

STRUCTURAL ELEMENTS AND STYLISTIC ASPECTS IN THE THIRD SYMPHONY “SEMNE” BY CORNEL ȚĂRANU

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SUMMARY. The article explores *The Third Symphony “Semne” (Signs)* by Romanian composer Cornel Țăranu, a pivotal work composed in 1984 that marks a stylistic shift in his symphonic output. Known for his deep connection to Enescu’s musical legacy and a commitment to compositional innovation, Țăranu transitions in this piece from a constructivist style to a more expressive, synthesized language. The symphony is structured as a monopartite sonata form, featuring a distinctive brass “signal-theme” (Theme A) and a lament-like secondary theme (Theme B), rooted in Romanian folk idioms. Its development section is richly varied, highlighting pointillism, stretto, melodic expansions, and inverted counterpoint. The work concludes with a cathartic coda evoking collective lament. Analytical comparisons are drawn with Țăranu’s other symphonies and orchestral works, illustrating stylistic continuity and thematic evolution. The article underscores the symphony’s central place in his oeuvre and its symbolic significance within Romanian contemporary music.

Keywords: symphonic, structural, stylistic

The Maestro Cornel Țăranu (20 June 1934, Cluj – 18 June 2023, Cluj-Napoca) remains one of the most important Romanian composers of the second half of the 20th century and the first decades of the 21st century, a prominent figure in Romanian musical and cultural life and even more.

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His composition studies started in 1948-1949 with Marțian Negrea, even before his studies at the Cluj Conservatory, which materialized between 1951-1957, where he was a disciple of Sigismund Toduță, the first doctor in musicology in Romania. After graduating, Cornel Țăranu spent a semester in Olivier Mesiaen's musical analysis class, attended "many festivals in Darmstadt"², where he got to know Ligeti and Xenakis "very well"³, but also learned from the creation and anthological encounters with his fellow guild members, the composers of the so-called "golden" generation: Tiberiu Olah, Anatol Vieru, Ștefan Niculescu, Myriam Marbe and others.⁴

Member of the academic corps at the "Gh. Dima" National Academy of Music in Cluj-Napoca since 1957, he taught especially Composition, guiding generations of disciples and continuing the school of composition of maestro Toduță in Cluj, but he also held courses on "Elements of musical stylistics in the 20th century", "Compositional style and language", "Unconventional musical discourses" and "Alternative musical discourses (theater, ballet, film, media)". In 1968, he founded the *Ars Nova* ensemble (which debuted on his birthday, 20 June), "becoming the longest-established contemporary music ensemble in Romania".⁵ Vice-President of the Romanian Composers and Musicologists Union (1990-2022) and a member of the Romanian Academy (corresponding member since 1993 and full member since 2012), the composer Cornel Țăranu has left a clear, indelible mark through his rich musical creation, which bears his specific characteristics, revealing a profound originality.

Cornel Țăranu's symphonic creation, on which we will dwell in this case study, "can be divided into two stages: the period of the '60s-80s [...] and the second period, between 2005-2018"⁶ (in fact, 2020, according to the composer's official website, where the most recent work, *Cercar la nota* for orchestra - 2019-2020, is also mentioned). *The Third Symphony "Semne" (Signs)*, which is the subject of our analytical endeavor, was composed in 1984 and is part of the first of the two periods mentioned above, a period that ends with *The Fourth Symphony "Ritornele"* (1987).

² Arzoiu, Ruxandra, "Dialog cu compozitorul Cornel Țăranu" (*Dialogue with the composer Cornel Țăranu*). In *Muzică*, no. 2, 1994, pp. 155.

³ *Ibidem*.

⁴ See the interview granted to Radu Constantinescu, in the volume *Clujul în ritm de vals imperial. Interviuuri (Cluj in the Rhythm of Imperial Waltz. Interviews)*, Ed. Casa Cărții de Știință, Cluj-Napoca, 2007.

⁵ See the information on his official webpage, <https://corneltaranu.ro/index.php>.

⁶ Mercean-Țârc, Mirela "The Symphonics of the new Millenium. Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 108.

