



STUDIA UNIVERSITATIS

BABEŞ-BOLYAI



# MUSICA

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**STUDIA UNIVERSITATIS BABEȘ-BOLYAI**

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## CHAOS AND MUSIC

OANA ANDREICA \*

**SUMMARY.** The Chaos theory describes an unpredictable behavior that occurs in a system that should be governed by deterministic laws. Such systems are highly sensitive to initial conditions, and a very small initial difference makes an enormous change to the future state of the system. Originally, the theory was used to describe the unpredictability in meteorology, but it has been extended to other branches of science. Borrowed from Mathematics, the term “stochastic”, which means the calculus of probabilities, has also been applied to the music that contains elements of chaos. Iannis Xenakis used it for musical procedures whereby overall sound contours are determined, but inner details are left to chance or worked out mathematically by the composer or by the computer. Another composer who used the laws of chaos in his music was György Ligeti best known for his thick orchestral clusters.

**Keywords:** chaos, music, mathematics, Xenakis, Ligeti, stochastic, calculus of probabilities.

Our life is a nonlinear process. It begins with birth and ends with death, dealing with many ups and downs on the way. Often, we think that the constant and firm situations, probably being easy to capture through linear processes, are paradisiacal, but after a short period of the daily routine we usually become bored and seek for a change, that is a nonlinear event. If we think about it for a while, we realize that our life and perceptions are determined especially by nonlinear phenomena, such as events that occur all of a sudden and unexpectedly.

The scientists have tried to explain our world using models based on the linear one. Due to the lack of nonlinear patterns, nobody could classify them and study them further. The last decades' discoveries have facilitated the access to the world of nonlinear phenomena and initiated a unique interdisciplinary research field: the nonlinear science. Unlike the science tending to become more and more branched and specialized due to progress, the nonlinear science brought a lot of different disciplines together. This was motivated not only by the huge importance of a nonlinear science, but also by the extraordinary simplicity of the concepts involved.

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Analogous to an old anarchist slogan, the chaos does not mean the absence of order, but a superior form of it. Recently, the chaos became very popular. The scholars have begun to develop their own understanding of the chaos, by playing with simple algorithms on computers, such as the logistic map. New depths in the foundations of science and nature have been obtained. There are deterministic systems, whose determinism cannot be experimented. The question whether God is playing dice or not suddenly appears in a new light. However, beside these deep philosophical implications, chaos opened a gate toward the making of beautiful fractals on a computer screen. The subjective opinion regarding their beauty can be found in the uncovered harmony, which probably corresponds to the one in the nature. Without overreacting, we may say that the nonlinear dynamics field and the chaos one are walking next to the present *Zeitgeist*, where not only non-conventionality becomes conventionality, but where playing with computers is much more in fashion than playing in nature. The Chaos, as a phenomenon of nonlinear dynamics, is nothing else but a product of our computerized world. So far, almost all the major progresses were based on the work with the computers, although the chaos had been much earlier observed in the experimental systems, without being characterized at that time. Once you become familiarized with it, you can easily find it anywhere in nature.

According to *Encyclopaedia Britannica*, the word chaos derives from the Greek word  $\chi\alpha\omicron\varsigma$ , which meant, in the beginning, the empty infinite space that had existed before all things. The later Roman conception interpreted the chaos as the original, brutal and non-shaped form, in which the Architect of the world brought order and harmony. In the modern use, chaos denotes a state of irregularity and disorder<sup>1</sup>.

When thinking about chaos, old people would see it as something creative and immeasurable.

In his *Theogonie*, Hesiod assured his readers: "The first of all things was the Chaos. The next one was the Earth". The cosmogonies of all cultures imagined a beginning time, when The Chaos or The Nothing were ruling, and the existence and the things appeared unexpectedly. The old Egyptians imagined the Universe at its origins as an abyss without configuration, named Nut. Nut gave birth to Ra, the Sun.

In an old Chinese creation legend, a ray of light, Yang, comes out of the chaos and touches the sky, meanwhile the dark, Yin, left behind, creates the Earth. Yin and Yang, the male and the female, go further to make the ten thousand things (in other words, everything). What draws the attention is the fact that these two principles must keep their balance. Too much of one or the other would bring the chaos back.

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<sup>1</sup> Schuster, Heinz Georg, *Deterministic Chaos: an Introduction*, Tokyo, VCH Verlagsgesellschaft, N.Y., Basel, Cambridge, 1995.

In the Babylonian legends, the chaos was called Tiamat, the mother of all things. She and the other old gods personified the Chaos's different faces. For instance, there were a god who symbolized the boundless distances of the abyss and a god who represented the Untouchable and the Impenetrable, both watching in the disquiet. The Babylonian belief, that this lack of form could yet have different faces, in other words a kind of implicit order, had to wait for thousands of years in order to be rediscovered by the modern science.

The mythical idea, according to which the strange power of creation is based on the mutual relationship between the order and the disorder, survived all the way to the monotheist cosmogonies, as it is the one of the Christianity. The biblical universe was empty and wild, with no form, until God created and ordered it. The Flood, the Devil and Jesus' agony – the chaos becomes obvious. When Jesus was being crucified, as "the earth did quake, and the rocks rent and the graves were opened", the disorder was threatening to take creation's place.

In order to be a Creator, God needed to work within unclear boundaries between the Order and the Chaos. Many cultures shared this type of vision. The personality that comes out of the fog of this field of limits is Dionysus, the god of the obsession that can be found in every culture of the world; it is the Indian god Shiva, the one who lives in dreadful and horrifying places<sup>2</sup>.

Where the chaos begins, the classical science ends. As long as the world had physicists that studied the laws of nature, the disorder in the atmosphere, the turbulent sea, the fluctuation of the populations living in the wildness, or the oscillations of the brains and heart were being ignored. The irregular part of the nature, the discontinuous and the strange one – these were mysteries for the scientists, or even worse, they were the monstrosities.

During the '70s, a few scholars in the USA and Europe began to find a way through disorder. They were mathematicians, physicists, biologists and chemists, all searching for connections among the various kinds of irregularities. The physicists found a surprising order in the chaos that develops in the human heart, the first cause of sudden, incomprehensible death. The Ecologists explored the increasing and decreasing of the moths' populations. The Economists eliminated the old data referring to the prices and they tried a new type of analysis. What came out led directly to the natural world – the forms of clouds, the traces of lightning, and the microscopically knit of blood vessels or the galactic clusters of the stars.

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<sup>2</sup> Briggs, John - Peat, David F., *Die Entdeckung des Chaos*, Deutscher Taschenbuch Verlag, München, 1989, p. 23.

Now that science researches that, the chaos seems to exist everywhere. It shows up in the behavior of the weather, in that of a flying plane or of the oil in the pumps. Regardless of the environment, the behavior subdues to the same discovered laws.

The Chaos dissolves the limits separating the scientific disciplines. Being a science of systems' global nature, it brought together thinkers from fields once widely detached. The science of the chaos breaks along the traditional scientific disciplines, bringing together unconnected types of wildness and irregularity: from the turbulences of weather to the complicated rhythms of the human heart, from the shape of the snowflakes to the winding sands in the desert. Mathematical in its origins, the chaos is a science of the everyday world, formulating questions that every child asks: how do the clouds form, how does the smoke lift up, how does the water flow.

The daily experience shows that, for a lot of physical systems, small changes in the initial conditions lead to small changes in the result. For instance, if we drive and change the direction of the wheel just a little, our trajectory will differ insignificantly from the one the car would have taken without making this change. But there are cases when the contrary is valid: for a coin put on its edge, a slight touch is enough to determine the part on which the coin is going to fall. Thus, extremely small changes in the original state can lead to totally different outcomes.

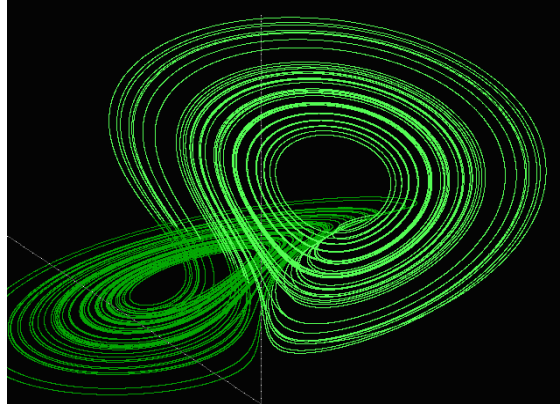
It has become very clear in the past few years that, in part due to the study of the nonlinear systems, a sensitive addiction to the primary circumstances – which results in a temporal chaotic behavior – is far from being exceptional, being in fact a typical feature of many systems. Such a behavior was found, for instance, in periodically stimulated cardiac cells, in electronic circuits, in the turbulence attack in the fluids and gases, in the chemical reactions, the lasers and so on. Mathematically, all the dynamic nonlinear systems with more than two grades of liberty can manifest chaos, becoming unpredictable on the large temporal scales.

The deterministic chaos is now a very active research field. Methods to classify the types of chaos have been developed and it has been discovered that a lot of systems show transitions from order to chaos.

The nonlinear dynamics claims to be the oldest among the scientific problems. Among its few rivals in longevity we find the geometry. The scientist who discovered the dynamic geometry is generally recognized to be Henri Poincaré (1854-1912).

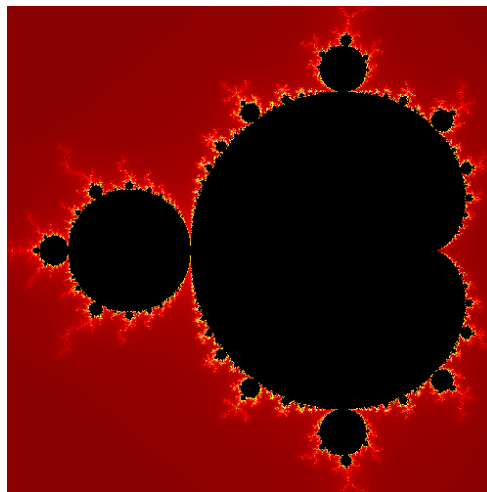
The Chaos is a non-periodic movement. When two identical systems are being started in almost equal conditions, the two movements deviate from one another at an exponential ratio. Naturally, if the original conditions were the same, the deterministic nature of the equations would guaranty the matching movements all the way. But certain insecurity in the original position is inevitable in all the real physical systems, and the divergence of the identical movements in the chaotic structure cannot be avoided.

The Chaos is a dynamic, temporal characteristic of a nonlinear system, being set through the so-called *strange attractor*.



**Fig. 1 Strange attractors**

Its geometric structure is called *fractal*, term established in 1967 by Benoît B. Mandelbrot.



**Fig. 2 Fractals**

The Fractals are being underlined through the fact that their geometric configuration differs from the known dimensionality of the Euclidian space (which can be characterized through whole positive numbers) and their physical

dimension varies from the one of Newton's mechanics, lying somewhere in between those two. These dimensions are described through "broken" numbers. The word "fractal" derives from the Latin word *fractus*, meaning to brake, split, smash. The modern technique stimulates the researches regarding the applications of the fractals in science, technique, art and so on.

An important cause for the emergence of fractal geometry was the observation that the objects from nature own a resembling structure, i.e. they look alike or almost alike, and they depend on the way one looks at them (the so-called phenomena of scale invariance). This applies, for instance, to the lines of the seashore, as well as for the ramifications of the trees. In the fractal geometry, the observed phenomena are being described through mathematical patterns, where a simple principle of construction is constantly continued on smaller sizes, having as a result the fractals of their selves.

Plato insisted on the principal of causality, "for it's impossible for any thing to exist without a cause" (*Timaeus*). Strict causality lasted until the 19<sup>th</sup> century, when it suffered a brutal and productive transformation, as the result of the statistic theories in physics. Going all the way back to the Antiquity, the concepts of "happening" (*tyche*), "disorder" (*ataxia*) and "disorganization" (*asystasis*) were considered as the opposite and the negation of "the reason" (*logos*), "the order" (*taxia*) and of "the organization" (*systasis*). Only recently, the knowledge was able to penetrate the hazard and discovered how to separate its levels<sup>3</sup>.

The stochastic music can be defined as somehow "arbitrary" music or as the music that contains some elements of hazard. Xenakis's works will almost always be mentioned in connection to this. In mathematics, stochastic is nothing but the calculus of probabilities.

In 1975, Richard Voss and John Clark brought a contribution to the principle of hazard in music. Both researchers measured physically the hazard that was present in the music and speech and discovered a "noise" with a spectral density of  $1/f$ , which can be found in the total chaos between the so-called "white noise" and "brown noise". Through noise, we understand a mathematical operation, which tries to analyze the occurrence of the chaos – such as the radioactive disintegration – and to produce "art" (we refer to "noise" as an abstract notion, not an acoustic one)<sup>4</sup>.

Voss and Clark linked this noise to the musical stochastic composition and generated electronically, through digital signals, different types of analogue noises.

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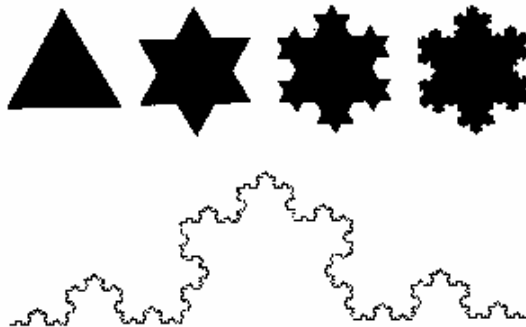
<sup>3</sup> Xenakis, Iannis, *Formalized Music*, Pendragon Press, Hillsdale, NY, 1992, p. 4.

<sup>4</sup> \*\*\*, *Die Musik in Geschichte und Gegenwart*, Ed. Bärenreiter, Kassel, Basel, London, New York, Prag, Metzler, Stuttgart, Weimar, 1997, vol. VI, p. 793.

Martin Gardener showed in 1978 how chaos generators could build music. By throwing a die, the white noise is stimulated (a sound is being chosen arbitrarily), and by throwing the die twice successively, the brown one (named after the Scottish botanist Robert Brown) is stimulated. If we have, for instance, an even number, the sound stands a tone above the precedent one, and if we have an odd number, the sound stands a tone below it.

Connections between music and mathematics appeared also by relating to the scientific knowledge of chaos research, of its theories (on one hand in the field of the fractal geometry and, on the other, in the field of the complex dynamic systems).

With the help of the computers, the calculated fractals can be imagined in two-dimensional pictures. These images have been first taken over in paintings and then in musical composition, especially in the one made on the computer. Analogous to the “spatial” fractals from geometry, the specialists have tried to obtain the “temporal” ones in music. Charles M. Dodge presented in the work *Profile* (1988) a structure based on the concept of fractal and similar to Koch’s so-called “snowflakes” (starting from an equilateral triangle with the side length  $a$ , another triangle with the side length  $a/3$  is being overlapped, so that when this principle is continually applied, a constantly curve appears, that is similar to the snowflakes).



**Fig. 3 Koch’s snowflakes**

The fractal attribute lies in the form and the structure of the composition: the musical motives have a three-voice technique, in various durations. The initial point and the sound material of the first voice are built from the basic motive, generated chaotically from many sounds. Each sound of this first voice has an adequate following motive, similarly generated, and all the motives together make the second voice. The same goes for the third voice.



The idea about the resemblance among the objects found in nature led to attempts in musical theory and to analysis to demonstrate music's fractal quality. Thus, J. Kenneth and Andrew Hsü tried (1990/1991) to show the fractal dimension of two of Bach's two-part inventions.

Another important branch of the chaos theory deals with the reflection upon dynamic systems, which have as a starting point the discovery that complex systems (such as weather or population expansion) would admit certain predictions about the future development, but would be completely unpredictable in detail. On one hand, these systems show a certain capacity for self-regulation, so the interior and exterior confusions can be caught and calmed, and on the other, a tiny impulse can be amplified. As an example, we have the butterfly effect: the wings beatings, at proper dimensions, can start a storm. David Little created a musical pattern of this effect in his composition *Shuffle*. Other composers who worked with mathematical patterns are Bruno Degazio (1986), Jeff Pressing (1988, 1992, 1993) and Michael Gogins (1991).

Because Xenakis's compositions were much requested, he used to compare them with Maxwell-Boltzmann's law of distribution. This law deals with the description of the molecules. The establishment of "before" and "after" (the last step in the compositional process at Xenakis) is entirely independent of the ways of illustrating the structures outside the time. However, the questions about periodicity and non-periodicity play an important role for the temporality of the music too. The dynamic developments are capable to reveal the huge field between order and chaos – just like in the case of the stochastic method. In *Nomos alpha* and *Nomos gamma*, each transformation describes a change in position of the musical vectors. The temporal succession of musical situations can be explained, so that every situation can be given an index, which indicates the position taken in the successions. In these two compositions, structures outside time are being portrayed and geometrical symmetries are being researched through their invariance toward certain groups of transformations.

The chaos from a dynamic system has nothing to do with the hazard. In order to make the difference, they talk about the "deterministic chaos". Each situation of the dynamic system is clearly fixed by a certain law. The Chaos in the dynamic systems does not mean indeterminism, but only incalculability. Xenakis talks about the "non-deterministic" movement: "There is no deterministic movement. Today, we have knowledge, due to Poincaré's work, of the so-called 'strange attractors'. They exist in physics, astrophysics, and also in music"<sup>5</sup>.

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<sup>5</sup> Hoffmann, Peter, *Amalgam und Kunst und Wissenschaft. Naturwissenschaftliches Denken im Werk von Iannis Xenakis*, Peter Lang, Frankfurt am Main, 1994, p. 137.

## Nomos alpha

VIOLONCELLE SOLO

ΝΟΜΟΣ α

ΣΙΕΓΦΡΙΔΟΣ ΣΤΑΥΡΟΣ ΑΡΙΣΤΕΙΔΗΣ ΠΥΡΡΑΚΗΣ  
ΕΦΑΪΣΤΟ ΓΚΑΛΑΡΑ ΚΑΙ ΦΕΛΙΞ ΚΑΡΑΥ

for Siegfried Palm.

~15' Iannis Xenakis

1) SANS VIBRATO!  
je l = frapper avec le bois  
de l'archet a = arco norm. p = ponticello

2) Le ton tempéré est divisé en 4 parties avec 3 sortes de dièses:  $r = 1/4, r = 1/4, r = 1/4, r = 1/4$

3) La IV<sup>e</sup> corde est en boyau

4) Les trois alterations:  $\sharp, \natural, \flat$  n'opèrent que sur les notes qu'il les précèdent

5) Les apostrophes ' ou > sont des glissandi très courts et rapides, ascendants ou descendants respectivement.

6)  $\text{♩} = 440$  cycles/sec

7)  $\swarrow$  = monter légèrement  
 $\searrow$  = baisser  
La note correspondante pour le  $\swarrow$  ou  $\searrow$  avec d'habitude au même tempo, indiquée par des chiffres (nombre de battements par sec).

8)  $\text{IV}^{(a)}$  signifie appuyer avec l'index sur la corde pour jouer pizz. avec le pouce sur la partie de la corde comprise entre les doigts et l'index, le résultat sonore étendu

One of the main works from the '80s is, without a doubt, *Horos* for orchestra (1986). In this work, similar to the models from the hydrodynamics, Xenakis configures the so-called partial sound stream.

"For instance, in measures 99 and 100, the musical patterns appear one after the other, in phases. At the beginning, we have the winds playing, then the chords playing more or less the same motive, but not beginning from the same point. Nevertheless, the time unit remains the same. This generates turbulences in flux, currents that go up or down or return to the same spot. It must be exactly like [in] a fluid"<sup>6</sup>.

Another important composer who uses the principle of chaos in his music is György Ligeti, who is permanently searching for new possibilities of expression, new elements for a continuous development of the musical language. His interdisciplinary interests are well known – literature, plastic arts, physics, mathematics, biology, electro acoustics and the chaos research (fractal geometry).

<sup>6</sup> *Ibid.*, p. 145.

Having the chance to work at the Studio for Electronic Music in Köln, WDR, in 1957-1958, Ligeti came closer to the analytical path of a music, whose access had been denied permanently in Hungary. Thus, he will develop a new style, where serial music plays an extremely important part, formulating little by little his own ideas, from concepts like "time" and "space". These concepts will mean a lot for his future work: the chronometrical time is transformed into an imaginary space. The creation of form is being done from musical levels as a texture, to complex musical knits, noise structure and changes of the color of the sound.

*Apparitions* was the first composition in the new style and Ligeti succeeded, with the work's premiere on the nineteenth of June 1960 in Köln, the great step as a composer. In this work and in the ones that followed, Ligeti self-imposed his typical and famous principle of "micropoliphony", of "imperceptible" polyphony, distinct through its overlapped sound textures. The isolated changes of the voices can not be heard consciously: their perception remains an inferior one. What the ear perceives is nothing but an oscillating sound structure.

