the imitative developments, the juxtaposition of themes or motifs generating a polyrhythm, poly-modality (revalued in the contemporary neo-classicism), a rhythmic which is mostly divisionary combined with giusto or parlando-rubato (the C theme in the *Ovidiu* symphony), the post Romantic vision due to the remarkable orchestral scope, aiming towards the monumental. The sonorous architecture subscribes also to a conception affiliated to the cyclic symphony.

The 60's have brought, on the one side, an exhaustion of the tendencies of the neoclassical tonal-modal diatonic language and its enrichment by the chromatic of the melodic-thematic trajectory (with Jarda and Toduță), and, on the other side, the new generation tends to modify, to innovate the symphonic by adopting the techniques of the serialization.

In the Romanian music of the 50's the dodecaphonic serialization was illegally<sup>3</sup> adopted. Vasile Herman<sup>4</sup> notices three phases in the evolution in the composers' thinking from being stuck in modal or folkloric essence towards a serialization with local resonance. This trajectory has materialized in phases which secured the passage through the "diffuse chromatism", phase followed by the conquest of the chromatic total, going through the declaring of the series as a theme and its free processing, and getting to the total organizing of the musical discourse with several themes based on the series and its variants.

Taking as a model Cornel Țăranu's symphonies, we notice that the first opus, *Symphonia brevis*, belongs to the start line of a rigorous serialization in the first part, in the second part following an interweaving of the principles of the bi-thematic sonata with those of the chromatic total processed freely. In the first part, the theme is a polymorphic series exposed with the violins and the violas, which can be subdivided, according to the musical rhetoric, into two "utterances" (almost phrasal). The first part comprises the first six sounds of the series, while the second one, from 7 to 12.

The stream of the first part for the 1<sup>st</sup> violin, as well as the second one for the 2<sup>nd</sup> violin, the ornaments and the rhythmic remember of Enescu's melodic profiles. The composer's inspiration came, as he admits, from the "Famous" theme of Enescu's *Eroica* performed by the trumpet and which "*I confess it has also obsessed me so much that it generated, without knowing at first, the motifs in my **Simfonia brevis***".

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<sup>3</sup> It is well known the fact that in the Communist countries, the Avantgarde was considered decadent, the musician having the duty of composing according to the letter of the socialist realism. Sandu-Dediu, Valentina, *Muzica nouă între modern și postmodern*, Ed. Muzicală, București 2004, page 14

<sup>4</sup> In his work *Formă și stil în noua creație muzicală românească*, Ed. Muzicală, București 1977

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Ex. 1

C. Țăranu, Simfonia brevis p.1, measure 1-5

Ex. 2

C. Țăranu, Simfonia brevis p.2

The five different expositions of the theme, one in the initial variant, the other four reversed, go one by one at the four voices of the texture in a free way, but they remember of the exposition of the fugue. They can also be considered variations of the theme.

Table 1

T	T	Ti	Ti	Ti	Ti
Measure 1-5	6-8	9-13	14-15	16-18	19-20
Violin 1	v1, viola	v2	violas	solo v2	viola, cello, double-bass
	variation I	var.II	var.III	var.IV	var.V

The form of the first part of the *Simfonia brevis* is the one with free variations, remembering by its mono-thematic and the varied rondo by the form of the first part of the Baroque concert with ritornelli. This is also the case with Ede Terényi's *Magic Bird*, which adopts this serial language in a reduced orchestral variance, at the cameral dimensions of the string instruments, a composing laboratory, where the composers "test" this new technique.

*Simfonia ostinato*, composed in 1963 by Dan Voiculescu, is representative for the Transylvanian composers' creation in this genre during the sixth decade of the 20<sup>th</sup> century by the renewed, chromatic language, by abstract utterances of melodic-rhythmic configurations of a folkloric essence which can be noticed in the masterful writing based on the ostinato technique and on the continuous variation. The architecture is also a macro form of a sonata marking the interpenetration of genre and form, a novelty from the point of view of the vision, present with the other Transylvanian composers in a merely incipient stage, only with the integration of the cyclic principle.