In addition to the four numbered symphonies⁷ of the first period, the composer's genre *oeuvre* also includes a *Symphony for large orchestra* (1957), probably a school work, his graduation work. Țăranu's second symphonic period is represented by the works *Sax-Sympho* for saxophone and orchestra (2006 - a concert symphony dedicated to Daniel Kientzy⁸), *Simfonia da Requiem in memoriam Enescu* (2005/2006), for mixed choir and orchestra on biblical texts, *Hetero(sym)phony: pour orchestre*, 2011, *The Symphony "Memorial" pour orchestre (In memory of the victims of totalitarianism)* and *The Symphony "Aforistic"* (2017).⁹ For a more extensive overview of the genre, the symphonies proper can be joined by the two works entitled "sinfoniettas", namely *Sinfonietta Giocosa* (1968) and *Sinfonietta "Pro juventute"* (1984) for string orchestra.

The Third Symphony was chosen as a case study both for the expressiveness and analytical interest it arouses, as well as for the fact that it "represents a new stage in the composer's creation, a stage that leaves to some extent the constructivist rigor of the previous periods and aspires to a style of synthesis".¹⁰

Concerning the title of the work, the author states that "these signs can be read in several ways: musical signs, [...] magical symbols, [...]"

⁷ The symphonies are erroneously numbered in some bibliographical sources, for example in the interview cited above, conducted by Ruxandra Arzoiu, she indicates the *Aulodica* Symphony as *The First Symphony* - instead of *Symphony Brevis*, as it appears on the composer's official website, and *Ghirlande* for chamber orchestra as *The Second Symphony* - instead of *Aulodica*, which is printed as *The Second Symphony* at Ed. Muzicală, Bucharest, 1980; the same error also appears in *Larousse - Dicționar de mari muzicieni (Dictionary of great musicians)*, Ed. Univers Enciclopedic Bucharest, 2000).

⁸ See Mercean-Țărc, "The Symphonics of the new Millenium. Part I...", Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, (DOI: 10.2478/ajm-2020-0007), pp. 108.

⁹ To these could be added the work *Heraldica* (finalized in 2014 and published in 2016) for orchestra - homage to the Romanian Academy (1866-2016), a work that Mirela Mercean-Țărc approaches in the cited study either as a "symphonic poem" or "programmatic orchestral work" - pp. 108, or as a "symphony" - pp.117. Also, in the second part of the study ("The symphony genre in the Transylvanian school of composition - the last seven decades. Part II, years 2000-2023", published in the volume of the international conference "Artistic education - cultural dimensions", Ed. Notograf Prim, Chișinău, 2023, p. 35), the author also indicates *Vocal Palindrom* as a possible symphony – probably the *Palindrom* for orchestra of 2016.

¹⁰ Mercean-Țărc – *Articularea formei în simfoniile compozitorilor clujeni – compuse în cea de-a doua jumătate a secolului XX (The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century)*, Ed. University of Oradea, 2007, pp. 127.

warning [...]”, but which “nevertheless reach a catharsis [...] (also an Enescian legacy [...])”.¹¹

The confessed and assumed closeness to the untapped Enescian vein is also remarked by Ștefan Angi, who states that “the evolution of his compositional practice follows the living trajectory of the passage of *melos* from the hypostases that are played like *doinas* to evocative melodic ones”,¹² as a natural consequence also of the profound assimilation of Enescu’s music by the man who finalized several of Enescu’s unfinished works (*Strigoi*, *The Fifth Symphony* - parts I and IV, *Caprice roumain*¹³ or *Concerto for piano and orchestra*).¹⁴ In effect, Cornel Țăranu’s work is permeated by Enescu’s themes, which he “involuntarily” paraphrases (as in the opening of the second part of *Pantheon* from *Symphony I “Brevis”*¹⁵) or evokes in a subtle way (*Sonata for flute*, part II, making a transparent connection with the motives of the third part of the *Chamber Symphony*, op. 33 by G. Enescu).¹⁶

Moreover, not only the elective Enescian affinities are a constant in Cornel Țăranu’s creation, but multiple other stylistic elements can be found and recognized, which constitute the complex but perfectly recognizable signature of the composer from Cluj. In this regard, Mirela Mercean-Țârc remarks that “the seven symphonic works composed between 2005-2018 are emblematic of a unitary compositional style in which common language elements can be detected”¹⁷ and adds that “the principle of continuous variation [...] generates interweavings of the sonata model with that of variations, which is predominant in some symphonic works”¹⁸ both from the second period of his symphonic creation, as well as from the first.

