

## THE VISION OF THE APOCALYPSE IN *DIE GOTTESTROMPETEN* BY EDUARD TERÉNYI

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**SUMMARY.** This article presents the theological and aesthetical ideas inspired from the book of *Revelation*, that form the background of the contemporary musical work *Die Gottestrompeten* and also, the ways they are revealed through musical means of expression.

The paper argues that, although the composer's eschatological vision seems to be the one specific to the contemporary art, overwhelmed by the image of God's wrath and the tragedy of world destruction, there are certain musical elements that certify the presence of the eternal love of God and the idea that it is this apocalyptic wrath from which Christ saves us of. Through a hermeneutical approach, we seek to discern the eschatological metaphors and artistic images used by the author and to point out the balance between the aesthetic categories of the tragic (man's suffering/death as a result of his sins) and the sublime (expressing God's sovereignty and His glorious plans).

**Keywords:** apocalypse, revelation, Terényi, eschatological, vision, hermeneutical, metaphors, aesthetic, sublime.

*Die Gottestrompeten (God's trumpets)* was conceived as an organ work in 1995, by the Romanian composer of Hungarian origin Eduard Terényi<sup>1</sup>. Like the great majority of Eduard Terényi's organ works, *Die Gottestrompeten* has a biblical/religious title. The work is based on an ideate and descriptive programme, inspired from the book of *Revelation*, the musical structure being determined by the content of ideas. As the composer himself asserts, *Die Gottestrompeten* gives expression to the overwhelming vision of the destruction of the existing world and the apparition of a new and immaculate creation.

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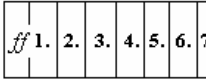
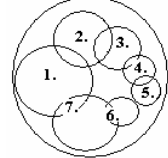

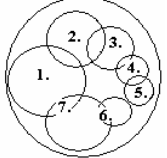
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<sup>1</sup> Terényi, Ede (b. Târgu-Mureș, 12 March, 1935), composer, musicologist and pedagogue, studied at the music college in Târgu-Mureș, earned his diploma from the „Gheorghe Dima” Music Academy of Cluj-Napoca. From the moment of graduation until present, he has been a professor of harmony, counterpoint, composition and musical dramaturgy at the same institute. He received the Enescu Scholarship in 1957 and the Enescu Prize of the Romanian Academy in 1960. He was also awarded the scholarship of the International Courses and Festivals for Modern Music in Darmstadt. Besides the Romanian musical centers, his works have been played in Budapest, Prague, Graz, Nuremberg, Darmstadt, Hanover, Utrecht, Paris, Brussels, Helsinki and so on. His creation contains varied musical genres: orchestral, vocal-symphonic, concertante music, organ music, chamber music, music for solo instruments, song cycles, choral music. Many of these are religious works. He also has written musicological studies and books.

The introductory section, representing the breaking of the seventh seal, precedes the triptych of three apocalyptic „images”. The triptych depicts, in a symmetrical order, three important blocks of the prophesied events.

**Ex. 1**

*Die Gottestrompeten – structural and ideate conception*

Tempo and expression:  <i>Grandioso</i>	<i>Allegro</i>	<i>allarg.</i>	<i>rubato</i>	<i>rubato molto</i>	<i>Senza mis.</i>	<i>a tempo</i>	<i>Meno mosso</i>	<i>Adagio</i>	<i>Choral</i>	<i>Allegro</i>						
<b>FRESCO</b>	<b>THE FIRST PICTURE</b>			<b>THE SECOND PICTURE</b>			<b>THE THIRD PICTURE</b>									
				<i>(symmetry axis, between picture 2 and picture 4)</i>												
<i>INTRODUCTION</i>	<i>A</i>			<i>B</i>			<i>A var.</i>									
<i>STATICAL</i>	<i>DYNAMIC (ACTION)</i>															
<b>THE BROKE OF THE SEVENTH SEAL</b>	<b>THE SEVEN APOCALYPTIC ANGELS, WITH THEIR TRUMPETS</b>			<b>THE SEA OF GLASS</b>			<b>THE SEVEN APOCALYPTIC ANGELS, WITH THE SEVEN BOWLS OF GOD'S WRATH</b>									
The seven angels: (7 chords): 																
<b>Central tones: d (minor) D(major)</b>	<b>g</b>			<b>C#</b>			<b>A b</b>		<b>c</b>		<b>g</b>					
	The first angel	The 2nd angel	The 3rd angel	The 4th angel	The 5th angel	The 6th angel	The 7th angel			The first angel	The 2nd angel	The third angel	The 4th angel	The 5th angel	The 6th angel	The 7th angel
Bar number: 1	8	24	28	36	44	45	55	60	100	118	126	130	137	139	157	160
<i>Revelation 8:1-2,5-6</i>	<i>Revelation 8:7-11:19</i>			<i>Rev. 15:2-4</i>			<i>Revelation 16</i>									