**Table 2**

Part 1, Prologue	Part 2	Part 3	Part 4, Epilogue
<i>Molto moderato</i>	<i>Allegro ma no tanto</i>	<i>Poco adagio</i>	<i>Allegro</i>
A – B – Av	Exposition-Development	Melopeea-Develop.	Finale-Reexposition
----- Sonata with an introduction -----			

In the symphony for the string orchestra and the percussion composed in 1965 by H. P. Türk, the composer outlines a conception of organizing the musical material where the traditional architectures, the Sonata, the Lied, the Sonata (without being dwelt upon), are adapted to a musical context with a language bordering between diatonic modals and the chromatic one. The mastering of a convincing musical rhetoric, of tensional gradations which compensate the reduced orchestral apparatus, the building of polyphonic-developing edifices, as well as the plasticity of the musical thematic in which the modal tremor of medieval, European origin (possibly Saxon, in the second part) can sometimes be noticed, announce a creation where "the accuracy belonging to the universal personalities can be seen"<sup>5</sup>.

The 60s also mark the opening towards new acquisitions in the field of composition technology, towards the last minute experiments of the vanguard music of the west, towards the innovations in the field of sound. C. Țăranu opens the way for studying abroad, as in 1966-1967 he had the privilege of working with Nadia Boulanger and O. Messiaen in Paris and then in 1968 in Darmstadt he will get in touch with G. Ligeti's analysis course.

<sup>5</sup> Cosma, Viorel, *Muzicienii din România, Lexicon, Vol. IX*, Ed. Muzicală, București, 2006, page 116

Dan Voiculescu joins the group of Transylvanian composers and he studies in Venice in 1968, with Virgilio Mortari, then with Karlheinz Stockhausen he studies composition and with H.V. Kumpert he studies electronic music. Vasile Herman in 1969 and E. Terényi in 1974-1978 will benefit from the International Courses of New Music in Darmstadt, held, among others, by Yannis Xenakis, Karlheinz Stockhausen, Wolfgang Rihm, Brian Ferneyhough, Alois Kontarski, Christoph Caskel.

Of the variety of composing solutions, of directions, of aesthetic orientations and that of fashions the Transylvanian composers had contact with in the 60s, and many solutions have been tried. Some have been adopted, others abandoned. The options for one or the other among the creative paths have brought along decisive experience in forming the personality not only of the works, but also of their creators. The composer V. Herman confesses in a relatively recent interview (1998):

*"We have lived with intensity and with passion during those times. We were all in sort of a graceful state which was ruling over our hearts and which tended not only to imitation of the western models, but also to their creative perception. I am talking about the aspects of dodecaphony which, in our music, generated the serial-modal system, about the heterophony, which started from works with a totally chromatic tint and led to new ways of expression such as musical texture, rhythmic-melodic structures of heterophonic type, ...the mathematic organizing of phonic discourses of folkloric origin included."*<sup>6</sup>

Elements of "dislocation" branching from the main directions in the vanguard music, especially from the aleatory type, such as the intuitive music, the anarchic aleatory, the graphic, will proliferate during these decades, but will die out afterwards, not without leaving a mark: Ede Terényi goes through the musical graphic period, the period of aleatory, and these are reflected in the symphony for two percussionists and the Bakfark symphony<sup>7</sup>.

This second symphony composed by Ede Terényi marks the end of a period when the composer has tried to express him by means of dodecaphonic and a total serialization, aleatory as well as extreme graphic and the beginning of the period when he turns towards the origins of the old, cultured, Transylvanian music as a source of refreshing his creation.

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<sup>6</sup> Garaz, Oleg, *Poetică muzicală în convorbiri*, Ed. Cartea Cărții de Știință, Cluj-Napoca, 2003, page 118

<sup>7</sup> The graphic will disappear from the composer's creation, but it will constantly accompany it, as the composer needs to express himself artistically and in the visual area by using the graphics. It is interesting to see the graphic drawings accompanying the work dedicated to Dante's Divine Comedy, but many others also.