The Third Symphony “Semne” (Signs) is monpartite (like all of Cornel Țăranu’s symphonies, starting with *The Second Symphony “Aulodica”*) and is structured in a bithematic sonata form (common to the second and fourth

¹¹ Arzoiu, pp. 154.

¹² Angi, Ștefan, *Site de in. Eseuri despre muzică (Site de in. Essays on music)*, Ed. MediaMusica, Cluj-Napoca, 2013, the study “Varietatea evocării ethosului enescian în compozițiile lui Cornel Țăranu” (*The variety of evoking the Enescian ethos in Cornel Țăranu’s compositions*), pp. 20.

¹³ *Ibidem*, p. 25.

¹⁴ See the information on his official webpage, <https://corneltaranu.ro/index.php>.

¹⁵ Cf. Angi, pp. 22.

¹⁶ *Ibidem*, pp. 23.

¹⁷ Mercean-Țârc, Mirela “The Symphonics of the new Millenium. Part I – Programmatic orchestral works”. In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 127.

¹⁸ *Ibidem*.

symphonies, those that frame the opus under discussion in time, but also with other works intended for orchestra, also monopartite, aspects that place the latter on a level close to the symphonies, as is the case with the works *Heraldica*¹⁹ (2016), *Rimembranza*²⁰ (2005) and others).

Theme I (A) has a "sound signal" character in brass (trumpet and horn), being a motivic cell organized on intervals of perfect and augmented fourths, with an ascending melodic profile, later vaulting (E.g. 1b). Incidentally, these characteristics of the first theme seem to comprise the basic "ingredients" of a compelling incipit in several of the maestro's symphonic works. Thus, also in the second and fourth symphonies the motivic cells that represent the first thematic profile appear in the brass, circumscribing certain specific musical intervals (ascending, in *The Second Symphony*, respectively, descending, in *The Fourth Symphony* – E.g. 1a and c). These elements tend to be preserved also in works of the second period of creation, *Simfonia da Requiem (in memoriam Enescu* - 2005, with a quasi-Gregorian motive in the brass section, E.g. 1d), *Sax Sympho* (2006 - augmented octave leap to the horns in F, E.g. 1e) or *Rimembranza* (written on the occasion of the 50th anniversary of George Enescu's death, which begins with a sound signal to the four horns, through the BACH²¹ motive spatialized in two octaves, through an initial leap of a major seventh). Also, even in the *Heraldica*, "the victorious triumphal character is embodied by the signaling motive played by the trumpets in the *Risolto* indication, a first thematic "pronunciation" of the sonata with elements of variation" (E.g. 1f).²²

¹⁹ *Ibidem*, pp. 118.

²⁰ See Banciu, Ecaterina and Gabriel, "Echoes of Enescu: Cornel Țăranu's *Rimembranza* for orchestra". In *Studia UBB Musica*, no. 2/2011, Cluj-Napoca, pp. 229.

²¹ *Ibidem*, pp. 230.

²² Mercean-Țârc, Mirela "The Symphonics of the new Millenium. Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 118.

- sulle corde

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E.g. 1b

Cornel Țăranu, the "signal-motive" (theme I) from the beginning of
The Third Symphony "Semne" (Signs), m. 1-3 (P4, A4; A5, d4)

E.g. 1c

Cornel Țăranu, the "signal-motive" (theme I) from the beginning of
The Fourth Symphony "Ritornele" (M9), m. 1-3

E.g. 1d

Horns 1-2 in F
 Horns 3-4 in F
 Trumpets 1-2 in C
 Trombones 1-2

Cornel Țăranu, *Simfonia da Requiem* (in memoriam Enescu), quasi-Gregorian motive in the brass section, m. 5-6

E.g. 1e

Trp. Do
 2 Corni Fa
 1 Trb.

Cornel Țăranu, *Sax Sympho*, octave leap in the horns in F, m. 2-3

E.g. 1f

Risoluto $\text{♩} = 72$
 2 Fl.
 2 Ob.
 2 Cl. in Bb
 2 Fag.
 3 Trp. in C
 4 Cors. in F
 2 Trb.