Therefore, the outside sections (1 and 3) have a correspondence to each other, revealing God's eschatological wrath: the successive trumpet signals of the seven angels (first image) and the pouring of the seven bowls (third image) announce a series of terrestrial (some of them cosmic) calamities. The median section reflects the image of the sea of glass mixed with fire, and of those who had come off victorious over evil, singing and giving praise to God.

Typical of Eduard Terényi's creation, the programme of the work reveals itself as a blend of conceptual essences with visual imagism. The composer himself insisted on terms like "pictures" and "images" as being more suitable than "sections" or "parts" with regard to this work. The brilliant power of suggestion of the musical imagery, justifies the terminology.

### Introductory Fresco: the Breaking of the Seventh Seal

*„And when He (the Lamb) broke the seventh seal, there was a silence in heaven for about half an hour. And I saw the seven angels who stand before God; and seven trumpets were given to them. (. . .) And the seven angels who had the seven trumpets prepared themselves to sound them.”*

*(Revelation 8: 1-6)<sup>2</sup>.*

The introduction, impressive in its sublime aspect, represents a heading-fresco, evoking the seventh apocalyptic angels through seventh ample, statuary, monumentally chords Ex. 2).

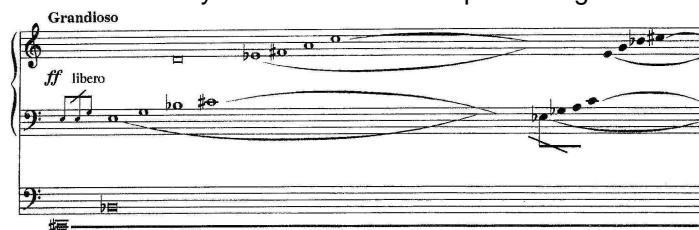
The chords representing the first five and the seventh angels have the resemblance of six compact sonorous blocks, dominants for d, each of them containing the following algorithm, typical of the musical cadences: the tension (dissonance) – the relaxation (by solving the dissonance into a consonance).

According to the rules of traditional harmony, this chords procession denotes the ending of a section, or a musical work, and therefore, in *Die Gottestrompeten*, it connotes the eschatological end (see Ex. 2).

The sixth angel is metaphorically represented by a series of arpeggios, formed of alpha chords, through the superposition of the subdominant (g, b flat, c#, e) and dominant (a, c, e flat, f sharp) axes of the central tone d.

### Ex. 2

Excerpt of the introductory fresco: the chords representing the seventh angels



<sup>2</sup> All biblical texts are quoted from the *New American Standard Bible*, Thomas Nelson, Publisher, Nashville-Camden-New York, 1977.

ANAMARIA MĂDĂLINA HOTORAN

The musical anagram of G. W. Berger, to whom this work is dedicated

The colour of these chords, together with the dark *ethos* of the *d* minor expresses a sombre, foreboding prediction:

*„I am very preoccupied with the colour of *d* minor. In W. A. Mozart’s creation, *d* minor represents a demonic scale, expressing passion, suffering, the fight with our inner weaknesses, even death. See, for example, Mozart’s **Requiem**, **Don Giovanni**, **String quartet K. V. 421**. This conventional *ethos* has been maintained throughout music history until our days: J. Brahms’s **Piano Concerto nr. 1**, Cesar Franck’s **Symphony in *d* minor**, the first three parts of L. van Beethoven’s **Ninth Symphony**, Paul Constantinescu’s oratorio **Lord’s passion and resurrection** and the list could go on. Our life is a perpetual*

*struggle with human nature. At the same time, due to this ethos, a minor expresses the connection, communication with the divine dimension. This dialogue becomes very clear in the first part of Beethoven's Ninth Symphony.*<sup>3</sup>


(Eduard Terényi)

### 1. The First Picture (The Seven Apocalyptical Trumpets)

The first picture (tempo *Allegro*, g minor), *A*, successively presents the seven events evoked in *Revelation 8-11*. It is not the composer's intention to create naturalist analogies to the biblical text, with the exception of the first wrath. Hail and fire (bars 8-23) are illustrated through the continuous recurrence of a musical cell in a toccata style and its amplification through repetition and variation as the metaphoric image of the spreading fire.

