

## EDE TERÉNYI: *TRIBUTE FOR MOZART* (2004) - CONCERT FOR VIOLIN AND ORCHESTRA (CHORD – PERCUSSION)

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**SUMMARY.** The genesis of the piece of art is therefore connected to the appeal of the Radio Broadcasting from Bucharest addressed to master Ede Terényi from Cluj-Napoca, to compose a violin concert entitled *Tribute for Mozart*, with the occasion of celebrating the 250th year from the birth of the composer. The concert ought to be recorded during the last days of December 2004 with a rendition of high standard: the violinist Alexandru Tomescu accompanied by the Radio orchestra and led by the Master Horia Andreescu. At first sight, the title *Tribute for Mozart* might seem a little surprising for a composer of our days, yet the generous personality of the composer Eduárd Terényi has received this call as a challenge, a gesture to render homage to the genius of Mozart by a brother distanced a quarter millennium time far from him. The bonds between Mozart and Terényi are connected to the esoteric; there is a spiritual duality materialized by this concert. During his composing career there have been several artists from different ages that the master felt close to, like Vivaldi, Händel or Bakfark, affinities materialized by works as the *Vivaldiana*, *Händeliana* or the *Bakfark Symphony*; yet towards Mozart, Terényi nourished admiration and fear. Now, the duty to create a concert in Mozart's spirit has felt back upon the composer from the beginning of the 21st century: it is not Terényi's intention to add a new concert to those, which Mozart has composed, but one that Mozart would have composed if he had lived in our space and time.

**Keywords:** concert, violin, orchestra, Mozart, Terényi, analysis, polyphonic, chromatic, diatonic, variation.

*Motto:*

*"My music lives between reality and dream. To me, composing means meditating, and the meditation, the fantastical journey into the universe of the Divine Spirit. Composition is creation, meditation, a trip to another world, another life, another geographical zone..." The interpreters with their ritual movements fetch away seemingly from two-dimensional canvas becoming real in our three-dimensional space."*

Ede Terényi

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Composer, musicologist and pedagogue Ede Terényi is a prominent personality of the musical life in Cluj-Napoca with a wide universal achievement in both genre and style. Born in Tg-Mures (1935) and studied at the Conservatory „Gheorghe Dima” in Cluj-Napoca (1952-1958) his work bears the imprint of the folklore from Transylvania, the style of Bartók Béla, as well as the influence of Xenakis's and Stockhausen's flows (Darmstadt (1974, 1978)) and of musical graphics. The universality of his style impresses through melodic richness coloured by a modal world, a rhythmic full of vivacity, synthetically concords, being a supporter of the post-Weber serialize style but also a reminiscent of long past times with a predilection for the fifteenth – sixteenth centuries. The recognition of his merits was materialized by awards of the Composer's Union, the „George Enescu” Prize of the Academy (1980) and just recently an invitation from the Radio to compose a memorial concert for Mozart himself.

The score of the concert was included in the Ede Terényi: Mozarteum-Konzerte volume and was published during the 250th anniversary year since the famous composer was born. The volume embraces alongside *Tribute for Mozart* for violin and chamber orchestra (2004), the concerts *Dimanche des Rameaux* for organ and chamber orchestra (2000), *Jazz* for harp and orchestra (1990) and *Jardin des Fleures* for two harps and orchestra (2003 (the second part Tempo di menuetto)). These are works that combine remarkable reflections of the beginning of the twenty-first century in a classical pattern.

The genesis of the piece of art is therefore connected to the appeal of the Radio Broadcasting from Bucharest addressed to master Ede Terényi from Cluj-Napoca, to compose a violin concert entitled *Tribute for Mozart*, with the occasion of celebrating the 250th year from the birth of the composer. The concert ought to be recorded during the last days of December 2004 with a rendition of high standard: the violinist Alexandru Tomescu accompanied by the Radio orchestra and led by Master Horia Andreescu.

At first sight, the title *Tribute for Mozart* might seem a little surprising for a composer of our days, yet the generous personality of the composer Eduard Terényi has received this call as a challenge, a gesture to render homage to the genius of Mozart by a brother distanced a quarter millennium time far.