Ligeti's main innovation in this work was the orchestral cluster: the static strip of a sound, where the volume and instrumentation remain the same for a long period of time and where the sense of harmony is destroyed.

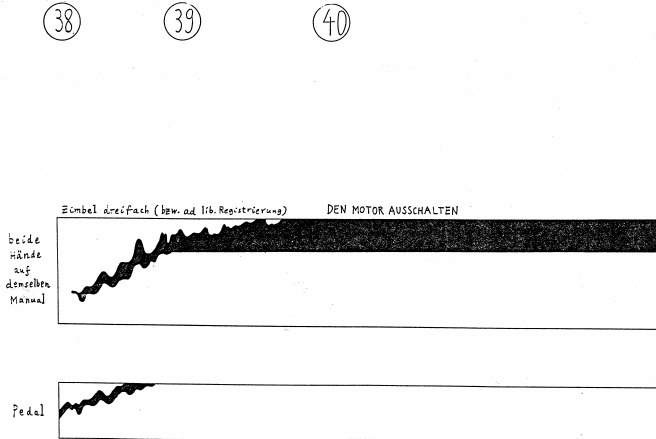
A subsequent development of the principles of the texture and the cluster followed in 1961, when the work for the orchestra *Atmosphères* appeared. Its premiere, during the Festival in Darmstadt, had all the signs of sensational, as no one had tried to fulfill such a level of deconstruction until then. What can be heard are the changes in the sonority and texture as well as the permanent alterations in the color of the sound; the sound moves towards super parameters. The traditional images, the profiles of the sounds and the rhythmic contours disappear entirely; a static music, without measure or periodic impulse emerges.

The work for organ *Volumina* (1961-1962), based exclusively on clusters, can be seen as a partly transcription of *Atmosphères*: there is, again, only one break, when the extreme bass interrupts the extreme acute. Both pieces finish with a gradual fading, achieved in *Atmosphères* by letting the chords to vibrate and in *Volumina* by turning off the instrument's engine, while both hands maintain a cluster. In the latter work, six types of cluster are graphically described: the chromatic clusters, the diatonic clusters, the pentatonic clusters, the clusters with instable shapes and the clusters with internal movement<sup>7</sup>. Typical for both works is the almost absolute lack of caesuras. The formal aspect of this music is the static, inside which the changes are however present.

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<sup>7</sup> Burde, Wolfgang, *György Ligeti. Eine Monographie*, Atlantis Musikbuch – Verlag AG, Zürich, 1993, p. 131.

## Volumina



In the first from the *Klavier Études*, called *Désordre* (in some way programmatic in the meaning of an order – chaos deviation), the original material is unusually simple: the twelve sound of the total chromatic are divided between the two hands, building a heptatonic mode on the white keys at the right hand, and a pentatonic one on the black keys at the left hand. Under these clearly stated conditions, the study is sent away on two paths, because beside the different long melodic cycles (r.h.  $4+4+6=14$  measures / l.h.  $4+4+8=18$  measures), Ligeti brings a second irregularity: at the right hand, every fourth measure is being shortened with a quaver, so that the two levels move increasingly one toward the other. The “disorder” announced from the title is amplified exactly because of this type of small disturbing elements.

In Ligeti’s narrow textures, made out of joined semitones, the components like rhythm, melody, harmony or intervals’ contours cannot be perceived. The composer explains the existence of the compositional process as the “change of a raw state into the knit of a net”. Through their different clothes and their equivocal transformations relationships, Ligeti’s forms and genres are permanently modified. By passing all the time from chaos to order and vice versa, the energy that the form needs is accumulating:

“These are very simple elements, but through multiplication, through the slightest change of place, overlapped patterns, hyper patterns appear, patterns that could be seen as hyper signals. That’s precisely how it happens in fractal geometry” (Ligeti)<sup>8</sup>.

<sup>8</sup> Kostakeva, Maria, *Die Imaginäre Gattung. Über das musiktheatralische Werk G. Ligetis*, Peter Lang GmbH, Frankfurt am Main, 1996, p. 67.

Thus describes the author the idea of chaos and order in *Désordre*.

**Ex. 3**

*Désordre*

"DÉSORDRE" Dedicé à Pierre Boulez György Ligeti 1985  
 Molto vivace, Vigoroso, molto ritmico ♩ = 76

The score consists of four systems of piano music. The first system includes performance instructions: "sempre legato", "sempre simile", and "sempre sparsamer Gebrauch des Pedals / Utilizzata pedale très discrètement (pendant toute la pièce)". The music features intricate rhythmic patterns with frequent accents and dynamic markings ranging from *pp* to *ff*.

Ligeti elucidates the concept from *San Francisco Polyphony* as a game of changes between order and chaos: the melodic lines and patterns taken separately are closed and ordered in their selves. Their combination, both simultaneous and successive, is chaotic. In the big form, in the lapse of musical events, order can be found again – “we can imagine separate objects, which are thrown into a drawer, in a huge disorder, but the drawer has nevertheless a definite form again: the chaos rules inside, but the chaos

itself is very well configured”<sup>9</sup>.

The work is therefore a complex construction, conceived as a fluent form, typical for the nature as well. This is the way music becomes a projection of nature, but also an experimental science. Ligeti’s models of musical form, which set the ground for the changing from order to chaos and back, are found all over the nature. This explains the composer’s attention for the field of synergy, as well as for that of the turbulences in the laser rays, the meteorology, the clouds, the economy, and the population. What brings Ligeti’s music in connection to the natural processes and fractals is the fact that all these exist as highly ordered hyper systems.

The change effects produced by a chaotic system are the foundation of the theory of chaos. Due to this theory, we get a new outlook, that of the immeasurable, of the unpredictable in the world, in the art. Ligeti draws the attention specifically on such musical deeds. He refers to the two sources, which are extremely important for the developing of the contemporary music (especially the one made by Boulez and Stockhausen): Webern’s constructivism and Debussy’s “sound chemistry”.

Next to these two sources, the composer talks about the heterogeneous levels and the role of the polyrhythmic model in the non-European cultures, patterns that can be found in his music, especially in the works composed at the beginning of the 80’s. They define a type of structural thinking. The effects when changing the meter in the African music fascinate Ligeti. When he calls the building of a complex structure from polyrhythmic levels a “frozen turbulence”, he does not do this because of finding a new poetical metaphor, but in order to express something new from the structural viewpoint, for which no suitable term exists yet. Thus, the metaphor remains the only way to structurally describe the idea of a work: “a current similar to itself emerges, one of the ideas of the composition brought about by the already mentioned *fractals*” (Ligeti)<sup>10</sup>.

The same thing can be found to best describe things like: “the whirlwind”, “the cyclone” and “the anti-cyclone”, “the magnetic fields”, “the detonations” and many others. Using a metaphor, Ligeti tries to illustrate a certain musical organization, a technique of composition, a factor that builds the form and even the musical material.

The notion of *chaos* names a new quality of the uncertainty in describing the world. Its research seems to point toward a science that, on one hand, must resign itself to the considerable restraint in evaluating the world, but on the other gives access to the unsuspected richness of the forms and its ensembles.

(Translated into English by Oana Andreica)

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<sup>9</sup> *Ibid.*, p. 69.

<sup>10</sup> *Ibid.*, p. 70

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## ENESCU UNDISCOVERED *JUBILEE HYMN FOR CHOIR, MILITARY ORCHESTRA AND HARP*

NICOLAE GHEORGHÎĂ\*\*

**SUMMARY.** In 1906, George Enescu's preoccupation with the wind instruments seemed to be at its maximum. One of the five pieces that he composed during the above mentioned year is the *Jubilee Hymn for Choir, Military Orchestra and Harp*, a vocal-symphonic creation destined for *The Jubilee* organized to celebrate the 40 years of King Carol the First's reign.

For almost a century, this *Hymn* has been ignored by the Romanian musicologists for fairly obvious reasons. After 1990, it was reported on by Constantin – Iulian – Dan Stihî – Boos in a paper given in 1991 on the occasion of the International Symposium of Musicology “George Enescu”.

As the first musicological approach to a new discovered work by George Enescu, the present paper addresses the musical and political context in which *The Hymn* was composed, offering at the same time, a brief analysis of the piece.

**Keywords:** jubilee, hymn, military orchestra, undiscovered, Dixtuor.

From the beginning of the twentieth century, George Enescu enjoyed a growing and sincere appreciation both in Romania and in the capital of France. He was only 24 years of age (1905), but the young composer had already become famous, appearing as soloist in concerts conducted by Felix Weingartner, partnering with Gabriel Fauré on piano, and he was also a member of the examination juries of the Paris Conservatoire. His music, profoundly anchored in the national vein, was listened and debated by the musicians' circles of the time with great interest, as if it was intuited its guiding dimension in orienting the Romanian musical culture to the increasingly higher levels of universal spirituality.

In 1906, George Enescu's preoccupation with the wind instruments seemed to be at its maximum. Out of five pieces that he composed during the above mentioned year, four of them feature wind instruments:<sup>1</sup> *Dixtuor for Wind Instruments* (op. 14), *Au Soir for Four Divided Trumpets*, *Legend for Trumpet and Piano* and *Jubilee Hymn for Choir, Military Orchestra and Harp*.

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<sup>1</sup> The fifth piece is *Piece of concert for viola with piano accompaniment*.



Far different from the others, *The Dixtuor* will be the most important, being performed in years to come in numerous concerts both at the national and international festivals,<sup>2</sup> being – as Octavian Lazăr Cosma asserts – “a fundamental creation in the domain of music destined to wind instruments”.<sup>3</sup> At its first performance in Paris (twelfth of June 1906), the reviewer of the famous magazine *Le monde musical*, Jean Huré, wrote:

“On one of his last meetings, “The wind instruments society” performed an undiscovered “Dixtuor” by George Enescu. It really is a superb “symphony in re”, with an admirable form, but this perfection form is nothing compared to the profound emotion, intense life that the new Enescu’s opera throbs. The first part, sweet and solemn, with beautiful, masterly composed melodies, is developed in harmonious proportions, without conventional regularity. It is followed by a slow “Menuet”: I will not describe this one; it is unimaginably charming. “The Finale” is a wonder of originality, of invention and masterwork, under an apparent spontaneity. The last measures are incomparable. I am searching, and I cannot find a single flaw in this extraordinary piece of work. What a sonorous variety, what a wonderful combination of timbre: these ten wind instruments sound as a huge orchestra. Who is the grand maestro who will ever dare to compose such a long symphony for relatively monotonous timbre, whose work of art will be able, for more than half of hour, to interest a little learned public and rather unwilling of new operas.”<sup>4</sup>

In the same year, George Enescu composed the *Jubilee Hymn for Choir, Military Orchestra and Harp*, a vocal-symphonic creation destined for *The Jubilee* organised to celebrate the 40 years of King Carol the First’s reign. The festivities, having been prepared almost a year before the actual date, consisted of organising popular fiestas developed within the *National Exhibition*, where music, of course, could not be let out.<sup>5</sup> In order to add glamour to this political event, the organisers suggested, beside the daily concerts offered by the *Exhibition Orchestra*, a *Great Choral Festival*,<sup>6</sup> and a band concert, which would take place in the Roman Arena.<sup>7</sup>

<sup>2</sup> We must also add to the List of performances and records gathered by musicologist Pascal Benteoi (*Enescu’s Works of Art*, Bucharest – 1999, Music Publishing House, p. 127) the record taken by a chamber orchestra of Representative Music of Minister of Defence in the concert hall of the Military Circle in Braşov 1983, conducted by the Music Inspector of that period, col. Emilian Ursu.

<sup>3</sup> Cosma, Lazăr – Octavian, *Romanian Music Chronicle, 1898 – 1920, Music Creation (II). Symphonic and chamber*, vol. VIII, Music Publishing House, Bucharest 1988, p. 505.

<sup>4</sup> *Literature and Music Magazine*, Year II, no. 22, July 1906, p. 335, heading *Various News. A New Opera for Wind Instruments*.

<sup>5</sup> Gheorghîă, Nicolae, “Musical events at the *Jubilee National Exhibition* in 1906”, a study yet to be published in *Muzica* magazine.

<sup>6</sup> Initiated by the *Carmen* society and its conductor D. G. Kiriac, the festival brought together 25 choirs from România, Ardeal, Banat and Bucovina, represented by over 1700 choir singers. They intended to form a general fraternity of choir singers, in order to annul the cultural borders

These two musical events of *The Jubilee* were preceded by the concerts presented on the same day when The National Exhibition was opened: Tuesday, June 6, 1906.<sup>8</sup>

This is the “musical picture” of that memorable day as it was presented in the histories of the time:

*“The secondary schools’, the seminar’s and the normal school’s choirs will sing the hymns ‘Up with your hearts’ and ‘Long live the King’, conducted by Maestro Ștefănescu. Then, there will be a religious service when the Mitropolity and Domnița Bălașa Church choirs will sing ... In front of the Romanian restaurant a group of fiddlers will play ‘Union’s circle dance’, and past the textile pavilion military musicians will sing ‘Mountain maiden’. In front of the great palace of arts (‘Our past’) a choir of the music society ‘Circle Dance’ composed by 300 persons, will sing the ‘Hymn for the Romanian Royal Dynasty’ being conducted by the music maestro Juarez Movilă.”<sup>9</sup>*

Starting at 9 o’clock the royal family moved from the Palace to the Roman Arena, a moment announced by the 101 cannon gunshots. When the Queen cut the flowers garland this signalled that the *Exhibition* had officially opened,

*“100 trumpeters sitting on the Dorobanți’s stone, were sounding the welcoming, and the cannons of Calafat troop, inside the Exhibition, were shooting 21 blows, while the royal cortege was proceeding on Moldovia’s way, beautifully decorated, in order to go to the Roman Arena, where the inauguration ceremony was to take place... The precincts got occupied by the military music, choirs and schools... As soon as Their Majesties and their Royal Highnesses had sat on the estrade, all military music, conducted by*

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between Romanians and to achieve ... *the blood brotherhood of the old ancestry*, in: Dan Sever, *Letters from Bucharest, Tribune X*, 190, Arad, 10<sup>th</sup> 20<sup>th</sup> October 1906, p. 5. For further details, see *The Choir Festival in 1906 in Bucharest*, in: Octavian Lazăr Cosma, *The Romanian Music Chronicle, Enescu’s Epoch. Music Life*, vol. V, 1898 – 1920, Bucharest, Music Publishing House, 1983, pp. 281 – 285.

<sup>7</sup> “On Sunday June 11<sup>th</sup>, 1906, 4p.m. a great celebration will take place at the Roman Arena ... with the willing participation of the Choirs conducted by Professor Ștefănescu and the Military Music conducted by the Music Inspector Major Mărgărețescu.” The celebration also comprised a *military music concert* and a *Music Festival conducted by the Music Inspector, Major Mărgărețescu*, in: *THE CHRONICLE*, Year VI, no. 1465, Saturday 10<sup>th</sup> June 1906, p. 3, article *From the Exhibition*. Regarding the band contest, see Viorel Cosma, *The Army Fanfare Backstage (1906)*, in: *The Army Life*, Bucharest, 49, no. 2, February 1996, p. 18 and 26, republished in Idem, *Mars and Euterpe. Music and Army. Essays, studies, music chronicles (1946 – 1996)*, Bucharest, Universal Publishing House, pp. 111 – 113.

<sup>8</sup> *The Exhibition* was to be opened on Sunday, June 4th. Because of torrential rains it had to be postponed to June 6th, and in case of continuous rains, it would take place in the Royal Palace, in: *The Romanian General Exhibition Bulletin in 1906*, The Official Bulletin no. 10, Tuesday, June 6th 1906, p. 233. The event ended on November 23<sup>rd</sup>.

<sup>9</sup> *The Truth at the Exhibition*, year I, no. 1, Tuesday June 6th 1906, p. 2.

*the music inspector, played the Jubilee Solemn March, hymn of glory, to His Majesty the King and composed by Mr. Mărgăritescu<sup>10</sup>. On the moment of signing the commemorative document of the Exhibition, a choir composed by 500 singers accompanied by the exhibition orchestra and two military music groups, was singing the Jubilee Hymn and the hymn of the Latin race, conducted by Mr. Ștefănescu.<sup>11</sup>*

The documents published in the press of that time reveal the inconsistencies and the confusions regarding on one hand, the conductor of the *Hymn* and on the other hand, the moment of its performance.

One of the elements that increased the confusion among the chroniclers of the time was the fact that, apart from George Enescu, there were also some other composers who wrote for that anniversary moment. The similarity of titles such as *Jubilee Solemn March* by Mihail Mărgăritescu, *Jubilee Chant* by I. Paschill, *Hymn* by Eduard Hübsch, and particularly the *Jubilee Hymn* by G. Ștefănescu, caused many newspapers not to record the name of George Enescu or his presence as the conductor of his own work.

Fortunately, there exists a remarkable testimony of that moment, offered by the conductor of the *Carmen* Choir Society, the composer I. D. Chirescu:

*“I was in the IV grade of the Central Seminary. In that year there was a great “Agrarian Exhibition” on the occasion of 40 years of reign of King Carol I. This exhibition, accomplished with great wisdom by Dr. Istrate, in Filaret Park, was inaugurated in the king’s presence and the whole royal family. The king himself had an opening speech, after which the few hundreds instrument players and choir singers, who were on the Roman Arena scene, were to perform the Jubilee Hymn composed by maestro George Enescu, on this occasion especially. After the short opening speech, there comes maestro George Enescu, who, with the wand in his hand, turns towards us and gives the starting signal. He seems to me a ... Prince Charming from a fairy-tale and I could not keep my eyes away from him. After a long orchestra part, when we could hear a lot of national musical motives, he directed his view towards the choir formed by singers from “Carmen” choir, “Domnița Bălașa”, “Kretzulescu” and “Mitropolie” churches choirs, as well as the pupils in the last grades of “Central” and “Nifon”*

<sup>10</sup> *The Exhibition Bulletin...*, the Official Bulletin no. 10, pp. 233 – 234.

<sup>11</sup> *Idem*, p. 240. The press was confused in regards to the author and the conductor, but also concerning the number of wind performers who intone *The Hymn*. While *The Exhibition Bulletin...*, the Official Bulletin no. 10, pp. 233 – 234 records three bands, *The Exhibition Courier*, year II, no. 36, Sunday, 11<sup>th</sup> June 1906, p. 1, in the article *The National Exhibition Inauguration: At the Roman Arena* gives a number of seven bands: *When the royal family reaches the arena, the enthusiastic cheering burst in the chests of the people present at the event. The sovereigns together with the prince family go up to the estrade, and the seven military music formations gathered sing the jubilee hymn.*

*seminaries, who were to sing in the end the monumental “Jubilee Hymn” (“Put up your prayer, country”). Treating them more at unison, and from place to place separating the choir in 2 and 3 voices, had extraordinary results. In the end, when the trumpets located on the right side of the amphitheatre added to the orchestra, while far away cannon gunshots could be heard, the choir almost covered the orchestra with the screaming “hooray, hooray, hooray” thus ending the piece., The public, who was filling the amphitheatre up to the last seat, was cheering... in delirious applause. We, the ones on the scene – and especially me – were shaking with joy for having really met him, the young but great Romanian music maestro, George Enescu. That night, instead of sleeping, almost all of us stayed up late talking and showing ourselves more than happy to have had the luck of being present at the “Exhibition” opening, and thus taking part to the faultless performance of the “Jubilee Hymn” composed by maestro George Enescu.”<sup>12</sup>*

One can notice in George Enescu’s letters during the spring of 1906, sent both in Romania<sup>13</sup> and abroad,<sup>14</sup> his wish of taking part in the *Jubilee*. A letter he sent to his mother in Paris G. Enescu confirms his desire to participate in Paris to a series of concerts together with the Romanian artistic world:

*“Tomorrow night I have a great soiree and the day after tomorrow another very important one at our ministry there, Grigore Ghyka. **This last one will take place on the occasion of the event in our country** (s.n.). Of course, almost all guests will be Romanian and I will make their music, while Miss Ventura will recite Romanian verses, plus other Romanian artists who will contribute each with something in order to achieve a beautiful programme.”<sup>15</sup>*

Unfortunately, except for the statement made by I. D. Chirescu, according to which George Enescu conducted his own work at the “*Exhibition*” opening (June 6) on the very moment of signing the commemorative document, we do not have any other data to reflect the Romanian musician’s presence at the *Jubilee*’s musical events. One can only suppose that within the meeting he had in Paris on March 22<sup>nd</sup>/April 4<sup>th</sup> 1906 with Mihail Mărgăritescu, the

<sup>12</sup> Apud. *Enescu’s first official meeting with the military musicians*, in: Cosma, Viorel, *Mars and Euterpe...*, pp. 114 – 115.