In G. F. Handel's oratorio, *Israel in Egypt* there is an analogous musical fragment, describing the seventh wrath that God had poured upon Egypt (*Exodus 7-12*): a dreadful rain with huge stones of hail and fire (see Ex. 3).

E. Terényi had listened to this Händelian oratorio in '65, but only thirty years later (1995) he was to find its real inspirational power, while creating a similar musical image: "Händel's score contains certain elements that are relevant in the musical expression of a natural phenomenon and that inspired me, two hundred and fifty years later. These latent connections express certain artistically experiences and represent in fact fundamentals of an archetypal substance."<sup>4</sup>

The musical texture of this picture (see Ex. 4) evokes the eschatological events through musical means of expression. These are as follows: the repetition and the variation, the sequences in a toccata style (the first, third, fourth and fifth trumpets – see Ex. 4), the mobile clusters (the 4th and 5th trumpets), the massive chords (the sixth and the seventh trumpets) and eventually, the striking and obsessive rhythmical motif  (the sixth and the seventh trumpets), with the sound of the martial signal of the ruthless verdict.

The dramatics is amplifying, carried on by the energy of the dynamic sublime<sup>5</sup>, expressing the outburst of the divine anger through the mediation of nature's unleashed forces.

<sup>3</sup> quote from the conversation with E. Terényi, February 2008.

<sup>4</sup> *Ibidem*

<sup>5</sup> In his *Analytic of the Sublime* (in *The Critique of Judgement*), I. Kant asserts that there are two types of sublime: the mathematical sublime and the dynamic sublime. The first is static, monumental, and immeasurable and the second is dynamic, consisting in the overwhelming force that is manifested especially in nature. "Bold, overhanging, and, as it were, threatening rocks, thunderclouds piled up in the vault of heaven, borne along with flashes and peals, volcanoes in all their violence of destruction, hurricanes leaving desolation everywhere behind them, the boundless ocean rising with rebellious force, the high waterfall of some mighty river, and the like, make our power of resistance of trifling moment in comparison with their might. But, provided our own position is secure, their aspect is all the more attractive for its fearfulness; and we readily call these objects

## Ex. 3

## The musical image of "hail and fire": G. F. Handel and E. Terényi

G. F. Haendel – <i>Israel in Egypt</i>	E. Terényi – <i>Die Gottestrompeten</i>
<p style="text-align: center;"><b>EXODUS</b> The seventh wrath upon Egypt: HAIL AND FIRE</p>	<p style="text-align: center;"><b>REVELATION</b> The first apocalyptic wrath: HAIL AND FIRE</p>
<p><i>Now the Lord said to Moses, &lt;Stretch out your hand toward the sky, that hail may fall on all the land of Egypt, on man and on beast and on every plant of the field, throughout the land of Egypt.&gt; And Moses stretched out his staff toward the sky, and the Lord sent thunder and hail, and fire ran down to the earth. And the Lord rained hail on the land of Egypt. (Exodus 9:22-23)</i></p>	<p><i>And the first sounded, and there came hail and fire, mixed with blood, and they were thrown to the earth; and a third of the earth was burned up, and a third of the trees were burned up, and all the green grass was burned up. (Revelation 8: 7)</i></p>
	

sublime, because they raise the forces of soul above the height of vulgar commonplace, and discover within us a power of resistance of quite another kind, which gives us courage to be able to dare ourselves against the seeming omnipotence of nature." I. Kant - *The Critique of Judgement*, first part, *Critique of aesthetic judgement*, Section I. *Analytic of aesthetic judgement*, Book II, *Analytic of the Sublime*; B *The dynamically sublime in nature*; SS 28. *Nature as might* - Translated by James Creed Meredith; <http://www.library.adelaide.edu.au/etext/k/k16j/k16j.zip>

Ex. 4

The seventh trumpets and the seventh bowls – musical incipit:

	<i>A</i> (The 7 trumpets)	<i>Var.</i> (The seven bowls)	
The first trumpet			The first bowl
The second trumpet			The second bowl
The third trumpet			The third bowl
The fourth trumpet			The fourth bowl
The fifth trumpet			The fifth bowl
The sixth trumpet			The sixth bowl
The seventh trumpet			The seventh bowl

## 2. The Second Picture (*The Sea of Glass and the Choral*)

### THE SEA OF GLASS

*And I saw, as it were, a sea of glass mixed with fire  
(Revelation 15:2)*

The quietness of this median part (which is also the central axis of the work) is impressive, as it abruptly comes through an entire change of tempo, nuance, texture, sonority and timbre (change of organ registers), compared to the previous picture, as if nothing dreadful had happened.