The case is not by far without precedent. In the fifteenth century Ockeghem composed *Építaph pour Binchois* and Josquin des Prés at his time, composed *Déploration sur la mort d'Ockeghem* in the memory of his master in the sixteenth century. As well as Tchaikovsky composed *Mozartiana* (1887 – fourth suite), Debussy: *Hommage à Rameau* (1905 – in the sequence for piano *Images I*, he dedicates the second part), Ravel: *Tombeau de Couperin* (1917), and the list can go on.

*Introduzione* precedes the first part, structured in eleven sequences, being an open form of the concert. The concert starts with a quasi improvisation executed by the Tam-Tam and an expansive Jazz Battery apparently reminding us of an African ritual; this solo part has actually a well shaped thematically concept – confesses the author - it summons the rhythm from the solo violin theme.

**Ex. 1**

(bar 1-4) *Introduzione (macam)*

**INTRODUZIONE**  
Libero

Allegro ♩ = 144  
Batt. jazz

Tam-tam

Perc. 1  
2.  
3.  
4.  
VI. Solo  
VI. I  
VI. II  
Vle.  
Vlc.  
Cb.

The first Part Allegro (4/4, minim = 120-132) starts energetically with the theme of the concert violin, an entrance marked *de tutti* (Glockenspiel, Batterie Jazz, Marimba, Piatto held in *pianissimo* – Tom-toms and cord-orchestra). The synchoped beginning of the soloist theme, respective the *G major* tune allows a referral towards the *third Concerto in G major, K 216* of Mozart. Unlike the descending profile of Mozart's theme however, Terényi's introduces an ascending course of third sequences (successions of 3 (third), 2 (second)), with a latent polyphonic aspect (like a study).

First Part, first Theme

Allegro  $\text{♩} = 120 - 132$

Perc. 1 Glsp. *f* [5]

2 Batt. jazz *p* rep. 2. 3. 4. 5.

3 Marimba

4 Piatto *sf ppp*

VI. Solo *sf* *f marcato*

VI. I *f*

VI. II *f*

Vla. *f*

Vcl. *f*

Cb. *f*

6 [10]

rep. 6. 7. 8. *f* rep.

Piatto Tom-toms *f*

*trrr trrr* *sf sf*

*f*

*f*

*f*

*f*

*f*

During the whole concert, the musical dialogue is not carried out only by the soloist and orchestra, but also by the composer Eduard Terényi and Wolfgang Amadeus Mozart: most frequently, the fast, diatonic parts invoke Mozart and the slow, contemplative, chromatic ones Terényi.

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A. *Tranquillo* begins with an almost normative dialogue between the solo violinist and Glockenspiel (two indications minim = 48 or crotchet = 96) descending (4, 3 - fourths, thirds) in an *E minor* course, which becomes on the way even more chromatic.

Ex. 3

(bar 27-32)

27 **A** Tranquillo  $\text{♩} = 48$  ( $\text{♩} = 96$ ) 30

Flauto

Trgl.  
p

pp

pizz.

pp

pp

pp

pp

pp

B. *Allegretto grazioso* (minim = 96-108), a playful Mozart-theme in *D major* reminding us of the old French melody, which has inspired Mozart with his famous variations.

Ex. 4

(bar 41-50)

41 **B** Allegretto grazioso  $\text{♩} = 96 - 108$  45

7

pizz.

pizz.

pizz.

trmp

C. It comes back to the beginning tempo (1st tempo A), a sequence of virtuosity, where the concerting violin performs a walk of trill being counterbalanced by the dialogue between Glockenspiel and Marimba.

D. *Meno mosso*, a transitory part debuting with a new descending theme (built on a succession of thirds and seconds – 3, 2), in a coloured language.

E. (first tempo A) is the section with the developing role in tutti, soloist and orchestra together with the initial theme in *A minor*, which becomes more and more chromatic.

F. (first tempo T1), The T1 process continues only with the orchestra, without a soloist, in Sol, the starting tune. The entrance of the soloist is going to mark the division of the top theme.