<sup>13</sup> See, for example, the festive atmosphere in Craiova where Carol I High school troops and military units in the area marched, they had more *Te deum*, torches retreats and *the musicians sang in the Mihai Bravu garden and in the post office yard until 12 o’clock at night...*, in: *THE ALARM, Conservatory Organism*, year VIII, no. 181, Craiova, 15th May 1906, p. 3, article *10th May in the city*.

<sup>14</sup> The national festivities in the Capital and in the country on the occasion of the Jubilee were doubled by ones given by the Romanians abroad: Berlin, Brussels, Constantinople, London, Vienna, Sofia etc.

<sup>15</sup> A Letter to Enescu Maria no. 238, Paris, 11<sup>th</sup> 24<sup>th</sup> May 1906, in Romanian, autograph, in: George Enescu, *Letters*. A critical edition by Viorel Cosma, vol. I, Bucharest 1974, Music Publishing House of the Composers Union, p. 154. There is also a postcard he sent to his mother, too, that represents the National Exhibition (Bucharest 7<sup>th</sup>/20<sup>th</sup> September 1906, in: *Ibidem*, p. 156).

Military Music inspector,<sup>16</sup> one of the subjects they discussed could have been the one related to the *Jubilee Hymn*, which was to be performed by the band conducted by Mărgăritescu.

Much more eloquent regarding George Enescu's wish for the *Hymn* to be known and sung by the entire audience present to the solemn end of the *Jubilee Exhibition* is the letter that young G. Enescu addressed to the *Exhibition* commissary, Dr. Constantin Istrati,<sup>17</sup> a few days before its opening:

*"Dear Sir, I am writing to kindly ask you to dispose for tomorrow the distribution of numerous copies of the hymn words among the audience, and I believe to Her Majesty the Queen, as well as to their Royal Highnesses on especially imprinted paper."*<sup>18</sup>

One could conclude that the *Jubilee Hymn* was sung twice: on the signing of the commemorative document on the opening day of the *General Exhibition* (sixth of June) – being conducted by its very own author – and at the end of the *Exhibition* (November 23<sup>rd</sup>).<sup>19</sup>

For almost a century, this *Hymn* has been ignored by the Romanian musicologists for fairly obvious reasons. After 1990 it was reported on by Constantin – Iulian – Dan STIHI – BOOS in a paper given in 1991 on the occasion of the International Symposium of Musicology "George Enescu".<sup>20</sup> Following his own testimony

<sup>16</sup> Letter to Enescu Maria nr. 237, Paris, 22<sup>nd</sup> March/4<sup>th</sup> April 1906, in Romanian, autograph, in: George Enescu, *Letters*. A critical edition by Viorel Cosma, vol. I, Bucharest 1974, Music Publishing House of the Composers Union, p. 153.

<sup>17</sup> Constantin Istrati (1850 – 1918), Medicine and Chemistry doctor, university professor in Bucharest. Founder of the *Romanian Science Society*, the *Romanian Association for science promotion and development* etc. Commissar of the *General Exhibition* in Bucharest (1906), capital mayor, minister of cultures, public works, industry and commerce etc.

<sup>18</sup> Letter to Dr. Constantin Istrati no. 245, Bucharest, November 4<sup>th</sup> and 17<sup>th</sup> 1906, in Romanian, autograph, in: George Enescu, *Letters*. A critical edition by Viorel Cosma, vol. I, Bucharest 1974, Music Publishing House of the Composers Union, p. 153.

<sup>19</sup> Art. *What's new? The Exhibition Awards Ceremony in Bucharest was made with great solemnity. The Queen, the Prince Family as well as ministers, General Manu, Greceanu, Disescu, and I. Grădișteanu assisted all together. First the Carmen Society choir and the military orchestra performed the Jubilee hymn by George Enescu...* (s.n.). The newspaper THE FAMILY records: *the Exhibition in Bucharest was opened in the presence of a small public. The Queen, the prince family member, ministers, parliament members, and foreign powers representatives Three military music groups intoned „The Jubilee Hymn”...*, in: THE FAMILY, Oradea – mare, 3<sup>rd</sup> 16<sup>th</sup> Dec. 1906, no. 39, year XLII, p. 466; Also see the *Romanian General Exhibition Bulletin in 1906, The Official Bulletin* no. 15, December 1906, p. 559: *The scene was occupied by the military orchestra and the choirs conducted by the military music inspector. The solemnity was begun with the Jubilee Hymn, which opened several months ago, the beautiful Exhibition...*

<sup>20</sup> Constantin – Iulian – Dan STIHI – BOOS, *Generalities upon some of Enescu's manuscripts*, in: GEORGE ENESCU AND THE XX CENTURY MUSIC, „George Enescu" International Musicology Symposium in 1991, edition attended by Laura Manolache and Nadia Tozlovan, Music Publishing House, Bucharest 1998, pp. 76 – 78.

*“we are dealing with ... a work of art, about which we were not allowed to speak until yesterday, which overcomes ... in value the moment for which it was composed, representing even today an admirable example of „mass song” realised as it should be!”<sup>21</sup>*

The autograph manuscript is kept in the “Music Cabinet” in the Romanian Academy Library, MsR 7380, Special Collections 230/1974<sup>22</sup> (Table 1). The author’s signature – *Gheorghe Enescu* – is at both the beginning and the end of the document (nineteenth pages) and the verses, in spite of the anonymous author indication (\*\*) seem to be written by G. Enescu, too:<sup>23</sup>

*Înalță-ți ruga, Țeară, cu neamul românesc  
Și ádá mulțámire acelui ce e lege  
Ursit ți-a fost de dînsul ca-n binele obștesc  
Traian să-ți stea la leagăn și Carol a-ți fi rege  
Și hotărît pășește, ca toți cei ce muncesc.  
Cu flori fie bătută cărarea vieții tale.  
Poporul și cu tronul te-nalță, te iubesc,  
Și an ca cel de-acum să-ți steie mulți în cale!,  
Ura! Ura! Ura!....*

\*

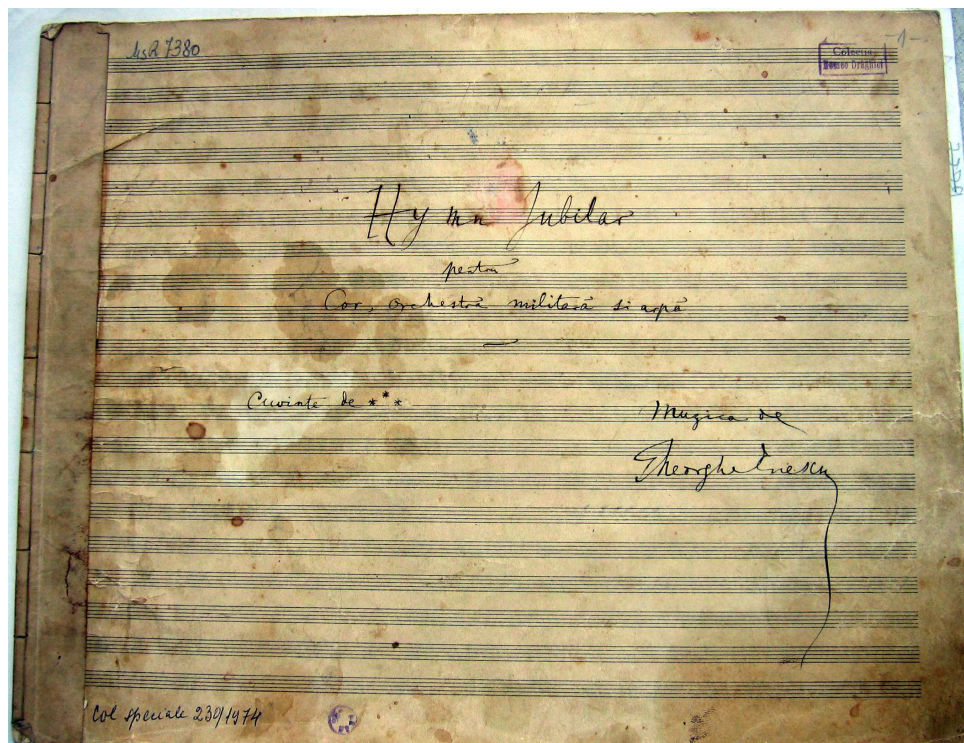
*Put up a prayer, Country, Romanian ancestry, too.  
And thank the Law above, who destined there for you  
Traian to be your cradle and Carol be your King.  
And step forward decidedly, as working people sing.  
May flowers be embedded on your whole life’s alley.  
The people and their throne love you and wish you glory,  
And many happy returns of the year today!  
Hooray! Hooray! Hooray! ...*

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<sup>21</sup> Ibid., p. 78.

<sup>22</sup> It bears the stamp of the *Romeo Drăghici Collection*.

<sup>23</sup> Article *George Enescu – choir composer?*, in: Octavian Lazăr Cosma, *Romanian Music Chronicle, Music Creation I. Choir, song, vocal-symphonic*, vol. VII, 1898 – 1920, Bucharest, Music Publishing House, 1986, p. 162.



From a musical point of view the undiscovered parts of this creation are the types of timbres that G. Enescu suggests. The orchestra is composed of nineteen wind instruments<sup>24</sup> along with the harp (or piano),<sup>25</sup> the choir and the cannon gunshots at the end of the piece. Even in the score's organization one notices the division of the colour instruments (the B-flat clarinets – 4) and especially “the middle” of the wind players formation (trumpets in E-flat – 4, horns in E-flat – 4, baritones – 3, trombones – 3), a gesture justified by the solemn and festive character of a work to be performed outside.

<sup>24</sup> The Hymn was composed for an ensemble consisting of: flute in D-flat, (*flauto grande [ossia Flauto piccolo reb]*), flute in D, clarinet in E-flat (*clarinetto mib*), clarinet in B-flat (*clarinetti sib 1,2,3,4*), cornets in B-flat 1,2, bass cornet in B-flat, euphonium (*euphonium*), trumpet in E-flat 1,2,3,4, trumpet in B-flat, horns in E-flat 1,2,3,4, bass flugel horn/baritone (*baritoni 1,2,3*), trombones 1,2,3, tuba in F and B-flat (*bassi 1,2*), triangle (*triangolo*), small drum (*tamburo piccolo*), cymbals, bass drum (*grand cassa*), harp (*arpa [o Piano forte]*) and the cannon.

<sup>25</sup> Harp (*o Piano forte*).

If for the *Dixtuor* G. Enescu preferred the key of D, the *Hymn* is written in a very convenient tonality for the wind instruments that are made of copper: E-flat. Structured as one large part, the piece begins with an introduction of eight measures, an *fff* motive built on steps I – V – VIII of the E-flat tonality. This motive is played by cornetti in B-flat, trumpets in E-flat and trumpet in B-flat over a percussion pedal (Table 2). The tempo – *Molto maestoso* – allows the exposure of theme 1 by flute and clarinet B-flat in a diaphanous and majestic diatonic, accompanied by the indication *cantabile* (Table 3). Its grandeur and hymnal character are supported by dense writing in which one easily notices the rigor of each modification in the agogics and the dynamics.

**Ex. 2**

Musical score for Ex. 2, featuring four brass staves: Cornetti Eb 1, 2; Trombe Eb 1, 2; Trombe Eb 3, 4; and Tromba Eb. The score is in 3/4 time and marked 'Molto maestoso'. It shows a melodic line starting with a forte (fff) dynamic, moving through various dynamics including piano (p) and piano dolce (p dolce). The notation includes triplets and first endings.

The second theme unveils all the glamour of Enescu’s spirituality and his exhaustive methodical approach, based on the vitality of the national popular vein (Table 4). The theme’s rhapsodic dimension is clearly stated by the wooden instruments through intervals of the second, with measures that are built up on irregular rhythmical structures (triolets), along with the simple and the double appoggiaturas of an obvious “Romanian character”.

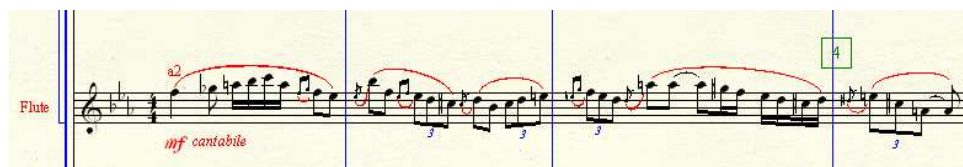
**Ex. 3**

Musical score for Ex. 3, featuring a single staff for Flute. The score is in 3/4 time and marked 'ff cantabile'. It shows a melodic line with various dynamics including fortissimo (ff), fortissimo diminuendo (ff dim), and mezzo-forte (mf). The notation includes first endings and accents.



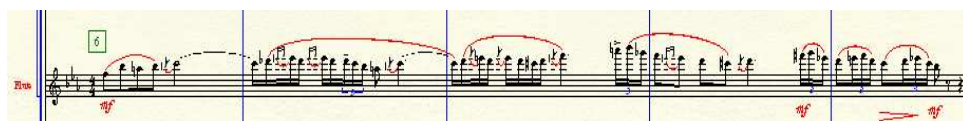
The *Hymn's* second section – a true development – starts at Reh #6 with a theme for the flute and the cornet in B-flat (pp), a theme that will constitute the bond for the entire section (Table 5). The basic cell (4p↑, 2m↓, 2m↑ and 2M↑) appears exactly in the beginning of the melodic section and, in all the situations in which it is involved, its intervallic design remains (with few exceptions) unmodified. Through the next 33 measures (Reh. # 6-12) we come across a discourse that alternates chamber sonorities and dense tuttis, intensively transformed rhythmically and melodically, as appears at Reh. #8. The counterpoint, along with the above mentioned formula, confers organicity to a discourse inspired from the same rhapsodic feature that is a characteristic of so much of Enescu's music. Furthermore, on the staff destined for the harp (measures 56-57) G. Enescu notes a modal structure on which the hymn will be developed for ten measures: do becar, re#, mi becar, fa#, sol becar, la becar, and becar. The explicit change that the composer achieves constitutes another example of the second section's harmonic ambivalence. The intended play between tonality and modality, creating harmonious balance, is underlined by the Maestro through a change of the harp's tuning: it passes from E-flat to E.

#### Ex. 4



As it has been mentioned above, both the *Dixtuor* and the *Hymn* were composed in the spring of 1906. Besides the timbre conception and the year when both pieces were written, (we believe that the *Hymn* was written, if not at the same time as the *Dixtuor*, at least immediately after it). The two compositions also have another common element that is the first theme in the third part of the *Dixtuor*, which becomes the basis for the theme on which the whole *Hymn* development is built (see Table 5). The transfer is so obvious that it does not need any further comments.

#### Ex. 5



The re-exposition's solemnity (in E-flat) is reinforced by the men's choir: *Put up your prayer, Country ...*. The coda, a majestic tutti, is marked *molto maestoso* and *ffff*. The choir's cheering is combined with the cannon gunshots that mark the first beat of each measure.

One of George Enescu's youthful creations, *The Jubilee Hymn* has had a tragic history so far. Being an occasional piece related to the emblematic figure of King Carol I, and at the same time unique in the Maestro's catalogue, the work was not performed in concert for one hundred years, and for political reasons it was even excluded after 1944 from being researched by Enescu specialists. A recent performance of the work thus came after over a century of neglect.

Bearing in mind that the *Jubilee Hymn* could no longer be performed by today's bands because of the original's instrumentation, the Military Music Inspector col. Ionel Croitoru arranged the work in the spirit and structure of a contemporary Romanian wind band. This symphonic interpretation of the work, having been dormant over the last century after its premiere, will reposition the Maestro's only composition for band in the national and universal circuitry. At the same time, it is homage from military musicians to the great Enescu on a celebratory moment for army music: 175 years since Romanian military music appeared, 70 years since the *School for the Military Musicians Pupils* was founded by Egizio Massini, and 55 years since the *Representative Music for the Ministry of Defence* was established.

Translated from the Romanian by: Nicolae Gheorghiuță and  
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## 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 Buicliu 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, Csíky 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 *Simfionetta 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

Ex. 1

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

Poco lento, con gravita

VL1. *p* ma inteso

VL2. *p*

VIOLA

*pizz.*

*arco*

(Simfonia Brevis, p.1)

Ex. 2

C. Țăranu, Simfonia brevis p.2

Allegro moderato

*poco f* Trompeta

*sfp* *ff f*

(C.Țăranu: Simfonia Brevis, p.11)  
1961-62

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*

M1 M2 M3 M4 M5

*poco agitato*

*cca:*  
*d = 84-100*

*f*  
*appassionato*

*ff*

*ff*

*molto*

VL1 VL2 VL3 VL4 VL5 VL6 Vla. I Vla. II Cb.

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 combinatory 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

The musical score for Ex. 4 consists of two systems. The first system shows two oboe staves (ob. 1 and 2) and the beginning of three horn staves (Corno 1, 2, and 3). The second system continues the horn parts. The music is characterized by intricate rhythmic patterns, including triplets and complex groupings, and melodic motifs that are sliced and achromatized. The notation includes various rhythmic values and articulation marks.

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

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 and 151. The score is arranged in six systems, each containing two staves. The instruments are labeled on the left: VL-I, VI-II, V-le, V-celli, and cb. Each staff begins with a dynamic marking of *mf*. The notation is highly complex, featuring numerous accidentals, slurs, and intricate rhythmic patterns. The first system (VL-I) shows a dense texture with many notes and rests. The second system (VI-II) features a more melodic line with some triplets. The third system (V-le) has a steady, rhythmic pattern. The fourth system (V-celli) shows a similar rhythmic pattern to the violas. The fifth system (cb) has a more active, rhythmic line. The sixth system (cb) continues the complex rhythmic patterns. The overall texture is dense and complex, with many overlapping lines and intricate rhythmic details.

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 continues 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 a 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 *Enlightening* 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.

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Table 3

## YEAR / COMPOSER / SYMPHONY

Year	S.Toduiță	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 G.Enescu</i>						
1957	III. Symphony <i>Ovidiu</i>						
1962	V. Symphony (1962-1976)			Brevis Symphony <i>Epitaph Pantheon</i>			
1965					Brâncusi Symphony <i>Pasărea Măiastră</i>		I. Symphony
1972						I. Symphony	
1975		II. Symphony <i>Romantice</i>					
1976			I. Symphony <i>Sapte ipostaze fonice alcatuind un Nomos</i>	II. Symphony <i>Aulodica</i>			
1978							
1980			II. Symphony <i>Memorandum</i>		<i>Bakfark Symphony</i>		

Year	S.Todulță	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>Munți, Paduri, Vise</i>		
1990					Symphony <i>Legende din Transilvania</i>	IV. Symphony <i>Sinfonia Giocosa</i>	
1999						V. Symphony <i>Sinfonia da Requiem</i>	
2004		IV. Symphony					
2005				<i>Sinfonia da Requiem</i>			

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



## 19<sup>TH</sup> CENTURY FRENCH ORGAN MUSIC

BOGNÁR NOÉMI\*

**SUMMARY.** The following work contains important historical information regarding the great composers of the 19<sup>th</sup> century late Romantic French organ music, and the new symphonic instrument built by Cavaille-Coll. These instruments offered a new sound world which has been an inspiration for Cesar Franck, Charles-Marie Widor, Luis Vierne and other important representatives of this time. The work also contains detailed information regarding the new types of registrations and interpretation techniques developed during this rebirth of the French organ music, which constitute the basis of the organ schools of the 20<sup>th</sup> century.

**Keywords:** 19<sup>th</sup> century, organ, French, late romantic, symphonic, style, harmonic.

After the 1789 Revolution the French organ music had reached a period of decay caused by the lack of instruments and the fact that the composers had lost interest in creating new and valuable music.

In the nineteenth century however two schools started to develop, a classical oriented school represented by Pierre Alexandre Boely, Camille Saint-Saens, Eugene Gigout, Alexandre Guilmant and Leon Boelmann, whose works were influenced not only by the old French music but were also inspired by the music of Bach and Beethoven; and then, there was the symphonic school represented by Cesar Franck, Charles-Marie Widor, Luis Vierne and Marcel Dupre whose works were inspired by the organs built by the renowned organ builder Aristide Cavaille-Coll.