Looking for a musical analogy to *the sea of glass*, the author has created a constant, three-levelled plan, subtly revealing a complex and metaphoric universe of artistic emotions and a genially realised mixture of sublime and tragedy:

- a. **the metaphor of the abyssal depths, the vertical immeasurable dimension:** the continuous sound of D flat occasionally switching to the C in the low register of the pedal board of organ (see the low staff in Fig. 5a and 5b )
- b. **the metaphor of the boundless surface of the glass sea, the horizontal dimension** (see the median staff, Fig. 5a and 5b): a rhythmically repeated pedal (eighths), *quasi campane, lontano* on the A flat in the central octave.

Together, these two sonorous levels express the frightful quiet and stillness of a tragically deserted space.

- c. **the metaphor of death:** the cantilena in the high and middle register (see the upper staff, Ex. 5a and Ex. 5b) represents the tragic image of a bird's song over the nothingness, a metaphorical expression of an agonising creature, trying to outlive the general catastrophe.

The music becomes abstractive, in expressing a "cosmic vision", a "cold, detaching", external perspective, through the metaphor of the glass sea. This „detachment" as well as the polarity, the contrasting expression of the metaphor of Glass Sea and the metaphor of the agonizing bird, gives the listener the impression of loneliness and of complete hopelessness.

Through a montage-technique, typical of the composer, the objective closes in, from general to particular, to a single individual, in an absolute solitude and anxiety. Thus, the artistic perspective changes, because, from a distance, we can see only God's anger as sublime, revealing His power, sovereignty and will of justice, but from close up the individual drama can be observed.

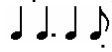


Ex. 5 a

Ex. 5 b

Excerpt:  
The image of a bird singing over the void

Excerpt:  
Bird's agony and death

As contrasted with the dynamic, massy sounds of the seven trumpets, the bird song appears innocent and bare. It still reflects the echo-images of the recent calamity - especially through the medium of the incisive and persistent rhythmical motif  of the sixth and seventh trumpets - and at the same time the coldness of the crystal structure of the sea, expressed through the preponderance of geometric harmonies (Ex. 6).


Ex. 6

The geometrical harmonies of bars 60-99, The image of a bird singing and dying over the void

Chord patterns:

negative interference (dramatic effect)

la bemol as central tone

The rhythmical pattern  is obvious in the creature's song, as an embodiment of the idea of annihilation. The bird desperately opposes it, and therefore, in the beginning of the melodic evolution, the pattern becomes the subject of a decorative transformation (melodic ornaments, bird's trills). Eventually, it enforces and gradually breaks the song in the middle of a sequence of harsh (dissonant) harmonies, implacably marching on a descending tract, as a metaphor of death (Fig. 5b and Fig. 6). The last "cry" in the high register is followed by the intervention of the pedal board of organ, in a macabre imitation of the bird's song, of its last flare.

This is an artistic vision of a fascinating plasticity, a blend of multi-levelled allegorical connotations, aiming at revealing the individual tragedy as a symbol of the tragedy of the whole humanity, of creation.

### **THE CHORAL. The praise hymn sung by those who had come off victorious, being faithful to God**

*„And I saw, as it were, a sea of glass mixed with fire, and those who had come off victorious from the beast and from his image and from the number of his name, standing on the sea of glass, holding harps of God. And they sang the song of Moses the bond-servant of God and the song of the Lamb, saying,  
<Great and marvellous are Thy works,  
O Lord God, the Almighty;  
Righteous and true are Thy ways,  
Thou King of the nations.  
Who will not fear, O Lord, and glorify Thy name?  
For Thou alone art holy;  
For all the nations will come and worship before Thee,  
For Thy righteous acts have been revealed>” (Revelation 15:2-4)*

The bird song comes to an end and a deep quietness and stillness spreads out all over the sea (bars 98-99). Then, hardly recognizable and with missing sounds, due to the great distance (*ppp lontano*), we can hear the strips of a Bachian choral (c minor) as a representation of the moment when the crowd of those who had come off victorious are singing to God and to the Lamb - the *Agnus Dei*, the One who has taken upon Himself all our sins. It is this eschatological wrath from which Christ saves us!