Fragment from the 3<sup>rd</sup> variation, the *Bakfark Symphony*

The musical score is divided into five measures labeled M1 through M5. The instruments are arranged vertically: Violins (VI.1-VI.6), Viola (Vla.1), Violoncello (Vcl.1), and Contrabasso (Cb.). The score includes various musical notations such as stems, beams, and slurs. Dynamics include *f* (forte), *sff* (sforzando), and *poco agitato*. A tempo marking *molto* is present at the bottom. A conductor's baton is shown on the right side of the score. The tempo is marked as *cca: d = 84-100*. The score is marked with *sff* and *poco agitato*. The instruments are labeled VI.1, VI.2, VI.3, VI.4, VI.5, VI.6, Vla.1, Vcl.1, and Cb. The score is marked with *f* and *sff*. The tempo is marked as *molto*. The conductor's baton is shown on the right side of the score.

The symphonies composed in the 70s by the Transylvanian composers can be polarized in terms of language criteria, sonorous syntax and dramatic conception. The picture is quite different in color in regards of intention and aesthetic result of these works, where the mark of every composer's personality

creates a stylistic diversity which is difficult to systematize without risking a homogenization in total disagreement with reality. The composers Vasile Herman and Valentin Timaru make their début with this genre by using a free serial-modal language, ordered by determination and criteria, by different strategies in approaching the symphonic dialectics. If Vasile Herman in the symphony *Seven Phonic Hypostases Forming a Nomos* (1976) brings as a novelty the use of a sonorous determinism based on an algorithm of organizing the serial material taken from the mathematic combinatoric analysis, Valentin Timaru in *The First Symphony* (1971-1976), uses the series in a cyclic, symphonic drama, of a developing type, configuring the forms that consecrated by the tradition: the Sonata – the Lied – the Passacaglia.

The *Second Symphony, Romantica* (1975), by Tudor Jarda, follows this last line by a tonal-modal, ultra-achromatized language, a developing type of dramaturgic evolution and by its syntax, which is mostly polyphonic, otherwise it is common to everyone. Cornel Țăranu with the *Second Symphony* (1976), Ede Terényi with the *Bakfark Symphony* (1978), but also V. Timaru, V. Herman (whose style has an organicity in language and a unique form from the first to the last symphony) create their own stylistic way where they exploit the most recent conquests of the sonorous field, the aleatory, the graphic, the pointing technique, the heterophony, the polyphonies of the attacks, the textural technique, the clusters, the mathematically organized series, they exploit the effects resulted from the most unconventional modes of attack of the instruments etc., the symphony being a genre which synthesizes the most important “conquests” previously experimented in the cameral works. All of these will appear in many of the Transylvanian composers’ works, but involved as temporary means of expression in the drama and in the architecture of the entire sonorous edifice. In regards of the *Second Symphony* by C. Țăranu, we have to say, first of all, that in the 70s the composer was inclined towards the vocal-symphonic genre, with themes inspired from the history of Transylvania<sup>8</sup>. It is not groundless Vasile Herman’s assertion that *...the Second Symphony Aulodica touches, very closely, the same type of theme*<sup>9</sup>, the symphonic dramatist deriving from a reflection of projections of monumental zones of expression, with an epical value.

If the 70s meant a regression in regards of the quantity of symphonies, regression which was manifested during the 60’s in the western part of Europe, due to the composers’ tendency towards composing solutions of vanguard, especially in the cameral genres, the 80s meant for the Transylvanian composers a thoroughgoing study and a melting of the accumulated experiences in a personal style, where the musical technological data are gathered, organically integrated to a personal way of expression. It is the

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<sup>8</sup> Herman, Vasile, *Cornel Țăranu, Medalion*, Muzica, no. 2 of 1981, refers to the Cantatas Horea’s Oak, Processions, Suplex Libellus Valachorum II, Cantus Transylvaniae.