The symphonic approach of Cavaille-Coll has lead to a new style in organ creation and interpretation. These instruments present certain novelties in their sound and technique. The stops are divided in several groups depending on there type just like in case of a symphonic orchestra: reeds, strings, woodwind, mutation stops and mixtures. On the technical side, the balanced sound is achieved by the constant wind supply and by the separate wind chests for each stop group. The wind chest of the mixtures, the mutation stops and the high-pitched reed stops can be operated by individual pedals

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found at the console called “appels”. The air pressures also vary from low to high depending on the pitch of the sounds. The higher air pressure the more it intensifies the sound of the reed stops and it also accentuates the character of the labial stops. The mixtures built by Cavaille-Coll are not very high-pitched since they have the role to sustain the sound whereas the reeds have a very important role of creating the unique symphonic sound. Another novelty was the introduction of the pedal with a bass function. During the earlier period of French music, the pedals were used to play the line of the cantus firmus and were not provided with 16’ stops. Sometimes the Trompette and Clairon stops were built to  $A^1$  or  $F^1$  in order to be able to play notes lower than C. Boely had introduced the “pedal-klavier” with long pedals.

This new type of organ with a truly orchestral sound encouraged composers to write music that was symphonic in its target. The composers from this period have not only written symphonies, they have also tried to develop the old musical forms like the Prelude and Fugue or the Toccata. These creations gave birth to new forms characterized by a free improvisatory style such as the Prelude Fugue and Variation. A frequently used form in this period was the Toccata characterized by virtuoso elements, massive sound and continuously repeated rhythms.

During this period, many organs were built in concert halls and many concerts were held in the workshops of the organ builders. Several music pieces were written for organ inaugurations where the audience did not look for complicated intellectual music but wanted only entertainment and the show. The best way to win the attention of an audience was to improvise. One of the best improvisers was Philippe Lefebure-Wely who had huge audiences during his concerts and inaugurations. This free improvisation style was also used later on by Vierne, Franck, Widor and Dupre in their oeuvre. Many times these pieces were given liturgical titles like *Offertoire*, *Elevation*, *Communion*, *Sortie*, *Choral* or *Priere* (Prayer). These titles however indicate the character of the piece in question rather than the musical form of it. This period brought novelties in the playing technique too. Nicolas Lemmens was a pioneer when it came to the pedal technique. Due to the fact that before the nineteenth century the pedals were used only to play the cantus firmus, the French organists did not have a very good pedal technique. Lemmens was a teacher at the most important music schools in Paris, and many great composers and organists learned pedal technique with him. This new technique was characterized by the following: complete legato in playing, using silent finger changes and “notes communes”. The symphonic trend was not limited only to France, but had reflections in Germany too, for example the organs built by Eberhard Friedrich Walcker provided with a crescendo roll were adequate for the works of Franz Liszt, Julius Reubke, and Max Reger.

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One of the most important instruments built by Cavaille-Coll is the organ of Saint-Clotilde Basilica in Paris. The stops of this typical symphonic instrument are the following:

Grand-Orgue, C-f <sup>3</sup> (Great organ)		Positif, C-f <sup>3</sup> (Positive)	
Montre	16'	Bourdon	16'
Bourdon	16'	Montre	8'
Montre	8'	Viole de Gambe	8'
Flute harmonique	8'	Salicional	8'
Viole de Gambe	8'	Flute harmonique	8'
Bourdon	8'	Bourdon	8'
Prestant	4'	Prestant	4'
Octave	4'	Flute octaviante	4'
Quinte	3'	Quinte	3'
Doublette	2'	Doublette	2'
Plein jeu VII		Plein jeu harmonique (III-VI)	
Bombarde	16'	Cromorne	8'
Trompette	8'	Trompette	8'
Clairon	4'	Clairon	4'

Recit expressif, C-f <sup>3</sup> (Swell)		Pedale, C-d <sup>1</sup> (Pedals)	
Flute harmonique	8'	Sousbasse	32'
Bourdon	8'	Contrebasse	16'
Viole de Gambe	8'	Basse	8'
Voix celeste	8'	Octave	4'
Basson-hautbois	8'	Bombarde	16'
Voix humaine	8'	Basson	16'
Flute octaviante	4'	Trompette	8'
Octavin	2'	Clairon	4'
Trompette harmonique	8'		
Clairon	4'		

Tirasse Grand Orgue (Great organ couplers)

Tirasse Positif (Positive couplers)

Positif au Grand Orgue (Positive to Great organ couplers)

Recit au Positif (Swell to Positive couplers)

Octaves Graves Grande Orgue (Lower octave to Great organ couplers)

Octaves graves Positif (Lower octave to Positive couplers)

Octaves graves Recit au Positif (Lower octave from Swell to Positive couplers)

Anches Pedale (Reeds to pedals couplers)  
Anches Grande Orgue (Reeds to Great organ couplers)  
Anches Positif (Reeds to Positive couplers)  
Anches recit (Reeds to Swell couplers)  
Tremblant Recit (Swell Tremolo)  
Expression Recit (Swell box of swell organ)  
Orage (Thunder effect)

Just like in the Baroque period, the art of the registration had to follow some general rules. The usual registrations on a Cavaille-Coll organ were the following:

1. Jeux de Fonds, 16', 8' and 4' Foundation Stops occasionally together with the Hautbois 8' from the Swell, which corresponds with the string section of an orchestra reinforced by the soft woodwinds. The Voix humaine and the Voix celeste stops are not to be included in this type of registration since they have a pronounced solo character.
2. Fonds + Anches + Mutations (Aliquots and Mixtures) – this registration corresponds with the "Tutti" sound of an orchestra.
3. Solo registrations with Hautbois, Clarinette, Trompette harmonique ad so on.
4. In order to obtain a very soft sound one can choose combinations like Fonds 8' + Voix celeste or Fonds 8' + Voix humaine + Tremblant.

These stop combinations create the unique symphonic sound that inspired the most important composers of that period. Cesar Franck, the first French composer ever to write an Organ Symphony once said: "*Mon orgue. C'est un orchestre!*" – My organ, it is an orchestra! His works are the first representative compositions of the symphonic style and they were inspired by the organ of the Saint-Clotilde Basilica in Paris. Franck was a friend of Cavaille-Coll, and he composed and played music at the inauguration of his organs. In 1871 he became a member of the "Societe national de musique", a society which promoted the new French music. He was also an organ teacher at the Music Conservatory of Paris where he imprinted his style on the future generations of organists. His pupils included Vincent d'Indy, Ernest Chausson, Louis Vierne, and Henri Duparc. His complex works are influenced by German classics like Mozart, Beethoven and Schubert. Many of his works employ the cyclic form, a method of achieving unity among several movements in which all of the principal themes of the work are generated from a germinal motif. He did not compose many works, but the most important ones, twelve by number, are considered to be milestones in the development of the organ music. The many intensive modulations and romantic harmonies, along with the free dynamics are the main characteristics of his music. The most

representative work of Franck is the “Grand Piece Symphonique” reflecting the orchestral approach of the composer. The continuous repetition of the main theme and the alternation between solo parts and Grande Choeur parts create a unique symphonic form. The piece hides many Beethovenian influences and sometimes reminds of one of the Wagnerian style.

Other representative works of Franck are the *Trois Pieces*, *The Piece Heroique*, *The Cantabile* and *The Three Chorales*. *The Three Chorales* were composed during the last months of his life and they were presented to an audience only one year after his death. The title of “Chorale” leads us thinking about the German protestant church music characterized by the rigidity of its harmonies and rhythm. However, the nineteenth century French music presents us with a new kind of chorale influenced by the chorale fantasies by Liszt. In the works of Franck the chorale is developed during the entire length of the piece by using long and intense musical sentences. The interpretation of his music requires a high degree of interior support and a very good technical knowledge from the performer. With regards to the registration of the pieces, Franck had chosen his options based on the stop list of the Saint-Clotilde organ. This organ allowed him to obtain the Crescendo and Decrescendo effects he was so fond of. Cavaille-Coll had built a swell-box which made the execution of these dynamic elements possible the following way: the first step was to couple all the 8’ foundation stops to the Great organ (in case of Franck together with the Hautbois stop from the Swell organ) with the swell box closed, followed by a transition from the Swell organ to the Positive and than to the Great organ, where, on the Great organ one must first add the reed stops from the Swell organ and slowly open the swell box; at the point where the swell box is completely open one must add the reed stops from the Positive and finally the reeds from the Great organ and reeds from the pedals. The organ of Saint-Clotilde also allowed Franck to choose the Cromorne stop as a solo instrument accompanied by the reed stops of the Swell organ. Andre Marchal once said: “the Recit on Franck’s instrument was very small, sounding very well when the box was open, but when closed the reeds would disappear behind the foundation stops of the other manuals.” Thanks to the technical possibilities of his instrument and the dynamic novelties introduced by him, when listening to his music one truly has the impression of a symphonic orchestra.

In the period when Franck had shown the first signs of the symphonic style, there was another important composer, Alexandre Guilmant, whose opinion was different when it came to the orchestral approach. In his own words: “Organ playing may be divided generally into two schools. In one, the organ is treated as an orchestra, the production of orchestral effects being sought; while the other holds that the organ has so noble a tone quality and so many resources of its own, that it need not servable imitate the orchestra.

I belong to the latter school.” Guilmant was a traditionalist and he was very fond of the Belle Epoque style. He was the owner of a Cavaille-Coll-Mutin organ with classical stops like Flute creuse 8', Viole de gambe 8', Cor de nuit 8', Nasard 2 2/3, Tierce 1 3/5 and Cromorne 8' and a Positive Expressive. His opinion was that: one must have an organ that combines the modern sound and technique with the tradition in order to be able to play both the contemporary music and the earlier creations. He disliked the fact that the new generation of organ builders eliminated the early French stops like the Jeux de Tierces and the Jeux de Cromorne. He was also a teacher at the Paris Conservatoire, where he taught his pupils how to choose the proper stop combinations. Other than the stop combinations used by the representatives of the symphonic style, his options were as follows:

- 1) Jeux de fonds (Foundations stops) is a combination of the Montres, Bourdons 16' and 8', Prestant 4', by adding the Flutes 8' and 4' one could obtain a round and a full sound; by adding the Gambe, Violoncello and Salicional one could obtain a more penetrating sound. The Principal 2' is necessary in case of fast movements like Fugues in order to obtain a clear sound. In this case one shall not use the 16' stops. The Flutes harmoniques must be avoided since they make the Great organ sound unclear. Stops like Unda Maris and Voix Celeste should not be used too often, because after a while their sound can be tiring for the audience. It is also wrong to combine 16' stops with 4' or 2' stops since they produce a glassy sound. However sometimes it is possible to combine a Gambe 8' with an Octavin 2'. This combination creates a fine sound when playing an octave lower with the swell box closed. In the pedals, a combination of a 16' stop and a 4' stop would generate a very odd sound, especially when playing staccato.
- 2) Jeux de Mutation – Unlike other composers of his time, Guilmant was very fond of Mixture stops and high pitched stops. His opinion was that these stops are the ones that make the organ sound truly grand and unique. He separated these stops the following way: mixtures (Fournitures, Cymbales) made of tin; and Cornets, Nasards, Tierces, Larigot, Septimes and Picollo made of tin and lead. The Plein jeu is a combination between Fourniture and Cymbale. One should never add Tierce, Nazard or Flute 2' to this combination because their sounds do not match. The Cronet completes the sound of the reed stops. He was very fond of the new reed stops of the Swell organ and of the sound effects they produced when working with the swell box or even when using them as solo stops.

Although he was an expert when it came to combining stops and obtaining fine colors, his music was not very creative and it was not very well received by the public. He was the most productive French composer

and he wrote music using classical forms like the Sonata, the Prelude and Fugue and the Choral. His most important creations are his sonatas, the *Marche funebre et chant seraphique* and *The Cantilene pastorale*.

Another important composer of this period was Charles-Marie Widor. He was the organist of the Saint-Sulpice Church in Paris and the successor of Cesar Franck at the Paris Conservatoire. His most renowned students were: Marcel Dupre, Louis Vierne, Charles Tournemire and Darius Milhaud. The organ at Saint-Sulpice was one of Cavaille-Colls masterpieces. It had not less than five manuals, one hundred stops and special couplers. The Great organ called Grande Choeur united all the other manuals, and together with the swell-box it created tremendous dynamic effects. The extraordinary technical and musical capabilities of this instrument were an inspiration for Widor. His music was adapted to the new type of symphonic instrument. He liked a lot the sound world of the organs that was built by Cavaille-Coll.

He composed ten symphonies in a suite-like form and always returned to re-edit them. The works are the expression of a symphonic virtuoso approach and they show the mastery and the refinement of his contrapuntal technique, while exploring to the fullest the capabilities of the Cavaille-Coll organs for which these works were written. His influence can be found later in the creations of his pupils. The first four symphonies represent Widor's early style and they show a great variety in writing, but they can not compare to his later works where one can experience the maturity of a complex composer.



**Fig.1** The Cavaille-Coll organ at Saint Sulpice Paris Console of the Saint-Sulpice organ

The first four symphonies represent Widors early style and they show a great variety in writing, but they do not compare with his later works where one can experience the maturity of a complex composer. The most famous work is *The Fifth Symphony* with its massive movements and the renowned Toccata at the end. This Toccata is very often played at weddings or other special occasions. The seventh and eight symphonies are the longest ones, each lasting about fifty minutes, and the last two are Gothic and Roman symphonies. Regarding the registration of his music, Widor made very simple choices. He followed some strict rules as he was not fond of experiments. One can assume that he was influenced by his teacher Jaques-Nicolas Lemmens who stated that the young artists continuously change the stop combinations and thus ruin the music. Widor once said to his pupil Louis Vierne: *“Pas de lanterne magique, je vous prie”* – “No magic lamps please”. He strongly disliked special effects and too colorful stop combinations: *“Le principal caractere de l’orgue est le grandeur ... il faut nous tenir a qutre pour ne pas nous laisser ebouir au millieu des richesses qu’elle nous offre, pour ne pas nous egarer loin du droit chemin”* – “The main characteristic of the organ is its greatness ... we must be careful not to be blinded by the richness of its sound and of the search to find the right path.”

Louis Vierne, another great composer of this period, was the organist of the Notre-Dame Cathedral in Paris. Though he held one of the most prestigious organ posts in France, the Notre-Dame organ was in a state of disrepair throughout much of his tenure at the instrument. He eventually undertook a concert tour of North America to raise money for its restoration. The tour, which included major recitals on the famous Wanamaker organs in New York and Philadelphia, was very successful, although it physically drained him.



**Fig. 2** The organ of the Notre-Dame in Paris

The organ was restored by Cavaille-Coll and it had five manuals and eighty-six stops. He was considered one of the greatest musical improvisers and virtuosos of his generation. His few improvisations that were preserved on early phonograph recordings sound like finished compositions. His life was very difficult and it was filled with spiritual trials due to the fact that he had congenital cataracts and he was almost completely blind. He wrote most of his music in Braille. His most important works are the six symphonies, the Twenty-four Pieces en style libre, and the Pieces de Fantaisie. He was the pupil of Cesar Franck and of Widor and their influence can be detected in all of his works. After 1911 he became the successor of Guilmant at the Paris Conservatoire. His musical language is filled with chromatic elements. It is romantically rich and theatrical, therefore he is considered to be the link between Franck and Faure. Vierne also considered that: "the performer should avoid the strident sounds and the eccentric effects". He was fond of Mixture stops generally avoided by the early generations of organists. At his last recital, Vierne suffered a heart attack whilst preparing his improvisations, and he died at the console of the great organ of Notre-Dame.

In the fourth quarter of the 19th century new tendencies were born in the music of Charles Tournemire and Marcel Dupre. Although the roots of their musical approach lies in the symphonic style one can sense a strong influence of the developing post-impressionism.

Tournemire was a pupil of Cesar Franck and Widor at the Paris Conservatoire where he attended classes from the age of sixteen. He was a very talented improviser and he won his first prize at the age of twenty-one. From 1898 he became the organist of the Saint-Clotilde Basilica where he remained until his death. He was also an organ improvisation teacher at the Paris Conservatoire. While he could play the conventional organ literature expertly, he rarely played anything in his titular post other than his own improvised works. His improvisations were consistently brilliant, and most often rooted in Gregorian thematic material. His output contains many organ works, eight symphonies (one of them choral), and several chamber works. His most important works are as follows: *The Triple Choral*, *L'orgue mystique*, *The Sei Fioretti* and *The Sept Choral-Poemes pour les sept paroles du Christ*. *The Triple Choral* is a single movement piece inspired by the three chorales written by Franck in which he presents three chorale melodies symbolizing the Holy Trinity. The first melody represents the Father and the Creator of the World, the second one represents the Son whilst the third one symbolizes the Holy Ghost. The piece has a very complex structure, but it can be hardly recognized by the listener since the musical lines stay vague and the tonality is always unstable. The *Sei Fioretti* was inspired by the "Fiori musicali" by Girolamo Frescobaldi and is considered to be the first neoclassical work of the composer. It is an interesting metamorphosis between the nineteenth century French style and the Old Italian style. The



composer uses many arpeggios and ornaments similar to the ones found in the works by Frescobaldi. The Sept Chorale-Poemes pour les sept paroles du Christ is a piece filled with Gregorian and Hindu scales, somehow introducing the style later developed by Olivier Messiaen.

The last representative composer of this period was Marcel Dupré. Renowned for his exceptional musical memory and improvisational skills, he entered the Paris Conservatoire at the age of sixteen where he studied piano, organ and fugue compositions with Guilman, Diemer and Widor. At the age of eleven he had been named the titular organist of the Saint-Vivien Church in Rouen. Dupré won the Grand Prix de Rome for his cantata, "Psyché". In 1926, he was appointed professor of organ performance and improvisation at the Paris Conservatoire. In 1934 he succeeded Widor as titular organist at the Saint-Sulpice in Paris. He became famous for performing more than two thousand organ recitals throughout Europe, the United States, and Australia, which included a recital series of ten concerts of the complete works of Johann Sebastian Bach in 1920 (Paris Conservatoire) and 1921 (Palais du Trocadéro), both performed entirely from his memory. During his educational career at the Paris Conservatoire, the Ecole normale de Musique and the American Conservatorium he had published many organ teaching methods: "Traite d'Improvisation", "Methode d'orgue", "Manuel d'Accompagnement du Plain-Chant Gregorien, Cours complete de Fugue"; and organ works to complete these methods: "Chorales", "Le tombeau ed Titelouze", "Inventions", "Quatre fugues Modales".

Dupré contributed extensively to the development of the organ technique. His technique was characterized by the smoothness of the hands and ankles, by the precision in executing the difficult rhythms. As a composer, he produced a wide-ranging oeuvre of 65 opus numbers, and also taught two generations of well-known organists such as Jehan Alain and Marie-Claire Alain, Pierre Cochereau, Jeanne Demessieux, Rolande Falcinelli, Jean Guillou, Jean Langlais, and Olivier Messiaen, to name only a few. Aside from a few fine works for aspiring organists (such as the 79 Chorales op. 28) most of Dupré's music for the organ ranges from moderately to extremely difficult, and some of it makes almost impossible technical demands on the performer. His more successful works combine this virtuosity with high degree of musical integrity, qualities found in works such as *The Symphonie-Passion*, *The Preludes and Fugues*, *The Esquisses and Evocation*, and *The Cortege et Litanie*.

The *Symphonie Passion* is based on a four movement improvisation made by the composer at the Wanamaker Studio in Philadelphia. The four movements (1. The World Expecting the Messiah 2. The Birth 3. The Crucifixion 4. The Resurrection) are inspired by the Gregorian melodies: "Jesus redemptor omnium", "Stabat Mater" and "Adoro te" and the Christmas Carol "Adeste fideles".

*The Second Symphony*, and also the most difficult one, was presented in 1929 at the New York Wanamaker Auditorium. Fascinated by the softness of the new American electrical tracker action, he tried to push the possibilities of the instrument to its limits. Although the work is very difficult from the technical point of view, its interpretation must not sound like it, but it must only reflect the colorful world of sound imagined by the composer.

His spellbinding virtuosity and the supreme musical intellect which enabled him to improvise with miraculous ease - tended to obscure the poetic and the spiritual side of his creative personality. His musical thought and the subtle refinement of his harmonic language can often be fully appreciated only after repeated listening, and the familiarity with the lesser-known pieces can only enhance our appreciation of the more popular works. He was not just a master craftsman but also a poet, a poet who could declare from the heart: 'I love colorful harmonies, I adore them....For me music should be a caress for the ear.'