The author follows the original sequence of the six fragments of the Bachian choral (Ex. 7), interrupted at times by the aggressive and loud signals of the apocalyptic trumpets, in *ff* (*forte fortissimo*).

The composer did not intend to rigidly quote the well-known choral, but rather to place it in a space less and timeless context. He creates therefore, through means of dynamic extremities (*ppp*, *pppp* – *ff*), two distinct spaces, a very distant one and a very near one, thus giving the audience the impression of a wide, cosmic area (Ex. 7):

Agnus Dei Choral: J. S. Bach and E. Terényi

E. Terényi – Choral (Die Gottestrompeten)	J. S. Bach – Choral (Matthäus-Passion) PATTERN
<p>100 CHORAL ① ②</p> <p>TRUMPETS ① ②</p> <p>quasi Trp. rep. molte volte</p>	<p>23 Choral ① ②</p> <p>Chori I. II</p> <p>Ob. Ich will hierbei dir ste-hen-ver-ach-te mich doch nicht!          Wvln. Von dir will ich nicht ge-hen, wenn dir dein Her-ze bricht.          Oboe, Org.</p>
<p>111 ③</p> <p>TRUMPETS ③</p> <p>rep. molte volte</p>	<p>③</p> <p>Wenn dein Herz wird er - blas-sen</p>
<p>④ ⑤ ⑥</p> <p>ppp</p>	<p>④ ⑤</p> <p>im letzten To-des-stoß, als-denn will ich dich fas-sen</p>
<p>116 <i>Trar</i> (The seven bowls of God's wrath) →</p> <p>Allegro</p> <p>staccato</p>	<p>⑥</p> <p>in meinen Arm und Schoß</p>

- from **distance**: in *pp* (*pianissimo possible*) and *lontano* we here the *Choral*, framed by two continuous sounds in *pppp* (*pianississimo possible*) in opposite registers (low and high-pitched), suggesting wideness.

- in **closeness**: angel's trumpets, in *ff*.

This musical superposition results, on the aesthetical level, in the simultaneity of the sublime (the *Choral*) of God's glory, the sublime of Christ's sacrifice and of the martyrs' victory and the dynamic sublime of God's anger (the intervention of angels' trumpets – see Ex. 7).

J. S. Bach created many harmonisations of this choral-melody, using it with varied lyrics, on the theme of Christ's crucifixion. Therefore, the choral is a symbol-like *Agnus Dei*, mostly known in correlation with the text "O Haupt voll Blut und Wunden" ("Oh, Forehead full of blood and wounds")<sup>6</sup>.

The variant used here by E. Terényi bears much resemblance to the version that can be found in *choral* nr. 23 of the *Matthäus-Passion* oratorio by J. S. Bach (Fig. 7). The lyrics evoke Saviour's suffering:

*„I will here by thee stand now;  
O put me not to scorn!  
From thee will I go never,  
While thee thy heart doth break.  
When thy heart doth grow pallid  
Within death's final stroke,  
E'en then will I enfold thee  
Within my arms and lap”.*

The *Choral* brings to life an oasis of safety and inner quiet, in strong contrast with the surrounding turbulence, despair and anxiety. The *Choral* is a **metaphor of life**, in the same way the bird's song from the previous section has been a **metaphor of death**.

From a theological point of view, this is the crucial moment in the work, in which Christ is evoked for the first time. He appears as the Redeemer, the one who can save us from the eschatological anger, through the principle of substitution<sup>7</sup>.

God's displeasure of sin is the expression of His righteousness and, until atonement is made, His wrath rests upon the sinners. On the other hand, God proved His love at the Cross, the place „where wrath and mercy meet”, asserts Mostyn Roberts, further explaining:

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<sup>6</sup> I. *O Head, full of blood and wounds/ Full of pain and derision/ O Head, now bound to mocking/ With a crown of thorns/ O Head, otherwise beautifully adorned/ With highest honor and adornment/ Hail!*

II. *You noble visage/ Now terrible and frightful/ The great weight of the world/ How you are so spat upon!/ How you are so made pale!/ Who has so shamefully mauled the light of your eyes/ To which otherwise no light may compare?*

<sup>7</sup> The principle of substitution is that God accepted His Son's death in the place of all sinners.