<sup>9</sup> Op. cit., page 47

period when the borders of the country are closed, of the spiritual embargo, the period when the enormous quantity of symphonies reflects a return of the composers to the symphony as a genre of creative maturity, as a reflection of the forces and energies emanated by the great syntheses, and it also reflects a stubbornness to respond to the challenges of the reductionism, the naturalist, and the ideologies of the socialist realism by creating masterpieces, by creating viable works from the point of view of style and aesthetics (this is also the case in the 50s). It is the time of great syntheses of the language, form and expression, of a discursive thematic which shows the great reflections on destiny, on life and death, on history and myth, on Romanian and Hungarian folkloric spirituality, on the sacred, on love and friendship. The titles of the symphonies suggest their quasi-programmatic intentions. The composers have had the time to find their own resources in order for any of them to create a coherent, mature, and a profound symphonic style. The great diversity in means of expression and construction of the symphonies needs a particular approach of the characteristics of language and form belonging to each composer. What remains common is that monumental expression of the symphonic, the scope and the extension of the articulations of form, the preoccupation for the new orchestral space, the amplitude and the color of the sonorous discourse, the musical expressiveness which is put first and foremost and so is the artistic message which comes before the innovative composing technology.

The solutions to the expression and to the great symphonic breath can be found in the approach of a thematic anchored in the expression of the monumental: by the historic, explicit cross-section, also to be found in the *Second Symphony Aulodica*, by C. Țăranu, the *Second Symphony Memorandum* by V. Herman (1980), or implicitly, by a thematic with accents that are coming from the folkloric connotations, that can be found in the third symphony *Signs* by C. Țăranu (1984), the symphony *Hoffgref, Mountains, Forests and Dreams* by E. Terényi (1989), or in the area of the explicit folklore that was already quoted, in the third symphony *Miorița* by V. Timaru (1988). The limits of the expression of the monumental destined to the idea of sacred are touched in the symphony *Space and Light* by E. Terényi (1983) and those of love, destiny, of the implacable death as a musical-symphonic reflection of poetry, in *Musica per Ungaretti* by Valentin Timaru.

In the symphonies of V. Herman, C. Țăranu, T. Jarda, V. Timaru, the reference to the expression of the folklore, assumed and integrated as a spiritual value generating originality, has different degrees of complexity. With V. Timaru, the integrity of a folkloric quotation in a symphonic "comment", sometimes simple, harmonized modally or tonal-functionally, sometimes a complex, integrating serial, nonfigurative profiles, or some random fragments (the third symphony *Miorița*), creates an eclectic complex of ways of expression in the spirit of a Postmodernism of a neo type, the stylistically direction which is particular and is dominated by Neo-Romanticism (especially in the second

symphony *Musica per Ungaretti*, 1988). With Tudor Jarda we find the quotation and also the creation of the melodic trajectories in the spirit of an imaginary folklore and with V. Herman, the reference to folklore is mainly by generalizing some essential characteristic features of the song: sliced melodic profiles, achromatized, that are transfigured from the serial point of view, modal-serial, cells with recitative aspect coming from the generalized *parlando* style, the heterophony, ison-pedal, ostinatos, free rhythmic with improvisational aspect and so on, characteristics that also can be found in C. Țăranu's works, but much more abstract. Terényi Ede processes or quotes old melodies from the sixteenth century which are marked by the folk Transylvanian music.

The discovery of the valences of the *parlando rubato*, of the free form, the improvising of the modal turns in the long folkloric song and not only, of the monodia of the ostinato and of the heterophony, of the ison (innovated up to cluster) present even in Toduță's symphonies, the last one being revealing in this sense (see the *Fourth Symphony* by Sigismund Toduță, the second part, *Aulodia* or the *Melopoeias*, median parts, present with Țăranu, Voiculescu, Herman, but undeclared) is a cause which led to one of the aesthetic and stylistic common directions embraced by the composer, the solutions and the results of the individual style being however different. One of the most complex syntheses at the level of suiting the characteristics of the folkloric song to a contemporary language by means of composing technology specific to the epoch is realized by V. Herman in his symphonies:

*"The method of work by using widely the folkloric quotation can also be found with the 5 symphonies of the author of this text. ...we start from a multitude of folkloric texts and we methodically analyze them from the point of view of rhythm and aesthetics. Consequently, a number of extremely expressive formulas are found, having multiple facets in regards of possibilities of coupling and variation. Obviously, they act as modal chromatic micro series which can be used by various composing strategies: overthrows, permutations, recurrences, inversions, interpenetrations of 2, 3, 4 different formulas, and transpositions. Sometimes, mathematical simpler strategies, of combinatory character have been used. Transpositions of the formulas are also possible, either in a limited sense (using only the sounds they are made of), or in an unlimited sense until the reach of the chromatic total. The extracted rhythms are similarly treated as they are combined with each other. The result is a re-composition in new situations of all the extracted elements on the vertical and the horizontal scale. Thus new thematic accords are born from the harmonic point of view and they accompany and clothe the musical discourse. ...the use of the formulas which are the true essence of the folkloric intonations gives any ... symphony an unmistakable national color"<sup>10</sup>.*

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<sup>10</sup> Herman, Vasile, *Unele probleme ale simfonismului românesc*, scientific work, manuscript, f.a. page 12

The symphonic creation of the composers Vasile Herman and Cornel Țăranu ends in the 80s, the results of the syntheses constituting in an individual style where the constructive thinking, the thematic and the expressivity anchored in essentializing the data of the Romanian folklore are common features and using a contemporary musical language anchored in the Vanguard.

If we follow the dynamics of the evolution, the direction of the genesis, of maturing and climaxing of the symphonic creation of the Transylvanian composers, we notice that it has different trajectories varying with the consolidation of the stylistic personal characteristics of each creator of symphonies.

After his debut in the 70s, when he experiments freely the series organized by mathematical criteria, V. Herman writes constantly in the 80s the other for symphonies (the second and the third have been mentioned, the fourth was written in 1984), culminating with “The Homage of the Song”, the last symphony (1988), for choir and baritone soloist, in junction with the vocal-symphonic, symphony where the parameter of the vocal expresses directly the chosen folk verses. It is a way where the aesthetic option chosen is to express the most universal essences of the Romanian folk song in a contemporary language. We only exemplify a few aspects of this assimilation. In the second symphony *Memorandum*, in the second musical idea of the first part, the characteristics of the melodic catch sliced, achromatized motifs, with a rhetorical development, specific to the long song, with characteristic cadence:

**Ex. 4**

Idea b, measure 9 – 10 oboe and 11 horns

One of the stylistic devices of the composer is the use of heterophonic techniques, which juxtapose rigorously, not freely, rhythmic-melodic structures in different layers that are built on the ostinato repetition of a single isomorphic formula following the same melodic path. A global heterorhythmia and a vertical polyrhythmic are thus produced and they cancel the

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detail creating a complex texture, resulted from adopting a heterophonic technique of archaic origin to contemporary technologies of managing the sonorous material.

Ex. 5

The Second Symphony *Memorandum*, the third part, *Diacronia*, measure 150–151, strings, 9 layers of various rhythmic complexities.

The image displays a musical score for strings, measures 150-151. It consists of six staves, each representing a different string section: VR-I, VI-II, V-Ie, V-celli, and cb. Each staff contains complex rhythmic patterns with various note values, rests, and articulations. The score is marked with a dynamic of *mf* (mezzo-forte) and includes various musical notations such as slurs, accents, and dynamic markings. The overall texture is highly complex and heterophonic, with each part contributing to a dense, layered sound.

Cornel Țăranu's symphonic creation evolves constantly with every decade, in accordance with stylistic data accumulated, which is stabilized starting with the second symphony in the 70s and continue with the third (1984) and the fourth symphony, *Ritornelle* (1987), the *ritornella of a friendship*, dedicated to Mihai Moldovan. Consequently, if the first symphony belongs to the experiment, in the other symphonies, Cornel Țăranu will synthesize the compositional techniques conquered by the serial music, as well as the acquisitions in the musical language field, languages born as reaction to these (the aleatory, the graphic, the textural techniques, the exploration of the timbre), in an aesthetic, unitary concept in the way of expression belonging to the composer's own artistic universe, which, as a creative attitude, is in a continuous "elective affinity" with the vanguard of the twentieth century.