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## A BRIEF HISTORY OF THE NOTIONS "CONSONANCE" AND "DISSONANCE"

LUCIA CRISTINA MĂNIUȚ\*

**SUMMARY.** From a historical point of view, the phenomenon called consonance/dissonance has been perceived under three main trends: the first one – mathematical; the second one – acoustical and psychological and the third one – contextual. My research is based on Plato's thought that consonants are produced by planets as well, in their movement on the orbits, a thought that is to be found in the sixteenth century as well in Zarlino's *Instituzioni harmoniche*.

**Keywords:** consonance, dissonance, historical, mathematical, acoustical, psychological, contextual.

From a **historical** point of view, the phenomenon called consonance/dissonance has been perceived under three main trends: the first one – the mathematical one; the second one – the acoustical and the psychological trends and the third one – the contextual trend.

From a mathematical point of view, the notions consonance and dissonance can be described by means of numerical rapports due to the relations between sounds.

**The Pythagoras system** – although it bears the name of the sixth century B.C. scholar, this system was not invented by Pythagoras; he just theorized it, as the above system had been identified in the music of many other countries since very old times.

The generating element of the system is *the perfect quint* in the natural resonance (which is reported as  $3/2$  from an acoustical-mathematical point of view).

The functionality of the constituent sounds is double folded – fundamental sounds and general quints.

The intervals of constant pitch are the tone ( $9/8$ ), the diatonic semitone ( $256/243$ ), the chromatic semitone ( $2187/2048$ ) and the Pythagoras comma ( $74/73$ ).

The functionality of the system is maxim in the monody by the expressive potentiality it involves. From the point of view of the whole, it can be used only in the unison; otherwise it cannot be performed in the homophony and the polyphony.

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Pythagoras called a symphonic, a consonant (meaning “to sound together” = “con suonare”) only the intervals produced by the chords whose pitches could be symbolized by numbers from one to four. These were as follows: the octave (2/1), the quint (3/2), the quint over the octave (3/1), the fourth (4/3) and the double octave (4/1).

In practice, this means that all the intervals are generated by the quint.

Plato thought that the consonants are produced by the planets as well, in their movement on the orbits, a thought that is to be found in the sixteenth century as well in Zarlino’s *Instituzioni harmoniche*.

The mathematical division of the sonorous space could not meet the requirements of the musical practice from the beginning, so other thinkers like Euclid, Ptolemy made changes in the system, especially as this concerns the low and very low intervals.

After Pythagoras, **Aristoxenos of Tarrant** (sixth century B.C.) developed another theory, starting from the observation that the octave needs other types of measurements. Aristoxenos does not agree that a consonant chord is related to a certain numerical rapport, but he thinks that every interval which is formed by adding one or more octaves to a Pythagoras consonant chord is called a consonant – besides the ones accepted by Pythagoras as well.

Later on, according to the new classification made in *Armonia*, **Ptolemy** agrees with Aristoxenos’s theory and he states that the consonant chords also include the compounds of the Pythagoras consonants, by adding an octave.

Thus, he defines **four** distinctive **categories** of **consonant chords**, by dividing the intervals into the *homophones* (the prime and the octave), the *symphonic* (the quint and the fourth, as well as the combinations between them and the homophonic intervals), the *emmelic* intervals (the intervals which are lower than the fourth, which are used in the melody) and the *ekmelic* intervals (which are not to be used in the melody).

Aristoxenos from Tarrant does not consider the octave as being expressed only by means of mathematical rapports, but he measures it by means of tones and semitones.

In the thirteenth century, **Johannes de Garland** suggests a three-fold classification of the consonant chords and the dissonant chords, based on the musical practice of his age. According to him, the **consonant chords** are perfect (the unison and the octave), imperfect (the big and small third) and medium (the fourth and the quint). **The dissonant chords** are classified as imperfect – the big sixth and the small sixth, medium (the big second and the small second) and perfect: the small second, the triton (the increased fourth or the decreased fourth) and the big seventh.

During the Renaissance, the musical practice consequently imposes the concept of an enlarged consonant chord and it initiates the process of consolidating the harmonic concept. The thirds, perceived as a connection between the quints and the octaves, get an increased importance. Setting up the tonal diatonic system is a direct consequence of these new aspects in the musical practice.

On one hand the polyphonic style featured the linear outline, the organization on imitative movement, the asymmetry in construction and the latent harmony; on the other hand the harmonic style is defined on the accord outline, the motive-like organization, the symmetry in construction.

In his work called *Le institutioni harmoniche* – 1558, **Giossefo Zarlino** theorizes the classical mathematical concept of the consonant, as it was perceived from the fourteenth century until the nineteenth century.

Zarlino considers the consonant chords all the intervals that can be expressed as an acoustical-mathematical value by means of the rapports based on numbers from one to six. Thus, the rapports  $5/4$ ,  $6/5$  and  $5/3$  will be accepted as consonants as well. But the small sixth (expressed under the rapport  $8/5$ ) was regarded reticently, as it was considered a compound interval, made of a perfect fourth and a small third.

Zarlino realized that the numerical criteria he theorized regarding the sound and the consonant chords could not be applied to instrumental music, only to vocal music, which, according to him could achieve the perfect harmony. The art of the counterpoint, the consequence of his theory regarding consonant chords was mainly dedicated to the vocal music. Thus, the counterpoint became an art which could produce *the union of the mastery characterizing the various sounds brought back to concordance* by means of excellent harmony.

Zarlino used certain rules so that the various elements (sounds) could be concordant to each other. The dissonant chords were subordinated to the consonances, being accepted on the strong tempos only as the syncope of the consonant chords.

But the dissonant chords on the short tempos were allowed on any subdivision of tempos. The counterpoint rules set up by Zarlino used to be a consequence of Willaert's rules.

The system proposed by Zarlinian is similar to the Pythagoras system, a succession of natural quints to which the overlapping of the great third in the resonance ( $5/4$ ) is added; this brings about the big tone ( $9/8$ ) between the steps I-II, IV-V and VI-VII, the small tone ( $10/9$ ) between the steps II-III and V-VI, the diatonic semitone ( $16/15$ ) between the steps III-IV and VII-VIII, the sintonic comma ( $81/80$ ) – as a distinctive element between the big tone ( $9/8$ ) and the small tone ( $10/9$ ) and the big comma ( $128/125$ ) – which makes the enharmonic sounds different from the others.

A comparison between the system proposed by Pythagoras and the one proposed by Zarlino shows that in C major the sounds E and B are lower in the Pythagoras system than in the Zarlirian system. The contribution of the system to the musical practice of the sixteenth-eighteenth century was huge, which made the development of the polyphonic and homophonic styles possible.

Nevertheless, the difficulties which occurred during the process of modulation and transposition of the intonation system on other steps led to its impracticability nowadays; it is known as “the scale of specialists in acoustics” and it is mainly used in laboratory calculations and in theorization. **Francesco Salinas** (1513-1590) and **Francesco Vallotti** (1697-1780) developed the trend that was brought on by Zarlino.

**Marin Mersenne** (1588-1648), an erudite researcher, dealt with a theory of the musical composition, the history of music, instruments and the explanation of the Tabulatur in the paper *L'harmonie universelle* and he tackled the acoustic principles of music in the book *La verite de science* (1625).

Mersenne, but especially **Joseph Saveur**, developed a scientific theory regarding to the relation between the consonance-dissonance and the sounds which are the result of the natural resonance.

**Nicolaus Mercator** (1620-1687) and **William Holder** (1614-1697) proved that a moderation of the octave in 53 equal parts allowed a clearer representation of all the relations between the sounds.

The system is called *the singers' scale* and it is perceived as a characteristic of singing.

**Joseph Sauveur** (1653-1716) discovered the way of calculating the absolute number of vibrations of a sound by means of beats and the musical acoustic. It was for the first time that he explained scientifically the phenomenon of the superior harmonics.

**Jean-Philippe Rameau** (1683-1764), a famous composer and researcher of the science of music, renown by his contemporaries, was strongly influenced by Enlightenment as well as by Mersenne's and Saveur's research, which were the source of the affirmation of this harmonic doctrine.

In his famous *Traite de l'Harmonie reduite a ses principes naturels* (1722) he took into consideration old principles like the natural numbers, the harmonic and the arithmetical proportions, the phenomenon of the natural resonance. At the same time, he reduced the multitude of the accords to a number of fundamental types by means of the theory of inverting the component sounds; he stated for the first time that E-G-C was identical harmonically to C-E-G. Rameau's fundamental bass which is different from *continuo* bass, although often taken for the former one, there is an imaginary structure, made of the series of the fundamental accords which could occur under various inversions during harmonic realization.

Rameau anticipated **Helmholtz** in many respects, but especially in that consonance or dissonance was explained by means of the physical measurement of the harmonic acoustic spectrum, that were generated by the vibration of a fundamental sound.

Bach composed his musical works under the confluence of the polyphonic and homophonic style and he is awarded the merit of having adopted the division of the octave in twelve equal semitones, as it was presented for the first time by **Andreas Werkmeister** around 1700, but it had been theorized two centuries before. **Bach** imposed the use of the new system and he proved its utility and capacities in his work called *Das Wohltemperierte Klavier*.

In 1714, **Giuseppe Tartini** (1692-1770) noticed the existence of the resulting sound, or the third sound, which could be perceived by the ear in a low register only when a third or a sixth was correctly performed from an intonation point of view. Like Zarlino and Rameau, Tartini made a rapport between the minor consonance and a supposed series of inferior harmonics, which is symmetrical to the superior one, which he was convinced to have discovered. This supposition was taken over later by Helmholtz and Riemann. The theory of the inferior harmonics caused numerous speculations, like the one that the minor accord is formed between the harmonics 4-5-6 of the inferior resonance. But later on, it was proved that the inferior harmonics *could not be heard*.

**Francesco Vallotti** (1697-1780) considered that the sounds 7, 11 and 13 in the series of the superior harmonics had nothing in common with the tonal system; he found the major scale just by resorting to higher harmonics.

**Felix Savart** (1791-1841) also had a contribution by researching the issue of the sounds propagation in various environments.

By his work, **Herman Helmholtz** (1821-1894), a German researcher, also had a contribution to the clarifying the details of the process of audition and many other concepts in the modern theory of the music.

He dealt with the physical and physiological acoustical issues as well as the combination tones.

Helmholtz classifies the tones as follows: the combination tones, the difference tones, the summation tones and the beat phenomenon. The combination tones are heard when two sounds of the distinguished pitch is produced simultaneously and it is evenly continuous. The pitch of the combination tones is different from the fundamental sounds and their harmonics. They are classified into difference tones and summation tones.

The difference tones are stronger than the summation tones, as they are directly proportionally on the pitch of the basic sounds. In smaller intervals than the octave, their pitch is usually higher than the harmonics. Helmholtz set difference sounds up to those of the rank four.



The summation tones are of lower pitch than the difference tones and they can be heard only under certain favorable circumstances. They equal the sum of the amount of vibrations of the basic sounds and they are higher.

Helmholtz stated that combination tones are made up in the inner ear, so they are the result of the physiological acoustic, but the vibrations which would correspond to the combination tones are not to be found in the air.

The difference between the combination tones and the beats (the beats phenomenon) consists in the fact that the ear can decompose the former ones into simple sounds, while in the event of the beats phenomenon this operation is not possible any longer. When the sounds have the same pitch, the interference phenomenon takes place and the *beats* are obtained when they are almost equal.

Helmholtz came to the conclusion that there were beats for longer intervals and the presence of harmonics should be taken into consideration in this case. To determine the interval consonance the harmonics beats are of much greater importance than the weak beats of the combination tones.

Helmholtz classified the **consonances** into four categories: the absolute consonances – the octave, the twelfth and the double octave; the perfect consonances – the quint and the fourth; the medium consonances – the big sixth and the big third and imperfect – the small sixth and the small third.

**Wilhelm Wundt** (1832-1920) emphasized the psychological aspect rather than the physiological aspect of a sound. He thought that the quality of perceiving a sound could be developed through attention and practice. He made a connection between the consonance phenomenon and the sounds which did not give out beats he also made a connection between the harmony phenomenon and the coincidence of the harmonics.

**Carl Stumpf** (1849-1936) can be considered the founder of the musical psychology; he also published a research about the consonance and the dissonance.

**Paul Hindemith**, **Wolfgang Kohler** and **Max Wertheimer** are also worth mentioning among the musicians preoccupied with this issue in the twentieth century.

The research and the work made by the twentieth century composers justify our reason to speak about an emancipation of the concept called *dissonance*; consequently, the notions of *consonance* and *dissonance* became irrelevant in their traditional approach.

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## ÜBER DIE INTERPRETATION DES ORGEL ZYKLUS *LES CORPS GLORIEUX* VON OLIVIER MESSIAEN

ERZSÉBET WINDHAGER-GERÉD\*

**SUMMARY.** Olivier Messiaen (1908-1992) was not only one of the most influential composers of the twentieth century, he was also one of the most religious musicians in the whole music history. In his organ cycle *Les Corps glorieux* (*Seven Brief Visions of the Life of the Resurrected*), composed in 1939, shortly before Europe was engulfed by the Second World War, Messiaen succeeded in creating a mystical description of the essence of the Christian religion. In this cycle he manages to use virtually the entire palette of his musical language, from polyrhythm derived from old Indian rhythms and ancient Greek metrics to monodies and polyphonic structures, derived from Gregorian plainchants of the Roman Liturgy.

**Keywords:** Interpretation, Orgel Zyklus, Messiaen, polyrhythm, Indian rhythms, ancient, Greek metrics, monodies, polyphonic, Gregorian plainchants, Roman Liturgy.



### OLIVIER MESSIAEN

(1908 – 1992)

#### Beispiel 1

Dieses Artikel versucht einige Gedanken zur Interpretation der Orgelwerke Olivier Messiaens mit besonderem Bezug zu dem Orgel Zyklus *Les Corps glorieux. Sept Vision brèves de la Vie des Ressuscités pour orgue* (*Die verklärten Leiber. Sieben kurze Offenbarungen über das Leben der Auferstandenen für Orgel*)<sup>1</sup> darzulegen.

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<sup>1</sup> Édition Alphonse Leduc, Éditions musicales, 175, rue Saint-Honoré, Paris / France, AL 20072.

Es ist unmöglich, über die Interpretation der Orgelwerke, in diesem Fall über *Les Corps glorieux (Die verklärten Leiber)*, des Jahresregenten Olivier Messiaen zu sprechen, ohne über seine Beziehung zu Gott nachzudenken, ohne seine theologisch-philosophischen Ansichten zu kennen.

Es ist auch unmöglich, eine annähernd werktreue Interpretation durchzuführen, wenn man nicht mindestens in Grundzügen die Herkunft seiner musikalischen Sprache kennt.

Das Jubiläumsjahr hat auch die Entstehung vieler neuer Publikationen begünstigt, die teilweise bis jetzt unveröffentlichtes Material über Olivier Messiaens Schaffen und Leben zu Tage brachten<sup>2</sup>. Auch über sein Elternhaus und seine Kindheit ist wertvolles Material erforscht worden. Die neuen Erkenntnisse ergänzen und erklären unsere Wahrnehmung über das Phänomen Messiaen, eine der komplexesten und in ihrer Bescheidenheit schillerndsten Persönlichkeiten des 20. Jahrhunderts.

Olivier Eugène Prosper Charles Messiaen (geboren in Avignon am 10. Dezember 1908) ist wahrscheinlich der einzige Komponist der Musikgeschichte, über den es bereits pränatale Quellen gibt. Seine Mutter, Cecile Sauvage (1883–1927), die während der Schwangerschaft einen Gedichtzyklus an den Ungeborenen schrieb, war eine anerkannte Dichterin.

*L'Âme en bourgeon (Die knospende Seele, erste Ausgabe 1910)* betört durch innige Tongebung, durch visionäre Aussagen, was die zukünftige Persönlichkeit und die Interessen des Ungeborenen betrifft (Musik, der Orient, Vogelgesang)<sup>3</sup>

„Je savais que ce serait toi  
Avec cette petite bouche,  
Avec ce font et cette voix,  
Ce regard indécis qui louche.

Je savais que ta jeune chair  
Aurait ces nacres veloutées,  
Que tes mains tapoteraient l'air  
Pour saisir la robe des fées.”  
(...)

„Ich wußte, daß deine Hände die Luft streicheln würden, um das Kleid der Feen zu ergreifen...“<sup>4</sup>

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<sup>2</sup> Hill, Peter & Simeone, Nigel, *Messiaen*, Schott Verlag, Mainz 2007.

<sup>3</sup> Schlee, Thomas Daniel; Kamper, Dietrich (Hrsg.), *La cité céleste – Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 91.

<sup>4</sup> Schlee, Thomas Daniel; Kamper, Dietrich (Hrsg.), *La cité céleste – Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 91.

Olivier Messiaen ist in sehr zartem Alter der Fabel- und Feenwelt „verfallen“. Sein Vater, Pierre Messiaen (1883-1957), unterrichtete am Lycée „Frédéric Mistral“ in Avignon, war aber auch ein exzellenter Anglist und Übersetzer des gesamten Shakespeareschen Werks. Trotzdem war nicht er es, da er in dieser Zeit an der Front (1914-1918) war, sondern Olivier Messiaens Onkel André Sauvage, der Messiaens Imagination und Phantasiewelt mit einem Geschenk, dem Gesamtwerk William Shakespeares, der mit vielen Holzschnitten geschmückten Ausgabe in französischer Sprache von Emile Montégut, in die entscheidende Richtung lenkte.<sup>5</sup>

*„J’ai lu tout Shakespeare, tous les drames, et je me suis mis à en jouer tous les rôles pour mon petit frère Alain, mon seul public. Je créais aussi tous les personnages et tous les décors. J’avais huit ans. Inutile de dire, que je ne comprenais rien à la jalousie d’Othello, ni à la sombre philosophie et au scepticisme d’Hamlet, ni non plus au désespoir du roi Lear, autant de choses qui me passaient littéralement par-dessus la tête (...) Mais j’ai immédiatement été séduit par toute la féerie débordante de ces drames (...) Je lisais Shakespeare exactement comme on lit des contes de fées“<sup>6</sup>*

Auf die Frage Claude Samuels (geb.1931), ob sein Glaube nicht der Wiederhall der Anziehungskraft dieser Fabelwelt, der Poesie sei, der seit frühester Kindheit in seiner Seele wirkte, antwortete Messiaen:

*„Ohne Zweifel. Aber ich will auf das Theater Shakespeares zurückkommen, das ich als Kind laut deklamiert habe. Sie wissen, was das Theater Shakespeares alles umfaßt, nicht nur die menschlichen Leidenschaften, sondern auch die Magie, die Hexen, die Kobolde, die Elfen, die Phantome und Erscheinungen aller Art; Shakespeare ist nun bisweilen wie ein Hyper-Märchen, und es ist vor allem dieser Aspekt Shakespeares, der mich geprägt hat, viel eher als die erhellenden Einblicke in die Liebe oder der Tod, wie man sie in <Hamlet> finden kann, und die ein Kind von acht Jahren natürlich noch nicht versteht. (...)*

*Es ist sicher, daß ich in den katholischen Glaubenswahrheiten diese Anziehungskraft durch das Übernatürliche hundert-, ja tausendfach verstärkt wiedergefunden habe, und es handelte sich nicht mehr um die Fiktion eines Theaterstückes, sondern um etwas Wahres. Ich habe die Wahrheit gewählt.“<sup>7</sup>*

In seiner Rede anlässlich der Verleihung des Praemium Erasmianum im Juni 1971 in Amsterdam sah sich Messiaen aufgefordert; ein „Glaubensbekenntnis“ abzugeben. Seine Worte sind auch in Bezug auf die folgende Analyse des Zyklus *Les Corps glorieux* sehr wichtig.

<sup>5</sup> Hill, Peter & Simeone, Nigel, *Messiaen*, Schott Verlag, Mainz 2007, Seite 22.

<sup>6</sup> Massin, Brigitte, *Messiaen- une poétique du merveilleux*, Editions Alinéa Aix-en-Provence 1989, Seite 25-26.

<sup>7</sup> Samuel, Claude, *Nouveaux entretiens*, in Schlee, Thomas Daniel; Kamper, Dietrich (Hrsg.), *La cité céleste –Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 38.

„Man hat mich aufgefordert, ein Glaubens-Bekenntnis abzulegen, das heißt, darüber zu sprechen, was ich glaube, was ich liebe, was ich hoffe.