„What we learn from God’s provision of atonement is that God’s wrath is entirely compatible with God’s love – indeed a Christian understanding of the gospel requires these two realities. This is not to say that wrath and love are of equal ultimate feelings. Love is essential to God; wrath is reactive to sin. **Love will be forever; wrath can be assuaged.** But that both are real and compatible is essential to the gospel.”<sup>8</sup>

Significantly for the well-balanced formal structure, the ideative and the expressive evolution of the entire work, the first bar (bar no. 100, see Fig. 7) of the *Choral* coincides with the positive *sectio aurea*, or *golden ratio*<sup>9</sup> of *Die Gottestrompeten*. It is a way of highlighting the fact that the *Choral* represents the culmination, the illumination of the theological ideas underlying the work.

While at a conceptual level, the author has emphasized the victory of the martyrs and of those who remained faithful to God, at an expressive level, he points out the apocalyptic tragedy, by placing the sound of the trumpets in the closeness. What is the explanation of this apparent contradiction?

The composer confesses that while creating this work, he had focused on the idea of expressing with the most realistic dramatics the warning of the Apocalypse. That is why God’s anger parts a major position in the work, not only in the first and third picture, but also in the median part:

<sup>8</sup> In his article, *What did Christ Accomplish at the Cross? With Reference to Recent Controversies namely „The Lost Message of Jesus” and the “New Perspective on Paul”, Perichoresis Review 5/2 (2007), Emanuel University of Oradea, p. 171*

<sup>9</sup> In mathematics as in the arts, two quantities are in the *golden ratio* if the ratio between the sum of those quantities and the larger one is the same as the ratio between the larger one and the smaller. In other words, in the diagram below, point C divides the line in such a way that the ratio of AC to CB is equal to the ratio of AB to AC. The ratio of the longer side (AC) to the shorter (CB) is the *golden ratio*, equal to the irrational number 1.618.



Because of its unique properties, many scientists, mathematicians and artists have studied and observed the amazing appearances of the number 1.618 in nature, the structure of the human body, the arts, architecture and psychology. The *golden ratio* has been used intuitively or deliberately from ancient times, and at least since the Renaissance many artists and architects have proportioned their works to approximate it, believing this *ratio* to be aesthetically pleasing. In music, this proportion can be found in many ways: it appears inside musical scales, through the intervallic relations; in the structure of the chords, melodies and rhythm; in the proportion of the parts and sections; in formal structure and so on. Frequently, *golden ratio* coincides with the expressive climax (the culmination) of a part or entire musical work. In *Die Gottestrompeten*, the formula of calculating the *golden ratio* of the entire work is: **163** (representing the total bar numbers) **x 0,618 = 100,73** (indicating the number of the bar where *sectio aurea* is).

„This disaster, of cosmic proportions, entirely dwells with the idea of the punishment of mankind. God’s anger represents a real threat to world. In the period of time we live in, many apocalyptic fore signs can be recognised, and I mean that, all the global events that affect and threaten the existence of life on this planet. In a way, *Die Gottestrompeten* represents one of the hundreds and thousands of nowadays notices that appear in science, arts and daily life, another cry for help for the entire human race.” (Ede Terényi, february 2008)

### 3. The Third Picture (The seven apocalyptic angels, with the seven bowls of God’s wrath)

„And I heard a loud voice from the temple, saying to the seven angels, <Go and pour out the seven bowls of the wrath of God into the earth.>” (Revelation 16:1)

The last section (*A var.*) is a picture of God’s anger being poured upon humankind from seven bowls, as it appears in the 16th chapter of the book of *Revelation*. From a musical point of view, it represents the varied replica of the second picture (the 7 trumpets, Fig. 4). These last events symmetrically complete the musical architecture.

The ending chords of *Die Gottestrompeten* recall the last two chords of the introduction, a grandiose and radiant D major (Fig. 8), a symbol of peace, harmony and hope of a new life, purified of mankind’s endless and aggravating state of sinfulness:

“And I saw a new heaven and a new earth; for the first heaven and the first earth passed away, and there is no longer any sea” (Revelation 21:1)

#### Ex. 8

The ending chords of *Die Gottestrompeten*

The musical score shows measures 161 to 165. Measure 161 is marked 'a tempo Allegro' and contains a complex chordal texture. Measure 162 is a repeat of measure 161. Measure 163 features a grandiose D major chord. Measure 164 continues the D major chord with a fermata. Measure 165 concludes with a final D major chord. The score is written for piano with treble and bass clefs.