The 90s mark the *terminus* point of the Transylvanian composers' symphonic creation by E. Terényi's "Transylvanian Legends" (1990) and the last two symphonies composed by V. Timaru, "Sinfonia giocosa", the fourth, composed in 1990 for a children's choir, soprano and orchestra and "Sinfonia da Requiem", the fifth, composed in 1999. In 2004, T. Jarda (at the age of 83)

writes the last symphony which is his fourth one, ending symbolically the symphonic creation of the Transylvanian composers, which he started in 1951 with the First Symphony.

In E. Terényi's creation, the symphony is a genre realizing the synthesis of the stylistic periods, each period comprising ten to fifteen years. The composer presents an evolutionary scale that is made up of three large periods of time, marking the essential phases of his creative development: 1935 (the year of his birth) – 1965, the period of assimilation (30 years), 1965 – 1985, the period of thorough study (20 years) and 1985 – 2007 (22 years), the period of mastering or, of syntheses.

Each period of stylistic search is marked by the micro-syntheses of the language that is made possible by the symphonic genre. The first period, the dodecaphonic-serial, is synthesized in the symphony *Brâncuși* (1965), and the second period has two symphonies: the symphony *Bakfark* (1978), which marks the end of the graphic, of extreme experimentalism and the beginning of the Neo searches (Baroque, Renaissance, and Medieval in the old, cultured Transylvanian music). In the 80s, there is a stylistic brake from the tendencies that have been previously expressed. The rise of maturity is manifested in the symphony "Space and Light", written in 1983, and in 1985 he begins prospecting of the "neo-stylistic" (or poly-stylistic) period, which has its debut with the sketches for the symphony Hoffgref, begun in 1985 and finished in 1989 (revised and edited in 2004). In 1993, the "Transylvanian Legends" is the expression of the synthesis (in total 5) of the composer's searches.

Beginning with *Space and Light*, the coordinates of the expressivity and of the means of creating the colorist drama realized by the composer's mostly harmonic thinking, the polymorphic, nonfigurative texture, based on accord complexes on multiple planes, the continuous evolution of the motifs, which results from the combinatory thinking of the geometrical harmonies, the mosaic-like, kaleidoscope-like thinking of the musical or thematic ideas, the ostinato writing or the one of the toccata *stille barbaro*, the constant use (in every symphony) of the organ, of the piano, of the percussion, of the harp (of the entire orchestra), the comprising of the concerting factor by orchestral or soloist cadences and of a specialized dimension of the sonority, the simplification of the detail (rhythmic, melodic, metric) in favor of the reception of the global.

V. Timaru's symphonic creation, begun "tempestuously" with The First Symphony in 1972, a work which demonstrates the virtuosity of the polyphonic and the developing of the writing when handling serial dodecaphonic thematic material, will bring to the Transylvanian composers' symphonic creation two symphonies in the following two decades. Once the way of experimenting with the musical expression governed by the possibilities of serialization is forgotten, V. Timaru chooses to go, in the other symphonies, towards the revelation of the zones which are totally opposed to the abstract. The characteristics of

his style are stabilized within coordinates such as: the programmatic use of means of expression and of compositional art that is taken from all the experimented sources, the aleatory, atonality, polyphonic, heterophonic, homophonic syntaxes (a stylistic device being the brass choral), folkloric quotation (*Miorita*, *Sinfonia giocosa*), and the cultural quotation (see *Dies irae* and *Enlighting* from *Sinfonia da Requiem*), that is imagined and it quoted Byzantine and Gregorian melodic, implicit or explicit vocalism, it is a tonal world returning to tonality, diatonic, chromatic modal, and a horizon which, by the diversity of the sources and of the means of expression, goes towards a multitude of styles.