Was ich glaube? Das ist schnell gesagt, und alles ist damit gesagt, mit einem Schlag: Ich glaube an Gott. Und weil ich an Gott glaube, glaube ich ebenso auch an die Heilige Dreieinigkeit sowie an den Heiligen Geist (dem ich meine **Messe de la Pentecôte** gewidmet hab) und an den Sohn, das fleischgewordne Wort, Jesus Christus (dem ich einen großen Teil meiner Werke gewidmet habe, von der **Nativité** für Orgel von 1935 über die **Vingt Regards sur l'Enfant Jésus** für Klavier von 1944, über die **Trois petites liturgies** und das **Quatuor pour la fin du Temps** bis hin zur **Transfiguration**, vollendet 1968, für großen gemischten Chor, 7 Instrumental-Solisten und sehr großes Orchester).

**Was ich hoffe? Ich habe es gesagt in den Corps glorieux für Orgel (...)**

Ich muß nun zu dem kommen, was ich liebe – und das wird etwas länger. Ich liebe zunächst die Zeit, weil sie der Anfangspunkt aller Schöpfung ist. Die Zeit setzt voraus die Veränderung (also die Materie) und die Bewegung (also den Raum und das Leben). Die Zeit macht uns, durch den Gegensatz, die Ewigkeit verständlich. Die Zeit sollte der Freund aller Musiker sein.(...) Die Zeit wird durch den Rhythmus eingeteilt. Ich liebe also ganz besonders den Rhythmus.(...) aber hier verlassen wir das Gebiet der Zeitdauer, um die Domäne der Töne anzusteuern: die Kraft wird farbig, und wir müssen zu einer anderen Liebe übergehen, der Liebe zu den Farben und zu der Beziehung Klang - Farbe.

Wenn ich Musik höre, sehe ich dabei entsprechende Farben. Wenn ich Musik lese (indem ich sie innerlich höre), sehe ich entsprechende Farben. (...) Es handelt sich um ein inneres Sehen, um ein Auge des Geistes.

(...) Die letzte Liebe, die ich erwähnen will, ist die zu den Vögeln. Alle Welt weiß, daß ich Ornithologe bin, und welch einen enormen Platz die Vogelgesänge in meinem Werk einnehmen.(...)

Wie alle meine Zeitgenossen, habe ich mich der Forschung gewidmet und wandte sogar als Erster eine Super-Serie von Zeitauern, Stärkegraden, Tonhöhen, Anschlagsarten und Tempi an. Aber ich bin frei geblieben und gehöre keiner Schule an.(...)

Doch muß man das Wort Freiheit in seiner weitesten Bedeutung fassen. Die Freiheit, von der ich spreche, hat nichts zu tun mit Fantasie, Unordnung, Revolte oder Gleichgültigkeit. Es handelt sich um eine konstruktive Freiheit, die durch Selbstbeherrschung, Ehrfurcht vor den anderen, Staunen vor dem Geschaffenen, Meditation des Geheimnisses und Suche nach der Wahrheit erlangt wird. Diese wunderbare Freiheit ist wie ein Vorgeschmack der himmlischen Freiheit. Christus hat sie seinen Jüngern versprochen, als er sagte: <Wenn ihr bleibet in meinen Worten, werdet ihr die Wahrheit erkennen, und die Wahrheit wird euch freimachen.> Joh.8<sup>8</sup>

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<sup>8</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, 1984, Seite 40-48.

Nun zum eigentlichen Thema meines Artikels, dem siebenteiligen Orgelzyklus *Les Corps glorieux* (*Die verkörperte Leiber*) Olivier Messiaens.

Zusammen mit *L'Ascension* (1934) und *La Nativité du Seigneur* (1935) gehört *Les Corps glorieux*, komponiert 1939, zu den frühen Orgelwerken Olivier Messiaens. Er hat diesen Orgelzyklus in den ersten Jahren, nachdem er als „organiste titulaire“ (Orgel gebaut von Aristide Cavallé-Coll) der Sainte Trinité Kirche in Paris ernannt worden war, komponiert. Er blieb übrigens trotz seiner vielschichtigen Tätigkeiten und trotz übervollem Terminkalender diesem prestigeträchtigen Amt bis zu seinem Tode im Jahr 1992 treu.

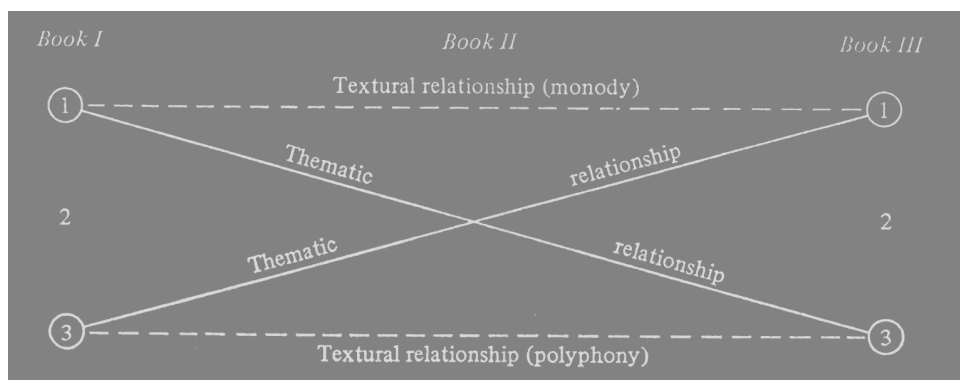
Der Zyklus wurde noch gar nicht richtig fertiggestellt, da musste Messiaen im September 1939 den Kriegsdienst antreten. Als „Soldat Messiaen Olivier“ schreibt er an seinen Freund Jean Langlais über den Alltag an der Front:

„...all das verhindert, dass ich mich richtig mit Musik beschäftigen kann. Trotzdem versuche ich, ein paar Orchesterpartituren zu lesen (die in meiner Tasche oben auf meinem Überlebensset liegen), wenn ich mal einen Moment frei habe, um nicht den Anschluss zu verlieren. Übrigens: als ich einberufen wurde, blieb ein Werk unvollendet.“<sup>9</sup>

Die sieben Stücke, vom Komponisten *Sept Visions brèves* (*Sieben kurze Offenbarungen oder Visionen*) genannt, basieren teilweise auf Bibelstellen aus der Offenbarung des Johannes, dem *Matthäus-Evangelium*, dem Brief des Paulus an die Korinther und den Ordinarien der katholischen Liturgie.

Wenn man die Form des Zyklus *Les Corps Glorieux* visuell besser darstellen möchte, ergibt sich folgende Graphik<sup>10</sup>:

### Beispiel 2

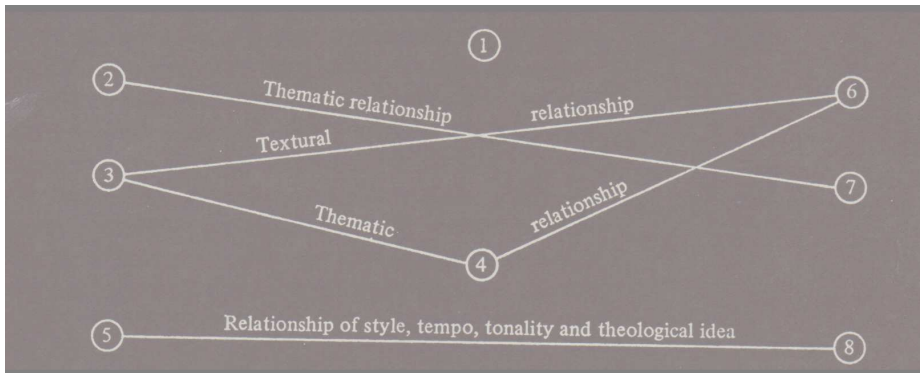


<sup>9</sup> Hill, Peter & Simeone, Nigel, *Messiaen*, Schott Verlag, Mainz 2007, Seite 97.

<sup>10</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 51.

Es ist ein ähnliches Diagramm, wie wir es bei der Aufstellung der Stücke aus einem im folgenden Jahr, 1940, und für eine völlig andere Besetzung geschriebenen Werk, *Quatuor pour la Fin du Temps* vorfinden<sup>11</sup>.

### Beispiel 3



In Anbetracht der Tatsache, dass Messiaen die zwei Werke fast zeitgleich schrieb, verblüfft uns, dass sich die zwei Werke außer dieser Ähnlichkeit in der Form sehr unterscheiden. Man kann sagen, *Quatuor pour la Fin du Temps* eröffnet eine neue kompositorische Periode, auch was die Instrumentation betrifft (nach dem Krieg wandte sich Messiaen jahrzehntelang von der Orgel ab, hin zu pianistischen und orchestralen Werken) sowie auch in der Einführung komplizierter Polyrythmien, die in dieser Größe in *Les Corps Glorieux* noch nicht vorzufinden sind. Zur Instrumentation der *Quatuor* darf man natürlich die zwingenden äußeren Umstände bei der Entstehung des Werkes nicht unerwähnt lassen (Olivier Messiaen schrieb das Werk während seiner Kriegsgefangenschaft in Görlitz/Polen, und verwendete Instrumente, die eben seine Lager-Kameraden spielen konnten).

Wenn man *Les Corps glorieux* mit dem vorangehenden Orgelzyklus vergleicht (*La Nativité*, 1935), fallen zuerst viele Ähnlichkeiten auf: dort 9 Meditationen, hier 7 musikalische Offenbarungen, in beiden Werken tragen die Stücke einzelne Titel mit Angabe der Bibelstelle, von der sie inspiriert sind. Auch arbeitet Olivier Messiaen bereits in *La Nativité* mit komplexen Rhythmen, abgeleitet aus den altgriechischen Versmaßen und im alten Indien beheimateten *Deçî-tâlas*. In *Les Corps glorieux* ist jedoch die musikalische Sprache, gewiss auch durch die Mystik des Themas, viel dichter, die Registrierungen

<sup>11</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 63.

ausgefallener, die Rhythmen komplizierter, die Form abgeklärter. Es ist das Bekenntnis eines gläubigen Menschen. Es ist die Vision vom Sinn unseres Lebens, des menschlichen Lebens. Es ist die Antwort auf die Ängste, Sorgen, Kümmernisse, die das Leben in Europa an der Schwelle zum Zweiten Weltkrieg besonders beherrschten. Es ist aber gewiss ein Bekenntnis, eine Vision, eine Antwort die zeitlos ist. Es sind Themen, die „Anspruch auf überzeitliche Wahrheit erheben, indem sie fundamentale Glaubensinhalte musikalisch zu reflektieren versuchen.“<sup>12</sup>

Aus der Sicht der theologischen Aussage steht *Les Corps glorieux* in einer perfekten komplementären Relation zum vorangehenden Werk *La Nativité*: Gott schickte uns seinen Sohn Jesus Christus, den Erlöser. Er hat uns durch seinen Tod am Kreuze erlöst.

In der nach Zimt und gebratenen Äpfeln duftenden Weihnachtszeit wird *La Nativité* auch oft als „Untermalungsmusik“ vielerorts gespielt, und allzu gern wird, da es viele leider als für die heile Stimmung unpassend empfinden, die Nummer VII *Jesus accepte la souffrance* (*Jesus nimmt das Leid an*) ausgelassen. Dabei schlägt gerade die Aussage dieses im ganzen Zyklus solitär dastehende Stück eine Brücke zum folgendem Zyklus *Les Corps glorieux – Sept Visions brèves de la Vie de Ressuscités* (*Die verklärten Leiber – Sieben kurze Offenbarungen über das Leben der Auferstandenen*).

Ohne die Bereitschaft Jesu, das Leid anzunehmen, gäbe es keine Auferstehung aus dem Tode. Um Leben zu können, muss man zuerst sterben. Diese Kernaussage unseres Glaubens wird in der Bibel sehr oft mit verschiedenen Symbolen dargestellt (z.B. Weizenkorn).

Das war es auch, was Olivier Messiaen glaubte und in seiner Amsterdamer Rede 1971 verkündete:

„Was ich hoffe? Ich habe es gesagt in den **Corps glorieux** für Orgel, in den **Couleurs de la Cité Céleste** für Solo-Klavier, Bläserensemble und Schlagzeug, und ich habe es nachdrücklich bestätigt in **Et exspecto resurrectionem mortuorum** für Blech-, Holzbläser und Schlagzeug.“<sup>13</sup>

Auch in *Les Corps glorieux* wird der Kampf zwischen Tod und Leben eine zentrale Stelle (Nr. IV von sieben Stücke) einnehmen. Die Zahl 4 ist auch die Zahl des Todes, aber in der Reihe von 1 bis 7 liegt die Nummer 4 auch genau in der Mitte. Der Tod nicht als Ende, sondern als Mitte unseres Lebens, also die Mitte des Weges zwischen irdischem und ewigem Leben. Es ist eine alte Tradition und Technik, die Numerologie in die Musik einfließen zu lassen. Sie wurde auch von Theologen des Mittelalters verwendet, aber

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<sup>12</sup> Heinemann, Michael, *Zur Orgelmusik Olivier Messiaens*, Butz Verlag, St. Augustin, 2008, Seite 138.

<sup>13</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, Seite 41.



natürlich finden wir auch in der Bibel zahlreiche Beispiele für Zahlensymbolik. Auch Johann Sebastian Bach, von Messiaen liebevoll als „Vater Bach“ bezeichnet, bediente sich dieser Technik bravourös. Messiaen selbst erklärt im Vorwort für sein *Quatuor pour la Fin du Temps*, dass die Nummer 7 (die Anzahl der Stücke in *Les Corps glorieux*) die perfekte Zahl ist: Gott schuf die Welt in 6 Tagen, „am siebten Tag vollendete Gott das Werk, das er geschaffen hatte, und er ruhte am siebten Tag, nachdem er sein ganzes Werk vollbracht hatte. Und Gott segnete den siebten Tag und erklärte ihn für heilig...“<sup>14</sup>

Die Titel der sieben Stücke und die Bibelstellen, worauf sie sich beziehen, habe ich auch in der französischen Originalsprache und in deutscher Übersetzung dargestellt, da ich der Meinung bin, dass für Musiker zumindest die Kenntnis der Melodie der Originalsprache unabdingbar für die Darstellung des Werkes ist. Es verhält sich ähnlich wie bei einem Gedicht im Original und in Übersetzung. Außerdem ist das *Spüren* des Klangs der französischen Sprache spätestens bei der Artikulation und bei der Problematik des Tastenanschlages auf französischen romantischen Orgeln (ganz speziell auf den prächtigen Instrumenten von Aristide Cavallé-Coll, 1811-1899) von größter Bedeutung.

### 1. *Subtilité des corps glorieux (Die Geistigkeit der verklärten Leiber)*

„Leur corps, semé corps animal, ressuscitera corps spirituel.  
Et ils seront purs comme les anges de Dieu dans le ciel  
„Gesät wird ein irdischer Leib, auferweckt ein geistiger Leib.  
Und sie werden rein sein wie die Engel Gottes im Himmel.“  
(1. Korinther 15:44; Matthäus 22:30)

In dem 1., 3. und 5. Stück bedient sich Messiaen der Einstimmigkeit. Hier in Nummer 1. (wie auch in Nummer 7) ist die Melodie eigentlich ein im „Messiaen-Stil“ geschmückter gregorianischer Choral, hier im Nummer 1. der marianischer Antiphon *Salve Regina*<sup>15</sup>.

### Beispiel 4

The image shows a musical score for the piece 'Salve Regina'. It consists of two staves. The upper staff is a vocal line in G major, with the lyrics 'Sal - ve Re - gi - na, ma - ter mis - se - ri - cordi - ae.' written below it. The lower staff is a piano accompaniment, marked 'Bien modéré' and 'f' (forte). The piano part features a melodic line with grace notes and a bass line with a steady eighth-note accompaniment.

<sup>14</sup> Die Bibel, *Genesis* 2:2-3, Verlag Herder, Freiburg im Breisgau, 1980, Seite 6.

<sup>15</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 21.

Auch sind beide Teile (1 und 7) vorwiegend im 2. Modus, den Messiaen häufig in seinen frühen Werken verwendete. In *Subtilité* schimmert in manchen Passagen der 3. Modus durch, und auch Chromatismen bereichern die ansonsten schlichte Tonsprache.

Gregorianischer Gesang war im Verständnis Messiaens die einzig angemessene Art liturgischer Musik. In seiner Rede bei der *Conférence de Notre Dame* vom 4. Dezember 1977 sagte er:

*„Die Musik kann sich dem Heiligen auf verschiedene Weise anpassen. Zunächst gibt es die liturgische Musik, die der Struktur des Gottesdienstes folgt und ihre Bedeutung nur innerhalb seines Rahmens hat (...). Es gibt nur eine Art: den gregorianischen Gesang. Er allein hat gleichzeitig die Reinheit, die Freude und die Leichtigkeit, die nötig sind für den Flug der Seele zur Wahrheit hin.“<sup>16</sup>*

Es ist nun klar, warum er die schlichte Einstimmigkeit der Gregorianik wählte: um die engelsgleiche Reinheit („*ils seront purs comme les anges*“), die Geistigkeit der verklärten Leiber besser veranschaulichen zu können.

Die Registrierung ist auch sehr durchsichtig, ein dreifaches Cornet (auf Grande Orgue, Positif und Récit). Es ist ein Dialog im mittleren Ambitus zwischen GO. und Pos. Das leichte Crescendo, bis zur Zugabe der starken Montre 8, erreicht den höchsten Ton (C<sup>3</sup>) und erlischt in einem Decrescendo im Echo-Effekt (übrigens ein bekanntes und beliebtes Stilmittel der klassischen französischen Organisten und Komponisten, sogar eigene Werke waren eingebaut auf der Orgel dieser Zeit mit nur dieser einen Funktion des „*Echos*“).

## **2. Les eaux de la grace (Die Wasser der Gnade)**

*„L'Agneau, qui est au milieu du trône, conduira les élus aux sources des eaux de la vie.“*  
*„Das Lamm inmitten des Thrones wird die Auserwählten zu den Wassern des Lebens führen“*  
*(Offenbarung Johannes 7:17)*

Das Stück hat eine klare A – B – A Form. Das Lamm, Jesus Christus, ist hier mit einem 4´ im Pedal vertont. Es ist ein beharrliches Ostinato zuerst in der 2. Transposition des 1. Modus (Ganztonskala), sonst kaum von Messiaen verwendet.

Dadurch, dass die rechte Hand in eine ätherische 16´- Voix céleste – Gambe Kombination die Auserwählten darstellt (2. Modus) und die linke Hand in einer auf 8´Lage gebauten Mischung von Nasard und Tierce einen ständig strömenden Wasserfluss in 16-tel Bewegungen nachahmt (7. Modus), befindet sich das Pedal = das Lamm mit der 4´Lage tatsächlich in der Mitte!

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<sup>16</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, Seite 60.

Es ist ein aufsteigendes Motiv, das vom Kreuzmotiv (die Erlösung durch den Kreuzestod symbolisierend) durchbrochen wird.

Im zweiten Teil ist im Manual (beide Hände) Modus 3 und im Pedal Modus 2, in mehreren Transpositionen zu erkennen. In der Reprise kehrt die außergewöhnliche Modus - Kombination 1. (Pedal) + 7. (linke Hand, Pos.) + 2. (rechte Hand, GR.) zurück.

Olivier Messiaen bekannte sich als Synästhesist: jemand, der bei gewissen Tönen eine gewisse Farbe sieht, oder auch umgekehrt den Farben bestimmte Töne zuordnen kann. Er beschrieb diese Fähigkeit auch ausführlich in seinen Reden und in Gesprächen - hier ein Zitat aus einem Interview mit Claude Samuel.

*„Ich werde einige Beispiele für die Farben meiner Modi geben. Der Modus 2 ist dreimal transponierbar, es gibt also nur drei Möglichkeiten der Kolorierung. Für mich ist der Modus 2/1 folgendermaßen charakterisierbar: <Blau-violette Felsen, übersät von kleinen grauen Kuben, Kobaltblau, dunkles Preußischblau, mit einigen ins Violette spielenden purpurnen Reflexen, Gold, Rot, Rubin, und malvenfarbige, schwarze und weiße Sterne. Vorherrschend ist Blau-violett>. Der gleiche Modus in seiner zweiten Transposition ist vollkommen anders: <Goldene und silberne Spiralen auf braun und rubinrot quergestreiftem Grund. Vorherrschend ist Gold und Braun>. Und dies ist die dritte Transposition: < Hellgrünes und wiesengrünes Laubwerk, mit blauen, silbernen und rötlich-orangen Flecken. Vorherrschend ist Grün>. Der Modus 3 ist viermal transponierbar, aber seine beste Transpositionsstufe ist die zweite. Ich denke sogar, daß der Modus 3/2 der beste von allen ist. Zu seinen Farben habe ich notiert: <Abgestufte Querstreifen von unten nach oben: dunkles Grau, Malvenfarbe, helles Grau und Weiß mit malvenfarbenen und blaßgelben Einsprengseln - mit leuchtenden, goldenen Buchstaben einer unbekanntten Schrift, und einer Menge von roten und blauen kleinen Bögen, winzig, sehr fein, kaum sichtbar. Dominierend sind Grau und Malvenfarbe.“<sup>17</sup>*

### **3. L'ange aux parfums (Der Engel mit dem Räucherwerk)**

*„La fumée des parfums, formés des prières des saints,  
monta de la main de l'ange devant Dieu“  
„Der Duft des Räucherwerkes stieg mit den Gebeten  
der Heiligen aus der Hand des Engels zu Gott empor“  
(Offenbarung Johannes 8:4)*

Das dritte Stück hat fast die Form einer klassischen Sonate: Die Quasi - Exposition fängt mit einer einstimmigen Melodie an, ist aber nicht von gregorianischer Abstammung. Es ist das Jâti „shâdjî“<sup>18</sup>,

<sup>17</sup> Samuel, Claude, *Nouveaux entretiens*, in Schlee, Thomas Daniel; Kamper, Dietrich (Hrsg.), *La cité céleste – Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 37-38.