The sublime feeling of God's anger has been accomplished, but to stay overwhelmed by the eschatological anger would mean to ignore the power of Christ's sacrifice as well as the finality of the triumph against the evil forces. Therefore, the prophetic musical ending opens the perspective of hope and love eternal and divine:

„And He who sits on the throne said, <Behold, I am making all things new> (. . .) It is done. I am the Alpha and the Omega, the beginning and the end. I will give to the one who thirsts from the spring of the water of life without cost. He who overcomes shall inherit these things, and I will be his God and he will be My son.” (Revelation 21:5-7)

The evolution and the correlation of the theological ideas, the aesthetical categories and the metaphorical images are synthetically displayed in the following synopsis (Fig. 10). The table is far from exhaustive and it should also be stated that the interpretations of the artistic symbol/metaphor are always infinite. The music can never be confined to a one-sided perspective or ideated programme. Therefore, the above analysis is only one of the boundless possibilities of revealing the rich sonorous world, whose spreading essences and meanings are palpating beyond any of our attempts of describing it.

It should be mentioned that the subject of the Apocalypse could be also found in E. Terényi's graphic art, in the cycle of the twenty-five coloured graphics entitled *Dantesca*<sup>10</sup> and inspired, as the name suggests, by Dante's *Divine Comedy* (*La Divina Commedia*). It is divided, also echoing the structure in Dante's masterpiece, into three sections: *Inferno*, *Purgatorio* and *Paradiso*. In the Terényian art, the music and the painting are in a permanent dialogue of ideas and means of expression. For example, a similar eschatological vision is expressed in the graphic *The Pride of the Artists* (Fig. 9), selected from the *Purgatorio* section and explained by the composer through the correspondence with Dante's *Purgatorio*, XI. 31-39: "The first circle represents that immense stone block of a bell shape, which is carried by the arrogant men upward, on the coast of the mountain, without any cease, in blood and perspiration."<sup>11</sup> (E. Terényi)

While the apocalyptic ideas of *Die Gottestrompeten* are "pictorially" suggested, in *The Pride of the Artists* the image has "musical" features. There is a certain „resemblance to the funnel of a trumpet, squeezing the souls of the sinners"<sup>12</sup>. The image has an abstract aspect and the idea of intense suffering and turbulence is suggested through interplay between lines, colours and shapes. In the illustrated graphic, as well as, to a certain extent, in *Die Gottestrompeten*, the author puts forward the eschatological ideas in an expressionistic and, simultaneously, an abstract manner.

<sup>10</sup> E. Terényi – *Dantesca*, Grafycolor Publishing House, Cluj-Napoca, 2007