Cornel Țăranu, *Heraldica*, m. 1-6

The bridge (transition) of *The Symphony "Semne"* has three segments, the first of which, naturally, deals with the theme-cell A, through transposed recurrences and harmonic syntheses (E.g. 2), similar to the "tower chords" in the beginning of the work *Heraldica* ("containing the sounds of melodies vertically"²³).

E.g. 2

**Cornel Țăranu, *Third Symphony*, first bridge segment,
harmonic syntheses, four bars after mark 2**

The third bridge segment sets up a "microrefrain"²⁴ in the woodwinds, and the strings counterpoint through recurrences. The basic musical cell of the "microrefrain", consisting of four sounds (ascending major second and minor third respectively, spatialized by the leap of the major seventh in two different octaves), has the interesting property of the identity, two by two, of the four basic variational hypostases (original and inverted recurrence, inversion and recurrence respectively).

²³ Mercean-Țârc, Mirela "The Symphonics of the new Millenium. Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 118.

²⁴ Term retrieved from Mercean-Țârc, *Articularea formei în simfoniile compozitorilor clujeni – compuse în cea de-a doua jumătate a secolului XX (The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century)*, Ed. University of Oradea, 2007, pp. 127-132.

4 più mosso
esitando, poi tempo

Fl. *ff* *a2* *repet.* *Tutti* *2x* *accelerando* *Tutti* *2x*

Ob. *ff* *a2* *repet.*

Cl. *ff* *a2* *repet.*

Fg. *ff* *repet.*

Tr. *mp*

Cor. *mp*

Trb. *mp*

Piano *ord.* *mf* *repet.*

I-Vibr. *repet.*

Vni. *unis.* *Soli* *ff* *repet.*

Vle. *unis.* *Sole* *ff* *repet.*

Vlc. *unis.* *Soli* *ff* *repet.*

Cornel Țăranu, *The Third Symphony*, third bridge segment, mark 4

The second theme is a thematic group (B₁, B₂), in a gradual but continuous amplification from one symphony to the next (a single B in *The Second Symphony "Aulodica"*, two thematic segments in *The Third Symphony "Semne" (Signs)* and three thematic segments in *The Fourth Symphony "Ritornele"*). In all the three cases mentioned above, B₁ has a descending melodic profile (E.g. 4a, b, c). In *The Third Symphony*, the first thematic segment of the second thematic group is a "hemitonic hexachord, which has the appearance of the tetrachord *passus-duriusculus* made up of *sospiratio* cells that play the sigh or sobbing".²⁵ In addition to the similarities in the

²⁵ Mercean-Târc, *Articularea formei în simfoniile compozitorilor clujeni - compuse în cea de-a doua jumătate a secolului XX (The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century)*, Ed. University of Oradea, 2007, pp. 128.

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melodic profile of the beginning of the second themes of the three symphonies, we also find a surprising conceptual similarity with the symphonic work *Heraldica*, in which "the second theme [...] with *appoggiaturas*" emphasizes "the filiation with the *doina* and the care through the glissando of lament", and "the minor second and the major third are the germinal intervals from which the processing of the continuous variation of the second thematic sector of the form starts"²⁶ (E.g. 4d).

E.g. 4a



Cornel Țăranu, *The Second Symphony*, B₁, mark 5

E.g. 4b

Cornel Țăranu, *The Third Symphony*, B₁,
mark 5 (fifth measure of the fragment)

²⁶ Mercean-Țărc, Mirela "The Symphonics of the new Millenium. Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 118.

E.g. 4c

Vni I *sul tasto*
 Vni II *sul tasto*
 Vle *sul tasto*
 Vlc *sul tasto*
 Cb. *pizz.*

Cornel Țăranu, *The Fourth Symphony*, B₁, one measure after mark 5

E.g. 4d

2 Ob. 1. Solo legato

Cornel Țăranu, *Heraldica*, second theme, m. 59-61
(starting with the third measure of the fragment)

Theme B₁, once exposed, is processed by inversions (recurrences) and imitations (in *stretto*) and is combined with theme A, which returns as a microrefrain. Theme B₂ is built on *porrectus* (lower-second oscillation) and *torculus* (upper-second oscillation) cell structures.