<sup>18</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 51.

## Beispiel 5



das später auch als die Melodie des fünften Stückes weiterverarbeitet wird.

Es erklingt mit einem Zungenregister, Klarinette, verstärkt durch einen Nazard, im Legato, das beim Anschlag großes Einfühlungsvermögen erfordert.

Es folgt eine polyphonische Überleitung. Im Manual entwickelt sich zwischen rechter (auf dem Positif, 16'+8') und linker Hand (auf der Grand Orgue) ein rhythmischer Krebs-Kanon, (eine Mischung aus den zwei Sharnagadeva - Rhythmen „catustâla“ und „râgavardhana“), im Pedal begleitet von einer Monodie, die einen unumkehrbaren Rhythmus, abgeleitet aus dem Kanon, verwendet.<sup>19</sup>

Die monodische Exposition wird nun in eine polyphonische und polyrhythmische Durchführung (mit dem Hauptthema im Pedal) ausgearbeitet. Danach folgt ein zweistimmiger Teil, der das Aufsteigen des Duftes des Räucherwerkes symbolisieren sollte, dessen Leichtigkeit durch eine durchsichtige Registrierung (8', 16' + 8') noch deutlicher spürbar wird. Es ist die Registrierung der Überleitung, die jedoch hier durch die transparentere Tonsprache eine ganz andere Wirkung hat.

Die erste Überleitung wird nun wiederholt mit der Registrierung der Durchführung. Somit eröffnen sich andere Klänge bei der identischen Verwendung der Töne: absolut nur auf einem komplexen Instrument wie der Orgel möglich.

Zum Schluss wird kurz das Hauptthema eingeblendet, um dann den Engel schnell mit dem Räucherwerk ganz in der Höhe (G<sup>3</sup>, oft die letzte Taste auf der Orgeltastatur) verschwinden zu lassen.

#### 4. „Combat de la mort et de la vie“ („Kampf zwischen Tod und Leben“)

*„La mort et la vie ont engage un stupéfiant combat;  
l'Auteur de la vie, après être mort, vit et règne;  
et il dit: Mon Père, je suis ressuscité,  
je suis encore avec toi.“*

<sup>19</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 52.

“Tod und Leben kämpften einen wunderlichen Kampf.  
Obgleich gestorben, siegt der Fürst des Lebens und herrscht.  
Er spricht: Mein Vater, ich bin auferstanden, und ich bin bei dir.“  
(Sequenz und Introitus vom Osterfest)

## Beispiel 6

DOMINICA RESURRECTIONIS  
AD MISSAM IN DIE  
Antiphona ad introitum IV  
Ps. 138, 18. 5, 6 et 1-2  
È-SURRE-XI, \* et adhuc te-  
cum sum al-le-lú-ia :

20

Musikalisch und auch theologisch ist *Combat de la mort et de la vie* das zentrale Stück des Zyklus.

In der Form lehnt sich Messiaen wiederum der Sonatenform an (charakteristisch für diese Schaffensperiode), er verwendet aber nur die Durchführung, wie bereits in vier anderen Werken, entstanden zwischen 1929 und 1939: *Cloches d'angoisse et larmes d'adieu* aus *Préludes* (1929), *Diptyque* für Orgel (1930), *La Verbe* aus der *La Nativité du Seigneur* (1935) und eben *Combat de la mort et de la vie* aus *Les Corps glorieux* (1939).<sup>21</sup>

Nachdem die vorangegangene Nr. 3 (*Der Engel mit dem Räucherwerk*) mit dem auf der Orgel höchstmöglichen Ton endete, beginnt dieses Stück monodisch mit einer dunklen, grollenden Registrierung (Basson 16', Trompete 8' und Plein jeu) in tiefster Lage.

Es bricht dann eine Kaskade von bedrohlichen, kämpferischen Akkorden (*presque vif, agité et tumultueux*), gestützt durch ein tiefes C im Pedal, spektakulär über uns ein.

Wie in Nummer 3. ist auch hier Tonmaterial aus dem Hauptthema in der Form des Kanons verarbeitet: zuerst zweistimmig, dann nach einem neuerlichen Kampf in einer amplifizierten Registrierung auch dreistimmig. Die dritte Wiederkehr des Hauptthemas wird mit apokalyptischen Akkordketten, mächtigen Oktavverdoppelungen in Tutti-Registrierung bearbeitet. Der Kampf zwischen Tod und Leben flammt immer wieder auf, aber es ist schon ein Ende abzusehen. Der Tod wird immer schwächer, um nach einem letzten Aufbäumen,

<sup>20</sup> Abbaye Saint-Pierre de Solesmes & Desclée, *Graduale Triplex*, Paris-Tournai 1979, Seite 196.

<sup>21</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 23.

nach einem letzten verzweifelter Schrei in der Stille das Erscheinen des Lebens unter einem leuchtenden Fis- Dur Akkord zu erblicken, der laut Messiaen „ein Funkeln aller möglichen Farben“ ist<sup>22</sup>.

Im zweiten Teil gelingt es Messiaen, die göttliche Liebe, die uns letztendlich zum ewigen Leben einlädt, beinahe physisch greifbar zu machen. „*Extrêmement lent, tendre, serein, dans la Paix ensoleillée du Divin Amour*“. Es ist ein sehr langsamer, sich ruhig entfaltender, überwältigender Satz, mit weichen Cis-Fis Ostinati im Pedal (auf 32´ Basis), ineinander geflochtenen, auseinander herauswachsenden Akkord-Blumen in der linken Hand und ein sanft fließender, in sich ruhender, rein leuchtender, meditativer Dialog mit Flûte harmonique zwischen Grand Orgue und Positif. Gott und Mensch haben zueinandergefunden. Messiaen beschrieb diese in allen Farben schimmernde Reinheit so:

„Gott ist Geist, und: Gott ist auch Herrlichkeit. Die Gnade ist eine Herrlichkeit, die sichtbar wurde, als Christus zu seinem Vater auffuhr. Die Herrlichkeit, die Gnade, das Licht, all das ist miteinander verbunden. Darum ist meine Musik heiter, sie enthält Herrlichkeit und Licht.“<sup>23</sup>

Zudem ist auch noch wichtig zu erwähnen, dass für Messiaen die Liebe zu Gott die allerhöchste war. Für ihn als gläubigen Menschen war die Hierarchie in der Liebe, wo er drei Arten von Liebe unterschied, ganz klar:

„Für mich stellt die menschliche Liebe eine Art von Gemeinschaft (*communio*) dar. Aber in ihrer fleischlichen Umsetzung wird diese Gemeinschaft übertroffen von der Mutterschaft. Die Verbindung zwischen Mutter und Kind, die in unseren Tagen so umstritten ist, stellt auf unserem Planeten den Gipfel an Vornehmheit und Schönheit dar (...). Wir gehen aus von der trivialen Liebe, auf die wir angespielt haben, um die große menschliche Liebe zu erreichen, diese einzigartige Liebe, die eine schicksalhafte Leidenschaft ist. Wir gelangen dann zur Mutterliebe, aber es ist die Liebe Gottes, die den Gipfel der Pyramide bildet.“<sup>24</sup>

## 5. **“Force et agilité des corps glorieux” („Kraft und Gewandheit der verkärten Leiber“)**

„Leur corps, semé dans la faiblesse, ressuscitera plein de force.“  
“Gesät wird ein schwacher Leib, auferweckt ein kraftvoller Leib”  
(1. Korinther 15:43)

Wie bereits in Nummer 3. leitet Messiaen die Melodie aus dem *Jâti* „*shâdjî*“ ab.

<sup>22</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, 1984, Seite 127.

<sup>23</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, 1984, Seite 99.

<sup>24</sup> Samuel, Claude, *Nouveaux entretiens*, in Schlee, Thomas Daniel; Kamper, Dietrich (Hrsg.), *La cité céleste – Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 40.

Auch hier ist es eine einstimmige Aufführung mit Oktavverdoppelung in der zweiten Transposition des 2. Modus. Die Monodie symbolisiert die Einheit.

Auch die Registrierung (ein Manual - Plenum mit Montre 16´ Basis und lediglich die schwellbaren Zungenstimmen der Recit) unterstreicht die Kraft, die aufschnellende 32-tel Bewegung suggeriert die Gewandtheit der verklärten Leiber.

Der Rhythmus wird in folgender Weise wiederholt in verschiedene Transpositionen: 6+2+1+1+2+5+1+1+2, um dann in einer schwungvollen Coda zu münden, wo ein Oktav-Martellato auf der Grand Orgue, unterstützt durch zungenverstärkte (auf Positif 16´ und 8´ Zungen) aufsteigende Akkorde, in einem bizarren und sehr symbolhaften (Voix Humaine, Bourdon 8´, Gambe, Voix Céleste und Trémolo), schwebenden Pianissimo endet.

Es wäre interessant zu wissen, ob Messiaen mit der gleichzeitigen Verwendung der Register Voix Humaine und Voix Céleste die Verwandlung des irdischen in das himmlische darstellen wollte? Da dieser letzte Akkord auf der Récit gespielt wird (die auf den romantischen französischen Orgeln meistens eine sehr gute Schwellwirkung hat), wird das Stück mit einer sehr leisen, aber dennoch durch die summenden Zungenregister in sich Kraft bergenden, kreisenden Klangwolke ausgeblendet.

## 6. **“Joie et clarté des corps glorieux” (“Freude und Glanz der verklärten Leiber”)**

„Alors les justes resplendiront comme le soleil dans le royaume de leur Père“  
„Alsdann werden die Gerechten leuchten wie die Sonne im Reiche ihres Vaters.“  
(Matthäus 13:43)

Dieses Werk ist eines der Paradebeispiele für die Verwendung von altgriechischer Metrik. Messiaen wurde diesbezüglich während seines Studiums mitunter von seinem Orgellehrer Marcel Dupré (1886-1971) beeinflusst, der ihn auf altgriechische Versmaße improvisieren ließ.

Die Verwendung von griechischen Rhythmen ist vor allem charakteristisch für die erste und zweite Schaffensperiode Messiaens. Später wandte sich mehr den alt-indischen Rhythmen und dem Vogelgesang zu, die er, im Gegensatz zur griechischen Metrik, auch in seinem Werk *Technique de mon langage musical*<sup>25</sup> ausführlich erklärt.

In „Freude und Glanz der verklärten Leiber“ augmentiert und diminuiert er den „kretischen“ Rhythmus. Dieser Rhythmus wird auch in zwei anderen Werken ähnlich verarbeitet, die knapp nach *Les corps glorieux* entstanden sind: in der *Danse de la fureur, pour les sept trompettes* im *Quatuor pour la*

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<sup>25</sup> Messiaen, Olivier, *Technique de mon langage musicale*, Alphonse Leduc, Paris, 1966.

*Fin du Temps* (1940/41) und in *Amen de la Création* und *Amen du Désir* aus *Visions de l'Amen* (1943).<sup>26</sup>

Interessant ist, dass es im *Quatuor* ebenfalls einen, obwohl gegensätzlich im Charakter, *Tanzrhythmus* darstellt, hingegen in *Vision* in langsame Sätze eingeflochten wird (Nr. 1 *Très lent, mystérieux et solennel*, Nr. 4 *Très lent, avec amour*).

Bemerkenswert ist auch, dass in *Joie et clarté des corps glorieux* dieser Rhythmus fanfarenartig präsentiert wird, eine freudige Fanfare, hingegen in *Danse de la fureur, pour les sept trompettes* (*Tanz des Zorns für die sieben Trompeten*), gespielt unisono von allen vier Instrumenten (Violine, Klarinette, Violoncello und Klavier) einen zornigen, rachsüchtigen Charakter hat.

In der alten französischen Rondeauforn komponiert, wechseln sich in *Joie et clarté des corps glorieux* Couplets und Refrains ab<sup>27</sup>. Es ist sehr ähnlich angelegt wie manche Orgelwerke Nicholas de Grignys (1672-1703), dessen *Livre d'orgue* Messiaen regelmäßig in seinen Konzerten spielte), der sich wiederum von der barocken Oper hat inspirieren lassen.

Auch Messiaen selber schätzte ausdrücklich die Gattung Oper.

„...das mit der Oper ist eine andere Frage. Ich glaubte nicht, daß die Oper schlecht sei. Ich glaube im Gegenteil, daß die Gattung der Oper die größten musikalischen Meisterwerke hervorgebracht hat. Der Beweis dafür ist, daß ich in meiner Klasse im Conservatoire am meisten Opernanalyse gemacht habe.“<sup>28</sup>

In diesem Stück gibt Messiaen auch deutliche und sehr detaillierte Anweisungen für die Artikulation, für den Anschlag: staccato, demi-staccato (avec fantaisie), legato, legato (caressant). Es sind auch alle Melismen mit akribischen Artikulationszeichen versehen.

## **7. Le mystère de la Sainte Trinité (Das Geheimnis der heiligen Dreifaltigkeit)**

„Ô Père tout puissant, qui, avec votre Fils unique et le Saint Esprit, êtes un seul Dieu! Non dans l'unité d'une seule personne, mais dans la Trinité d'une seule substance.“

“Allmächtiger Vater. Mit deinem eingeborenen Sohn und dem heiligen Geist bist du in Gott. Nicht in der Einzigkeit einer Person, sondern in der Dreifaltigkeit einer Wesenheit.“  
(Präfatation vom Sonntag Trinitatis)

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<sup>26</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 37.

<sup>27</sup> Ahrens, Sieglinde; Möller, Hans-Dieter; Rößler, Almut; Das Orgelwerk Messiaens, Gilles und Francke Verlag Duisburg, 1976, Seite 32.

<sup>28</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, 1984, Seite 99.



Das letzte Stück ist voller Mysterien und Geheimnisse. Es ist die Darstellung der Vision der Seligkeit. Eine Darstellung der Heiligen Dreieinigkeit, in die die Auferstandenen eingehen werden. Messiaen dazu in einer öffentlichen Diskussion 1968 in Düsseldorf:

*„deshalb schließt das Werk sehr sehr sanft und geheimnisvoll mit der Anrufung der Heiligen Dreieinigkeit, die die Menschen dann endlich werden betrachten können, ich will nicht sagen völlig begreifen, aber wenigstens teilweise, mit einem besseren Verständnis als während ihres irdischen Lebens.“<sup>29</sup>*

Die Tonsprache knüpft an das erste Stück an (*Subtilité des Corps Glorieux*), mit einer gregorianischen Melodie, der X. Kyrie aus dem Graduale Romanum<sup>30</sup>, es wird aber polyphonisch, polytonal und polyrhythmisch verarbeitet

## Beispiel 7

The image shows a musical score for the X. Kyrie from the Graduale Romanum. The title is 'X IN FESTIS ET MEMORIIS B. M. V. (Alme Pater) XI. s.'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is a Gregorian chant. The Latin text is: 'Kyrie eleison. Kyrie eleison. Kyrie eleison. Christe eleison. Christe eleison. Christe eleison. Kyrie eleison. Kyrie eleison. Kyrie eleison.' The score includes a large initial 'K' for the first 'Kyrie' and a large initial 'I' for the first 'Kyrie' in the second line. There are asterisks and double asterisks in the text below the notes, likely indicating specific performance instructions or editions. The page number '31' is visible in the bottom right corner of the score image.

<sup>29</sup> Rößler, Almut, *Beiträge zur geistigen Welt Olivier Messiaens*, Gilles & Francke Verlag, Duisburg, 1984, Seite 27-28.

<sup>30</sup> Latry, Olivier - Mallié, Loïc, *L'œuvre d'orgue d'Olivier Messiaen, Œuvres d'avant-guerre*, Carus Verlag, Stuttgart, 2008, Seite 223.

<sup>31</sup> Abbaye Saint-Pierre de Solesmes & Desclée, *Graduale Triplex*, Paris-Tournai 1979, Seite 745.

Auch die Registrierung ist eine der mystischsten, theologischsten überhaupt. Es wird eine überirdische, ätherische Wolke erzeugt.

Im Pedal ist der Gott-Vater wiedergegeben, in einer absteigenden Melodie, mit einem tiefen 32´ und Koppelung zur Récit (den Heiligen Geist verkörpernd) 16´+ 2´, allumfassend.

Der Sohn, Jesus Christus (Kreuzmotiv!) ist mit einem Flûte 8´ im Positif dargestellt, in der Mitte, wie bereits in Nummer 2. *Les eaux de la grace*, wo er mit einer 4´ Lage im Pedal das Lamm darstellte.

Es ist bemerkenswert, dass die Registrierung für Sohn und Heiligen Geist bereits im Nummer 3., *L´ange aux parfums* präsentiert war.

Das Stück ist voller Zahlensymbolik. Vor allem die Zahl 3 (Symbol für die Heilige Dreieinigkeit) ist omnipräsent. Es sind drei unabhängige Stimmen (Vater – Sohn – Heiliger Geist), die Hauptmelodie ist zwar aus dem X Kyrie abgeleitet (10 Gebote!) es sind aber 3x3 = 9 Rufe, es sind drei melodische Höhepunkte im Récit (Heiliger Geist), drei verschiedene Sharngadeva-Rhythmen (râgavardhana, candrakalâ, lakskmîça) im Pedal.

Auch andere wichtige Zahlen sind ganz deutlich veranschaulicht: es sind sieben Phrasen in der Récit .Sieben ist eine göttliche Zahl (z. B. Gott erschuf die Welt in sechs Tagen und am siebenten ruhte er), neun im Positif (Jesus Christus) und fünf im Pedal (fünf ist in der hindischen Mythologie eine göttliche Zahl, die der Göttin Shiva)<sup>32</sup>, aber auch die Zahl der Wunden Christi.

Messiaen behält die Form des gregorianischen Kyries bei (9 Rufe). Traditionsgemäß ist der neunte „Eleison“-Ruf etwas länger und bereitet den Schluss vor. So auch hier. Nach all den verwobenen Klängen und geschmückten Melodien steht eine reine Quint als hell leuchtende, unverrückbare Wahrheit am Ende des Zyklus. Eine Quint, ein göttliches Intervall, wie bereits vorhin erwähnt.

Der Abschluss könnte nicht kontrastreicher sein. Aber das war es auch, was Olivier Messiaen in seinem Schaffen, ganz besonders eindrucksvoll im Orgel - Zyklus *Les Corps Gloreux* uns mit seiner musikalischen Sprache erzählen wollte: die Gegensätze, das Spiel mit Monodie und Polyphonie, Augenblick und Ewigkeit, Schatten und Licht, stellen alle die Beziehung zwischen irdisches und himmlisches Leben, Tod und Auferstehung, Mensch und Gott.

Ein Versuch, wie Messiaen selbst meinte:

*„Ich habe das Übernatürliche, das Wunderbare des Glaubens zum Ausdruck bringen wollen. Ich sage nicht, daß es mir gelungen ist, denn es ist letztendlich unausdrückbar.“<sup>33</sup>*

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<sup>32</sup> Johnson, Robert Sherlaw, *Messiaen*, J M Dent & Sons Ltd, London & Melbourne, 1975, Seite 53.

<sup>33</sup> Samuel, Claude, *Nouveaux entretiens*, in Schlee Thomas Daniel, Kamper Dietrich (Hrsg.), *La cité céleste –Das himmlische Jerusalem*, Wienand Verlag, Köln, 1998, Seite 38.

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## FUNERAL SONGS

ÉVA PÉTER\*

**SUMMARY.** The traditional reformed community has many customs related to the three-day mourning of the dead, the period between the time of death and the time of burial. Musical performances are a crucial part of this mourning period.