G. *Allegretto* – 2nd theme (related to B) Frisian Sol seems to be inspired from the old French melody.

**Ex. 5**

(bar 181-184), *Old French Melody*

H. (first tempo A) precedes the transitory part from G, in cord-sequences, while the soloist executes doubles the theme being shared between the violins in dialogue and viola, which doubles the first violin.

I. *Adagio molto* in 6/4 (mib – Sol V), beginning with a pentatonic theme and the soloist, yielded by the effort, that will lead to A - CADENZA (Satz I), model for IMPROVISATION, which has the role of Bout; the soloist recites the themes of the first Part: *Allegro*, *Allegretto giocoso*, a powerful *Appassionato* (doubles) and *Adagio molto* in 6/4.

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J. The first Tempo will culminate with the soloist presenting in ascending sequences T1, followed by the orchestra in a final peroration, a Coda.

The second Part is a lyrical *Andante* commencing with a ternary theme full of innocence (crotchet = 72) in modal sonorous type and it is harmonically accompanied by the heteronymous chords. It has a great three-strophic form.

The Jazz Battery will perform a short rhythmical introduction of the two bars, followed by the lyrical theme of the soloist (a theme built up through the inversion of T1 from the first Part to successions of 2 (second), 3 (third)) being doubled with the first violin at the third.

Ex. 6

(bar 1-10), 2nd Part

A. *Allegretto* (crotchet = 108-120) and *Poco piu mosso* presents not only an acceleration of the tempo but also a remarkable variation through the polyphonic role received from Glockenspiel and Marimba.

B. The first tempo brings back the starting theme realizing the three-strophic symmetrical form of the slow sequence.

The 3rd Part *Allegro vivace* (bar 2/2, minim = 144) respects the favourite form of final classical Rondo, the concert being structured: A B A C (*Tempo di Menuetto*) Cadenza A D A. After an introduction of two Jazz Battery, respective solo Marimba bars (a succession of 3,2), the concerting violin executes scales, doubles, dramatic arpeggios that prefigure a *Dies Irae*, which will open the third Part's Cadenza and lead to a playful theme in *G major* (4,2), as if ripped off from the children's folklore.

**Ex. 7**

(bar 30-40) Introduction and Theme from the children's folklore

The musical score for Ex. 7, bars 30-40, is presented in two systems. The first system includes staves for Violin I, Violin II, and Cello/Double Bass. The second system includes staves for Violin I, Violin II, Cello/Double Bass, and a Bass line. The music is written in a 2/2 time signature. The first system shows the introduction of the theme, with a box around the number 30 indicating the start of the section. The second system continues the theme, featuring a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p'.

A. *Un poco meno mosso* in F major (1, 4, 3, 2), brings along a more serious song with the retorta t the superior forth, after the popular design.



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Ex. 8

(bar 40-49)

36

40 **A** Un poco meno mosso

*f*

*pp*

2. 3. rep.

Gong *f* Trgl. *pp* *tr*

Un poco meno mosso

*f*

Un poco meno mosso

arco *f*

arco *f*

arco *f*

arco *f*

43 45 Glsp. *pp* *w*

Gong *pp* Trgl. *pp* *f* Gong

*w* *tr* *w* *tr*

*p*

*p*

*p*

*p*

*p*

B. First tempo – the frisky theme returns but in Do (with a Rondo intention from the author)

C. *Tempo di Menuetto* (crotchet = 144), Theme in Fa (aeolic), prepared for cords (violins, violas and violoncellos) is being intoned by the concerting violin (2 Frisian, 5,4 – 2,4,5 – 2,3) with bars 3/4, punctuated rhythm – Mozart uses *Tempo di Menuetto* in the 3rd part of his *Concerto for violin and orchestra in A major K. 219*.