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E.g. 5

The musical score is for the Third Symphony "SEMNE" by Cornel Țăranu, starting with mark 8. It is a full orchestral score. The first system includes parts for Flute (FL), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), Piano, Percussion (I-Vibc), Violin I (Vni I), Violin II (Vni II), Viola (Vle), and Violoncello (Vic.). The second system continues the orchestration. The score is written in a key signature of one flat and a 2/4 time signature. Dynamics include 'pulsat', 'ord', 'p', 'sf', 'pizz', 'div', 'arco', and 'div. arco'. The score is divided into two systems by a dashed line.

Cornel Țăranu, *The Third Symphony*, B₂, starting with mark 8
(fourth measure of the fragment)

The development contains four stages (parts) clearly delineated by the writing and developmental techniques used. Thus, the first stage processes the thematic profile A in *stretto* (E.g. 6a), in harmonic syntheses, but also in “rhythmic stages” (E.g. 6b), through the technique of adding sounds (also found in the development of *The Second Symphony*, but also in the *Heraldica*,²⁷ a technique identifiable, as well, in the gradual accumulation of the exposition of the first theme in *The Fourth Symphony “Ritornele”*, which is fully embodied from measure 20 onwards). The attacks “in *stretto* with ascending, descending, convex, concave, symmetrically horizontal or vertical geometric configuration”²⁸ seem to represent another styleme in the maestro’s technical arsenal, also given their consistent representation in the orchestral work *Palindrom* (2016). The first part of the development ends with the microrefrain in the third segment of the bridge and reveals “the virtuosity of Cornel Țăranu’s compositional technique, based particularly on variation”.²⁹

E.g. 6a

Cornel Țăranu, *The Third Symphony*, the beginning of development in *stretto*, three bars after mark 10 (third bar of the fragment)

²⁷ *Ibidem*, pp. 119.

²⁸ *Ibidem*, pp. 128.

²⁹ Cojocaru, Dora – “Cornel Țăranu și obsesia variației” (*Cornel Țăranu and the obsession with variation*). In *Muzica*, no. 1/1995, pp. 10, apud. Mercean-Țârc, *Articularea formei în simfoniile compozitorilor clujeni – compuse în cea de-a doua jumătate a secolului XX* (*The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century*), Ed. University of Oradea, 2007, pp. 129.

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E.g. 6b

The musical score is for the first part of the development of the Third Symphony "SEMNE" by Cornel Țăranu, five measures after mark 12. It features woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Piano, Violins I & II, Viola, Violoncello, Contrabass). The woodwinds play a melodic line with "cresc." and "repet." markings. The strings play a rhythmic pattern with "repet." markings.

Cornel Țăranu, *The Third Symphony*, "rhythmic layers" in the first part of development, five measures after mark 12

The second stage (part) valorizes melodically, in the sense of an Enescian cantilena, the same theme A, from a perspective quite the opposite of a classical development, in which, from the cursivity of the thematic exposition, one usually reaches, in the development, fragmentation. Here, things unfold exactly in the reverse, i.e. after the symptomatic fragmentation of the exposition of the first thematic structure, in the second stage of the development the same broad melodic line from the violins is enunciated five times, with different orchestral commentary each time. Incidentally, in the development of *The Fourth Symphony "Ritornele"*, too, there is a "generous cantilena in the strings, counterpointed with stretto in the woodwinds".³⁰ Probably, the key to deciphering

³⁰ Mercean-Țîrc, *Articularea formei în simfoniile compozitorilor clujeni - compuse în cea de-a doua jumătate a secolului XX (The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century)*, Ed. University of Oradea, 2007, pp. 134.

both of the above-mentioned situations also lies in the “elective Enescian affinities” confessed by Cornel Țăranu, given that, in his doctoral thesis, the author of the *Symphony “Semne” (Signs)* stated that for Enescu “a theme, before being a starting point, is a result.”³¹

E.g. 7

Cornel Țăranu, *The Third Symphony*, fragment from the second stage of development, the "Enescian" melodic line, mark 15

The third stage (part), *pointilist* (a necessary contrast after the cursivity of the previous stage), resonates with the fourteenth stage of the development of the “*Aulodica*” *Symphony* (starting with m. 203-204), but also with the “gradual

³¹ Țăranu, Cornel, *Creația enesciană în lumina prezentului (Enescu's creation in the light of the present)*, doctoral thesis, ANMGD Library, quota I.h.6, Cluj-Napoca, 1972, pp. 11, *apud.* Angi, pp. 21.