The symphonic style, as well as the rhythm in which the style appeared in T. Jarda's creation is steady. Along the fifty years of creation, the composer wrote symphonies which are differentiated projections of the same dramatic vision, of Post Romantic, monumental type. The modal, but also tonal-functional language is interwoven with the use of thematic zones and the total chromatic and the expression oscillates between the explicit folklore, the imaginary and the abstract of atonal, rhythmic-melodic utterances which become deeper in his last symphony. The importance given to the orchestral dialogue, as well as the scope of his polyphonic processing confers a unique, original rhetoric to his discourse.

The symphony in the Transylvanian composers' creation forms a body of works of reference in the contemporary musical landscape, although it seems that this genre doesn't find its place with the young generation of composers. It only flourishes at the age of creative maturity, of syntheses, of great questions about existence and about the life.

Most of the symphonies composed during the 80s have never been performed and in the context of the cultural policies (in)existent in our country, many of the composers will probably never hear them performed<sup>11</sup>, risking thus to remain unknown to our contemporaries, a music that is buried before its birth for the public.

If the symphony will never appear again in the musical creation in the future, the symphonies of the Transylvanian composers belonging to the "constructivist" period will still remain referential to the music of the second half of the twentieth century. A rich sonorous world, oozing with pith and meanings which throb beyond the common representations, beyond fashion and clichés, beyond rigid analyses we strive to comprehend.

(Translated by Roxana Huza)

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<sup>11</sup> This is the case with the third and the fourth symphony by Tudor Jarda, the fifth symphony "The Homage of Song" by V. Herman, of the symphonies "Space and Light", "Mountains, Forests and Dreams" (the Hoffgref Symphony) and of the symphony "Transylvanian Legends" by E. Terényi, which has never been performed in our country.

MIRELA MERCEAN-ȚĂRC

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Table 3

## YEAR / COMPOSER / SYMPHONY

Year	S. Toduță	T. Jarda	V. Herman	C. Țăranu	E. Terényi	V. Timaru	H.P. Türk
1951		I. Symphony					
1954	I. Symphony						
1956	II. Symphony <i>In memoriam</i> G. Enescu						
1957	III. Symphony <i>Ovidiu</i>						
1962	V. Symphony (1962-1976)			Brevis Symphony <i>Epitaph Pantheon</i>			
1965					Brâncuși Symphony <i>Pasărea Măiastră</i>		I. Symphony
1972						I. Symphony	
1975		II. Symphony <i>Romanitice</i>					
1976			I. Symphony <i>Sapte ipostaze</i> <i>fonice alcatuind</i> <i>un Normos</i>	II. Symphony <i>Aulodica</i>			
1978							
1980			II. Symphony <i>Memorandum</i>		<i>Bakfark</i> Symphony		

Year	S. Toduță	T. Jarda	V. Herman	C. Țăranu	E. Terényi	V. Timaru	H.P. Türk
1982			III. Symphony <i>Metamorfoze-Doine</i>				
1983					Symphony <i>Spatiu si lumina</i>		
1984	III. Symphony		IV. Symphony	III. Symphony <i>Semne</i>			
1987				IV. Symphony <i>Ritornele</i>			
1988			V. Symphony <i>Omagiu cintecului</i>			II. Symphony <i>Musica per Ungaretti</i> III. Symphony <i>Miorița</i>	
1989					Hoffgref Symphony, <i>Munti, Paduri, Vise</i>		
1990					Symphony <i>Legende din Transilvania</i>	IV. Symphony <i>Sinfonia Giocosa</i> V. Symphony <i>Sinfonia da Requiem</i>	
1999							
2004		IV. Symphony					
2005				<i>Simfonia da Requiem</i>			

Year	D.Voiculescu	E. Junger	E Simon	A. Márkos	P. Vermessy	B.Csíky	G.Jodál
1953		I. Symphony					
1954		II. Symphony					
1960		III. Symphony		I. Symphony <i>Per aspera ad libertatem</i>		Symphony	
1961			I. Symphony				
1962					<i>Sinfonia da Camera</i>		
1963	<i>Ostinato Symphony</i>						
1981							<i>Symphony Brevis</i>