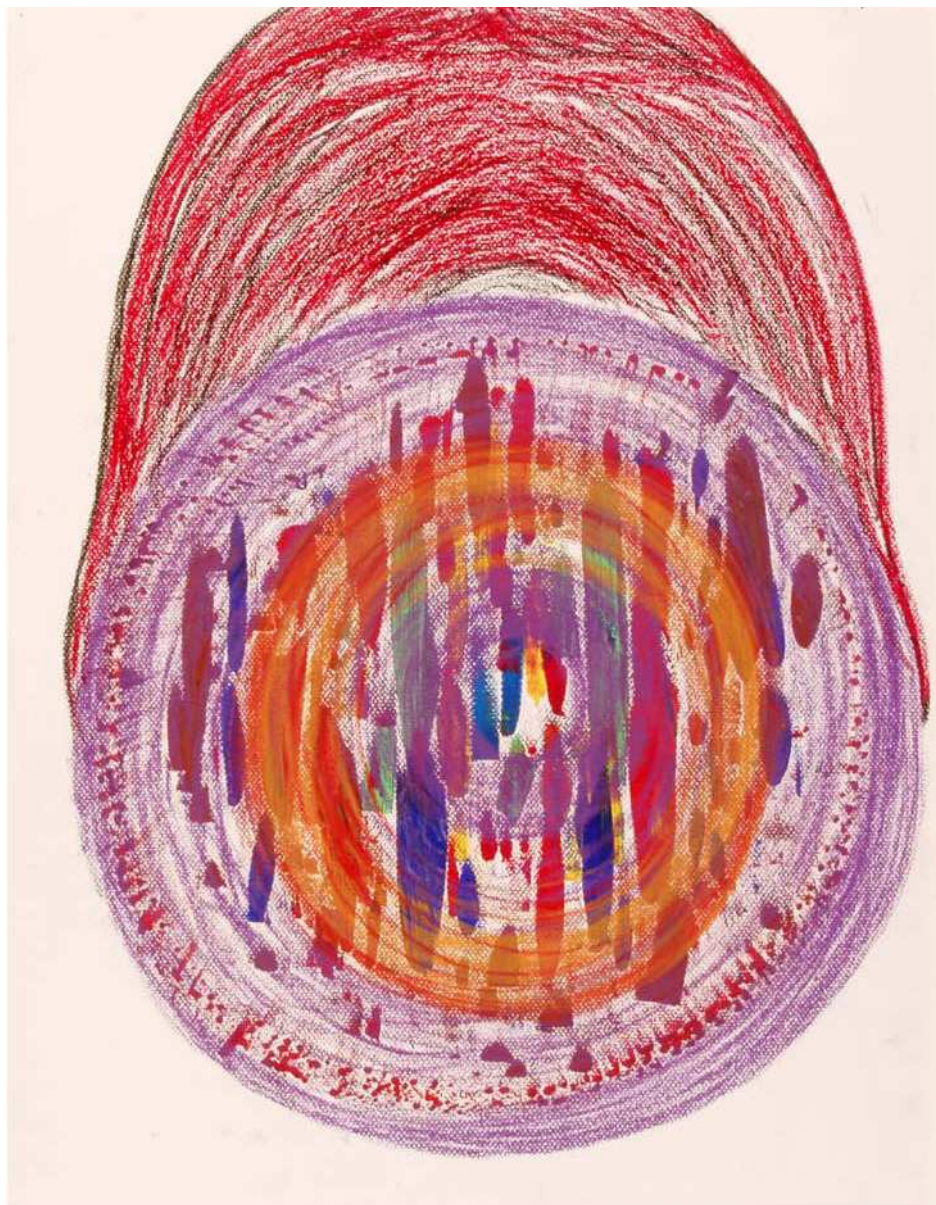
<sup>11</sup> *Idem*, p. 71

<sup>12</sup> quote from the conversation with E. Terényi, February 2008

ANAMARIA MĂDĂLINA HOTORAN

**Ex. 9**

*The pride of the artists*  
(Selected from: E. Terényi, *Dantesca*)





Synopsis: aesthetical categories and metaphorical images in *Die Gottestrompeten*

The sections of the work	INTRODUCTION THE SEVEN APOCALYPTICAL ANGELS	THE SEVEN TRUMPETS	THE SEA OF GLASS		THE SEVEN BOWLS	The last chords of the work (D major)
			THE GLASS SEA	THE CHORAL (AGNUS DEI)		
THEOLOGICAL IDEAS	The seven angels announcing God's eschatological wrath.	God's justice (displeasure to sin) and sovereignty are expressed through His anger.	Man's sin attracts his death and the destruction of creation.	God's wrath and mercy have met and been conciliated at Christ's Cross. Because of His sacrifice, man can defeat evil.	God's justice (displeasure to sin) and sovereignty are expressed through His anger.	God's anger has been accomplished. Love will be forever; wrath can be assuaged. He promises a new creation, for His sons.
AESTHETICAL CATEGORIES	The sublime appears in the form of: monumental, imposing, as way as frightful and foreboding the following calamities.	The dynamically sublime. The expression of God's outburst through the mediation of nature's unleashed forces.	The tragedy of man and creation.	In superposition: 1. the sublime of God's glory 2. the sublime of Christ's sacrifice 2. the sublime of martyr's victory 3. the dynamic sublime of God's anger (angels' trumpets)	The dynamically sublime of God's anger.	The sublime feeling of God's and His people's victory and the new life and creation.
METAPHORIC IMAGES	Seven chords, symbolizing the seven angels.	The musical metaphor of the impetuosity of the disastrous apocalyptic events.	1. The metaphor of despair, anxiety and metaphor of death (bird's song over the void and its death). 2. The musical metaphor of a deserted space (the sea of glass).	1. The metaphor of hope and life (the <i>Chora</i> ) 2. The musical metaphor of a vast space (closeness and distance)	The musical metaphor of the impetuosity of the disastrous apocalyptic events.	The last chords: metaphor of hope and of the promised happiness.

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