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elision [...] until the thematic physiognomy dissipates and a punctual writing is achieved",³² a technique also present in the orchestral works belonging to the second period of creation.

E.g. 8

Cornel Țăranu, *The Third Symphony*, third stage of development, mark 19

The last part of the development, the fourth one, reveals the technique of the inverted counterpoint between woodwinds and strings (see, in the same sense, the third stage in the development of the "*Aulodica*" *Symphony*, in triple counterpoint – "woodwinds", "brass", strings, as well as the double counterpoint between the homophonic and polyphonic writing in the wind instruments in the development of the "*Ritornele*" *Symphony*, m. 144-150).

³² Mercean-Țârc, Mirela "The Symphonics of the new Millenium. Part I – Programmatic orchestral works". In *Artes, Journal of Musicology*, no. 21(1), 2020, pp. 127.

E.g. 9

Corneliu Țăranu, *The Third Symphony*, the onset of the fourth stage of development, one measure before mark 22 (second measure in the fragment)

In a dynamized timbre replication of the exposition, the reversed reprise returns the themes in the order of B_1 (winds, instead of strings), B_2 (strings, instead of winds), and A (on the “color” instruments - celesta, vibraphone, glockenspiel).

The Coda returns to elements of *bocet* (akin to the second thematic group), “like a collective murmur, a prayer or a chant”³³ (E.g. 10). It is noteworthy that the Coda of the *Symphony “Ritornele”* also appeals to a “collective lament”.³⁴

³³ Mercean-Țărc, Mirela, *Articularea formei în simfoniile compozitorilor clujeni - compuse în cea de-a doua jumătate a secolului XX* (The articulation of the form in the symphonies of the composers from Cluj-Napoca – composed in the second half of the 20th century), Ed. University of Oradea, 2007, pp. 132.

³⁴ *Ibidem*, pp. 135.

Cornel Țăranu, *The Third Symphony*, the beginning of the Coda, mark 35

Having come to the end of our analytical journey, we will try to summarize the most important aspects, especially through their character, of Cornel Țăranu's specific musical style, bringing together generic, formal, writing and compositional technique, timbre elements and melodic profile, all creating the unmistakable stylistic imprint.

Thus, the work is monopartite and is articulated in sonata form (like the *Second* and *Fourth Symphonies*, but also like many other symphonic works from the second period of his creation).

The first theme is a "signal-theme" to "brass" (not only in the "*Aulodica*", "*Semne*" and "*Ritonele*" symphonies, but also in the *Simfonia da Requiem* (in memoriam Enescu), *Sax Sympho*, *Rimemبرانزا* or *Heraldica*), with a generally ascending melodic profile (in the *Second* and *Third Symphonies*), counterbalanced by the descending profile of the B₁ theme (in all three of the above-mentioned symphonies from the first period of creation).

The development involves a (second) stage of melodic cursivity (as in *The Fourth Symphony*), a (third) “pointilist” stage (similar to the last stage of *The Second Symphony*), a (fourth) stage of inverted counterpoint between the instrumental groups (a stage that finds its counterpart in all three symphonic works). Consequently, the development reveals Cornel Țăranu’s capacity “of metamorphosing sound matter and its creative springs”³⁵.

The Coda, by its character of a possible *bocet*, prayer or chant, brings that catharsis of Enescian origin to which the author referred in explaining the title of the symphony, an aspect that is also partially found in the Coda of *The Fourth Symphony*.

Given all these musical elements, with a certain stylistic charge, so clearly outlined in *The Third Symphony* “*Semne*” (*Signs*), we can better understand the symbolic role of this work in the context of the maestro’s creation, fully validated by the character of synthesis mentioned above and selected, certainly not by chance, for the closing concert of the International Festival “Cluj Modern” 2024, edition *in memoriam* Cornel Țăranu.

(Translated by Adina Fodor)

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