**Ex. 9**

(bar 136-154) *Tempo di Menuetto*

D. The first tempo returns with the introductory part – the successive scales of the concerting violin being accompanied by the seventh arpeggio accords of Glockenspiel. A peroration of scales in Sol with Glockenspiel, Marimba and cords prepare the Cadenza moment (Satz III), model for IMPROVISATION, a transfigured recollection of the themes: a grave *Sostenuto* (12 bars) in high figures and *ff* opening the Cadenza through ringing bell tunes, followed successively by an *Allegretto Vivace*, *Andante*, *Tempo di Menuetto*, *Un poco meno mosso* and *Rubato*.

E. 1st tempo: theme – seventh cord Mi.

F. *Largo maestoso* (crotchet = 120) is the binary metamorphosis of the ternary *Un poco meno mosso* from the Cadenza, which leads towards bars 263-268, where the soloist carries out in doubles an ascending scale in Doric Si.

The vast final polyphonic peroration (bar 271-280) in sevenths at the violins (soloist, 1st and 2nd violin) emphasises a Cadenza culmination in Sol with the resonance of the Gong and the Tom-Tom.

**Ex. 10**

(bar 239-242), F. Final *Largo, maestoso* and 1st Tempo A

The musical score for Ex. 10 consists of several staves. At the top, it is marked 'F. Final *Largo, maestoso*' with a tempo indication of a quarter note equal to 120. The score begins at bar 239 and ends at bar 242. The solo violin part (top staff) features a melodic line with first and second endings, marked with 'f' and 'rep.'. Below it, the camp tom and gong parts are marked with 'f'. The string ensemble part (bottom staves) is marked with 'f' and features a polyphonic texture of sevenths. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Stylistic conclusions:

Composer Ede Terényi has a special predilection for organizing symbols:

- he is definitely anchored spiritually in tradition but lives in a modern world;
- his works establish permanently a dialogue with the ancestors;
- when he cites, he does it subtle in the palimpsest way, and not in a direct way;
- he uses a modal language with expressionist savour when he talks about himself;

- his music emits a reasonable drama, typically using the epic style (in the beginning parts) or lyric (in the median ones) but most frequently the playful, delicate one (in the ending parts), rarely being melancholic or stern;
- the result is a spontaneous, spiritual music that combines rational structuralism with moments of *respiro* improvisations;
- the preference for percussion instruments makes the bond with the ancestral, then music was part of a ritual;
- with Terényi the timbres unite naturally, instruments, being traditional or modern, even the jazz battery can take part as equals in the musical performance;
- he is a classic through the arrangement of the sonorous substance, being pleased by symmetry and setting free his imagination without harming the balance of the form;
- the diatonic language entwines with the chromatic or modal one suggesting journeys in time;

The bonds between Mozart and Terényi are connected to esoteric; a spiritual duality materialized by this concert. During his composing career there have been several artists from different ages that the master felt close to, like Vivaldi, Handel or Bakfark, affinities materialized by works as the *Vivaldiana*, *Händeliana* or the *Bakfark Symphony*; yet towards Mozart, Terényi nourished admiration and fear. Despite all of the biographies and scenography that presented Mozart fragile, childish, playful or vicious, Terényi sees him strong, being very sure of his genius and extremely critical when faced with a musical creation. Even the relationship between Leopold and Wolfgang is perceived differently: Terényi sees a profound, lifelong relationship between father and son: the son has lived only four years after his father's death.

Now, the duty to create a concert in Mozart's spirit has felt back upon the composer from the beginning of the twenty - first century: it is not Terényi's intention to add a new concert to those, which Mozart has composed, but one that Mozart would have composed if he had lived in our space and time.

In the volume dedicated to some musical essays entitled suggestively *Paramusicology*, master Terényi confesses his scrupulousness with which he prepares his first auditions and the caution with which he chooses his interprets. Surely, says he, the future of an artistic work depends on the impact that it has on its first audition. Hearing the exceptional performance of the violinist Alexandru Tomescu, who has early on accustomed us with faultless evolutions, and the expressive vision of Master Horia Andreescu, we are convinced that the spirit of Mozart will receive the „tribute” of the twenty-first century through Ede Terényi's concert.

(Translated from Romanian by: Hoch Sándor)

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