According to the practices of the reformed tradition, funeral songs are performed during the wake, the cortege and at the grave. The musical repertoire consists mainly of songs from the hymnbook, but the melody of these songs can also be used with other funeral lyrics.

The origin of certain songs is still unknown. We can however distinguish local variations and anonymous productions. Some funeral lyrics use melodies from different church songs, psalms or hymns. In the following study, we intend to reveal the songs that are present solely in the traditional folklore, but that are similar to church songs as far as their style and characteristics are concerned.

Our study will present the historical and musical aspects of this repertoire with the help of twelve melody samples.

**Keywords:** funeral, songs, reformed, psalms, hymns, folklore, church, historical, musical.

According to the traditional popular practice of the reformed community, the funeral customs take place between the time of death and the funeral, in other words in the three-day mourning period. The musical productions represent an important part of this custom, along with certain religious ceremonies.

The songs performed during the three-day mourning period, the funeral songs, are a way for the community to pay their respect to the dead, and to show compassion for the family of the deceased. The funeral songs are performed in group during the wake, as well as during the procession and also at the gravesite. The repertoire consists mainly of the songs from the hymnbook. When asked to comment on the different variations of some funeral songs, the great composer Kodály said the following:

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*“The most commonly used songs are the funeral songs. If one looks at a currently used hymnbook, one will notice that the most worn out pages are those containing funeral songs.”<sup>1</sup>*

The melodies of the funeral songs can also be interpreted with other lyrics. These could have lyrics that were never printed, therefore is it very difficult to establish their origin. Some of these lyrics have different versions depending on the area of the country, and they are usually distributed on separate sheets of paper, while other funeral lyrics borrow the melody from different genres, such as the church songs, the psalms or the hymns.

More than that, we intend to illustrate that the songs that are present solely in the popular tradition, are very similar to the church songs as far as their style and characteristics are concerned. We will also be talking about the rhymed wailing. We must emphasize the fact that the wailing has a different role in the course of the funeral process than the funeral songs. According to the professional literature, the purpose of wailing is to express deep personal suffering in a unique way; it is an organic part of the folk customs therefore we shall view it as an entirely different genre altogether.

The wake takes place on the evening before, or on several evenings before the funeral. The neighbors and the friends of the deceased gather at the deceased person's house and keep vigil until midnight. During this time some of the participants (not including the family of the deceased) sing two or three wailing songs; more often the men are those who sing these songs, sometimes joined by the women. In some reformed villages, this wailing process took on a unique form: the parish clerk or somebody who has a good voice read the lines of the song one by one, and then the participants sang the line together. Hence, the wake consists of alternating prose and musical interpretation of the wailing songs. It is most likely that this manner of performance was adopted in old times as a way of handling the lack of hymnbooks and in order to facilitate memorizing the songs.<sup>2</sup>

## **1. Psalms and Laude**

**1.1.** The Geneva Series Psalms are a valuable part of the reformed traditional Hungarian song literature, and the congregations loyally guard them. The psalms make up a fix formed repertoire that cannot be altered either by adding or by subtracting. Anyone who wants to learn them will face an enormous challenge, for they are very complex from both a musical and rhythmical standpoint, nonetheless many congregations managed to learn quite a few of them.

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<sup>1</sup> Kodály Zoltán, *A magyar népzene (Hungarian folk music)*, edited by Vargyas Lajos, Zeneműkiadó, Budapest, 1971, notes no. 67 and 97.

<sup>2</sup> In my research, I have found an audio recording of a funeral song using the melody of psalm 42. The recording was made by Fórika Éva in Magyarlapád, Fehér county, Romania, 2000.

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The ninetieth psalm is often performed during the mass or the funerals. Our first example will illustrate the abundantly ornamented melody as a woman singer from Körösfő uniquely performs it.<sup>3</sup>

Ex. 1

Quasi giusto ♩=48 Körösfő

Te-ben-ned bíz - tunk e - le - i - től fog - va, U - ram, Té - ged  
 tar - tot-tunk haj-lé-kunknak, Mi - kor még sem-mi he - gyek nem vol - ta - nak.  
 Hogy még sem ég, sem föld nem volt for - mál - va. Te vol - tál és Te vagy,  
 e - rős Is - ten És Te meg - ma - radsz min - den i - dők-ben.

1. 2. The hymnbooks<sup>4</sup> printed in Transylvania and Hungary show many funeral lyrics that should be performed with the melody of the psalm 38. The lyrics of the song start with the words “*Utas vagyok e világban*” (*I am a traveler in this world*) in the Kv1837, 1907 and 1923 editions. The following song will illustrate the psalm sung by a woman singer from Sárvásár, who also uses many musical embellishments in her unique performance.<sup>5</sup>

It is a well-known fact that some songs often use the lyrics of another song and some lyrics borrow the melody of different songs. The abovementioned lyrics can be found in a Hungarian hymnbook in reference to the melody of a nineteenth century *lauda*<sup>6</sup>, where we come across the author of the lyrics, Kiss János (1770-1846). The concurrence of these facts, but mainly the elaborate rhythm of the verses (8, 4+7, 8, and 4+7), make us believe that the lyrics were originally written for the melody of the psalm, and that the fact that this was mentioned in the Kv1837 hymnbook suggests an original link between the two of them.

<sup>3</sup> Körösfő, Kolozs county, sung by: Péntek Jánosné Szabó Ilona, 67, collector: Kiss Lajos, 1963.

<sup>4</sup> Abbreviated hymnbook references: reformed hymnbooks printed in Kolozsvar (Klausenburg): Kv1744, Kv1778, Kv1837, Kv1907, Kv1923; The Hungarian Reformed Hymnbook: MRE1996; Reformed Hymnbook from Hungary: R1948, Funeral Hymnbook from Nagyenyed (Strassburg am Mieresch): NH1769.

<sup>5</sup> Sárvásár, Kolozs county, sung by Ambrus Sándorné Márton Katalin, 68; collector: Kiss Lajos, 1969.

<sup>6</sup> Lyrics R1948/409, Melody: R1948/366

## Ex. 2

Quasi giusto  $\text{♩} = 36$  Sárvásár

U - tas va - gyok ez vi - lág - ban, Menny - or - szág - ban  
 vár ö - rök ha - zám ké - szen.  
 A tes - tem csak lel - ke - sült por, És ha a sor  
 re - ám jön, s por - rá lé - szen.

1. 3. I myself can testify through my personal collecting and deep research on this matter to the fact that the lyrics of some funeral songs can be tied also to some other psalm melodies in the popular tradition. Since these psalms were performed in their written form, without any ornaments, and the origins of most lyrics cannot be traced back, I would like to exemplify that the melody of psalm no. 33 was linked to the following lyrics: *A fájdalma és nyilai leverék az én erőmet* (*The sharp arrows of my pain destroy my strength*), the melody of psalm no. 42 was linked to the following lyrics: *Én lelkem légy csendességben* (*Be quiet, my soul*) and *Örülj lelkem teljes szívvel* (*Be happy my soul from the bottom of your heart*). The last two examples can also be found in the 1769 Funeral Hymnbook from Nagyenyed.<sup>8</sup> The last recording of this psalm was however made with a new version of the lyrics that began with *A megfáradt öreg szolgál pihenő örök álmát* (*The tired old servant has his final rest*).

1. 4. At the time of their birth, only a few of the German chorale seeped into the Hungarian tradition. Their date of birth can easily be traced back to 1696, to the first edition of the *Zöngedező Mennyei Kar* volume, edited by Ács Mihály. From that day on, the German chorale was spread in the Hungarian language.

G. Neumark (1621-1681) is the author of the chorale: *Wer nur den lieben Gott lasst walten* (*Ki csak Istenre dolgát hagyja* – in Hungarian). This chorale was published in a Lutheran anthology with slightly different lyrics: *Ki Istenének átad mindent*, a chorale that can be found at: MRÉ 1996/399. We can also find this chorale in J. S. Bach's work in two variations – one in B minor

<sup>7</sup> Mákófalva, Kolozs county, song for men, collector: Péter Éva, 2000.

<sup>8</sup> NH 1769/209, 217.

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and the other in A minor. Both chorales were written having a 4/4 measure and both of them start with an anacrusis. Their melodies are ornamented. Example d will illustrate the A minor version transposed in a G finalis.

Ex. 3

Zahn RMDT II.p.177.

a) Wer nur den lie - ben Gott lasst wal - ten

Kv 1996/399.

b) Kí Is - te - né - nek át - ad min - dent

Kv 1907/68.

c) Én Is - te - nem, tu - dom, meg - ha - lok

(a)   
 (b)   
 (c)

Bach: 367.

d)

In the Kv1907/68 and Kv1923/207 volumes, we can find the aforementioned melody with the following lyrics: *Én Istenem tudom meghalok*. The folk singer<sup>9</sup> interprets the melody with many embellishments, while the rhythm is loosened to a *rubato* interpretation, elongating or shortening the notes in accordance with the following notation:

Ex. 4

Rubato ♩ = cca 40

Sárvásár

Én Is - te - nem, tu - dom, meg - ha - lok, él - tem vi - rág, ha - mar her - vad.   
 Hogy a föl - dí jót én - nem tu - dom, ál - lan - dó - an ben - nem ma - rad..

Ta - nít meg hát ke - gyel - me - sen, Hogy le - hes - sek meg cse - n - - de - sen.

<sup>9</sup> Sárvásár, Kolozs county, sung by Ambrus Sándorné Márton Katalin, 68; collector: Kiss Lajos, 1969



## 2. Funeral Songs That Were Printed in Hymnbooks

This is the most common category of funeral songs present in the popular reformed practice. This repertoire consists of the earliest songs from the eighteenth century to the songs of the twentieth century; therefore, the songs reflect the same stratification historically and stylistically as the material present in the hymnbooks. These songs did not go through any changes – as we found out from the important audio recordings and from the folklore studies – they remained in their original form. The rhythmical structure of the songs is consistent with the slow tempo and their even beat that is usually associated with group singing.

The songs are mostly performed without embellishments. We can find ornaments in only a few of these songs. We will present two of these examples: no. 5 and no. 7. The other songs will only be enumerated.

2. 1. The melody of example no. 5<sup>10</sup> is a traditional seventeenth century melody. This song is one of the most widely spread wailing songs. We can find many lyrics to this song in the popular tradition, as well as in the hymnbook: *Én Istenem, sok s nagy bűnöm* (*My many sins, my Lord*); *Szörnyű halál ím köztünk áll* (*Look at Death standing among us*); *Örülj szívem, vigadj lelkem* (*Be happy my heart, be joyful my soul*).<sup>11</sup>

### Ex. 5

Magyaró

Ször - nyű ha - - lál, ím köz - tünk áll, (ã)

Lest hány - ván é - - le - tünk - - nek. (sã)

Meg - - vant ij - jal, (sã) Mér - ges nyíl - lal (m)

Vi - - ja vá - - rát lel - künk - nek.

<sup>10</sup> Magyaró, Maros County, group performance. The music is in book: Jagamas János, *Magyaró énekes népzeneje* (*The singer folklore of Magyaró*), Kriterion Kiadó (Kriterion Publishing House), Bucharest, 1984, at no. 236. This reference will appear from now on as: Jagamas 1984.

<sup>11</sup> Other versions: audio recording: Magyarlapád, Fehér County; Körösfő, Kolozs County; Magyarvista, Kolozs County.

FUNERAL SONGS

Researchers believe that this song came from the German and the Polish melody sources in the seventieth century.<sup>12</sup> The song's transformation took place in two separate phases. Originally, the melody had a large range in the Dorian mode, and it had a repetition between the second and fourth verse in a lower fifth. Firstly, the repetition disappeared, the fourth verse migrated to the pitch of the second verse. Therefore, its mode has become plagal.<sup>13</sup> Secondly, the melody became much more simplified – an attribute that can only be traced back in the hymnbooks from Transylvania. The first melodic line keeps the repetition of the motif with the variations of the first note, while the third line moves in a lower range to become a variation of the first line. The small changes observed in the second and fourth lines are mostly insignificant. Thus from an aaBCB structure that had a 21V1 harmonic cadence and was written in a plagal mode (example 6b), we arrive to the final version of the song that is an aaBcaB structured hexachord with a 2121 harmonic cadence (6a).<sup>14</sup>

Ex. 6

NH 228

a) NH 228 Ter - hes baj - ra és sok jaj - ra  
Kv 1778 Én Is - te - nem, sok nagy bú - nöm

b) D1778: RMDTII/62aIII.  
Én Is - te - nem, sok nagy bú - nöm

(a)

(b)

2. 2. Our next example dates back to the seventieth century. It spread originally in the Catholic community. Its presence in the reformed hymnbooks printed in Kolozsvár will be noticed only in the twentieth century.<sup>15</sup> In spite of this fact, the song must have been present in the oral popular tradition, a pupil of Seprődi János, collected it in 1906, in Magyargyerőmonostor, Kolozs County<sup>16</sup> with the following lyrics: *Már megyek közületek (I am already leaving*

<sup>12</sup> With Hungarian lyrics see: Papp Géza, *A XVII. század énekelt magyar dallamai (Hungarian melodies sung in the 17<sup>th</sup> century)*; *Régi Magyar Dallamok Tára II (Anthology of Old Hungarian Songs II)*, Akadémiai Kiadó, Budapest, 1970, 62a. This reference will appear from now on as: RMDT II.

<sup>13</sup> Example no 6-b: source: RMDT II/62a/III, see hymnbook printed in 1778 in Debrecen, Hungary.

<sup>14</sup> We can find both versions in MRE 1996.

<sup>15</sup> Kv1907/69 and 1923/208.

<sup>16</sup> Described by: Almási István, *Monostori sugárterony. Bogdán János magyargyerő-monostori népdagyűjtése 1906-ban (Folklore anthology collected by Bogdán János)*, Kriza János Néprajzi Társaság, Kolozsvár, 2003:58. From now on, it will be referred to as Almási 2003.

you behind). Example no. 7 was collected in Körösfő.<sup>17</sup>

## Ex. 7

Körösfő

Krisz-tus, én é - le - tem - nek te vagy re - mény - sé - ge,  
 Sze - gény bú - nős lel - kem nek ö - rök üd - vös - sé - ge.  
 Le - szek hát én csen - des - ség - ben, n  
 Bár a ha - lál ful - lánk - já - val ret - tent - sen.

2. 3. We can also identify the following wailing songs from the existing audio recordings:

a) The minor version of the 42<sup>nd</sup> psalm: *Ez élet csak füst és pára*<sup>18</sup> (*This life is nothing but smoke and vapor*)

b) The song that starts with *Seregeknek Szent Istene* (*Holy Lord of the Hosts*) first appeared in hymnbook: Kv 1837 then it was included also in the following editions.<sup>19</sup>

c) The song *Mint a rózsa, melyet sért a meleg szél* (*Like a rose hurt by the hot winds*) is present in the hymnbooks since the Kv 1837 editions; it was however published for the first time in NH 133.<sup>20</sup>

d) The song: *Gondviselő jó Atyánk vagy* (*You are our heavenly gracious Father*) is present in Kv 1907/241 and Kv 1923/80 also in the following form: *Véget ért a nagy küzdelem* (*The great battle is over*) but it cannot be found in the hymnbooks this way.<sup>21</sup>

The lyrics *Seregeknek Szent Istene* (*Holy Lord of the Hosts*) is associated with two different melodies in the professional literature.<sup>22</sup> A notable difference between the two melodies can be observed only in the first line –

<sup>17</sup> Körösfő, Kolozs County, singer: Péntek Jánosné Szabó Ilona, 67, collector: Kiss Lajos, 1963.

<sup>18</sup> Körösfő, Kolozs County

<sup>19</sup> Körösfő, Méra, Kolozs County

<sup>20</sup> Kiss Lajos, *Lőrinczréve népzeneje* (*The folk music of Lőrinczréve*), *Karsai Zsigmond Dalai* (*The melodies of Karsai Zsigmond*), Zeneműkiadó (publishing house), Budapest, 1982, 222. A few words have been changed in the lyrics.

<sup>21</sup> Magyarlapád, Fehér County.

<sup>22</sup> Dobszay László, *A magyar népének* (*The hungarian people hymn*), Veszprémi Egyetem Kiadása (publisher), 1995, not no. 335. It will be further referred to as Dobszay 1995.

the melody itself is different, as well as the final note. The first line in the Kv 1907 version is borrowed from *Dies irae*. Dobszay says about example 8a, that originally it comes from a medieval hymn, despite the fact that it was not present in any of the previous Catholic or Protestant recordings. This version of the lyrics of song NH 38 can be traced back to the sixteenth century<sup>23</sup>, and it can be observed in Orbán Zsigmond's manuscript<sup>24</sup> in another version. The melody did not last in the reformed tradition, but still is present in the Catholic one, with lyrics that repeat the second part of the words as a refrain. Since the seventieth century, the Catholics sing the song lyrics: *Seregeknek Szent Istene (Holy Lord of the Hosts)* with the refrain: *Jövel, jövel én Krisztusom (Come, come my Christ)*.<sup>25</sup> The latter lyrics will be used with a different melody at the beginning of the nineteenth century in Kv 1837/241. Therefore, we cannot be sure what the original melody was. I have not been able to track down from my research the version under example 8b either; the same song is present in Kv 1923, MRÉ 1996 and R 1948, not mentioning the exact date, only saying that it originated from the beginning of the nineteenth century.

**Ex. 8**

NH 38

a) NH: Jé - zus Krisz-tus, Is - ten Fi - ja  
OS: U - ral - ko - dő nagy Úr Is - ten

b) Kv 1907/241

Se - re - gek - nek szent Is te - ne

(a)

(b)

The Reformed hymnbooks contain a few songs that are part of the Cycle of Rakoczi melodies<sup>26</sup>. The title does not refer to the time of their genesis, but rather to one of the most popular songs in the cycle, entitled

<sup>23</sup> Csomasz Tóth Kálmán, *A XVI. század magyar dallamai (The Hungarian melodies of the 16<sup>th</sup> century)*, *Régi Magyar Dallamok Tára I (Anthology of Old Hungarian Songs I)*, Akadémiai Kiadó, Budapest, 1958, 208. It will be further referred to as RMDT I.

<sup>24</sup> *A nevezetesebb dicsérettek és némely halotti énekek (The most famous laude and some funeral songs)*, Udvarhelyi Református Gimnázium, 1766. . It will be further referred to as OS.

<sup>25</sup> RMDT II/295/IV.

<sup>26</sup> See Szendrei Janka – Dobszay László – Rajecy Benjámín: *XVI-XVII. századi dallamaink a népi emlékezetben I-II. (Our melodies from the XVI-XVIIth century in people's memory)*. Akadémiai Kiadó, Budapest 1979, note no. RMDT II/316. It will further be referred to as SZDR.

*Hej Rákóczi (Hey, Rákóczi)*. The sources show that the style of the cycle first appeared in the seventeenth century, a rich style, which branched out on many genres, containing ballads, lieds or even dance music. It was popular not only in the Hungarian region, but also with Polish, Slovakian, German people. Our next example can be characterized by this unique style.

## Ex. 9

a) NH 133  
Vigyázz ha-lá - lod - ra, ha-lan-dó em - ber

b) Kv 1923/183  
Mint a ró-zsa me - lyet sért a me-leg szél

c) Kv 1923/198  
Bü-csüt vennem, el kell mennem e földről né - kem

The lyrics of these melodies were following the goliard rhythm. This rhythm was the favourite rhythm of lyrics for the medieval chanson in Europe. When this goliard rhythm merged with the rhythmical structures of the Hungarian folklore, the so-called kanásztánc-rhythm was born. The goliard verse has four measures; where in measure no. 1 and 3 we have usually four notes, in measure no. 2 less than that, while in measure no. 4 we can find one or two syllables. Our a. and b. examples will illustrate this structure, the first and last verse has the following structure: 11 syllables: 4+2+4+1, the middle verse: 4+4+3; example a. shows that song NH 133 does not have measures, here the rhythm is decided by the accents of the lyrics, of the syllables; while in example b. song Kv 1923/183 the rhythm and the musical meter is the deciding factor in arranging the verse; example c. Kv 1923/198 is a variation on this using many more syllables; while the first and last verse do not show any considerable changes, it however molds the melody to fit the enlarged number of syllables which has the following structure: 4+4+4+1; we can observe a new musical motif in the middle verse (for three measures), while the structure of the 14 syllable verse is the following: 4+3+4+3.

The main characteristic of this style is the AABA<sub>k</sub> structure, in other words the repetition of the first verse, returning with a different cadence. We can find the same variations on the lyrics in the following: a. OS 37b; b. Kv 1837/225; reference “own melody” Kv 190/225; c. Kv 1907/72.

### 3. Melodies Spread by the Oral Tradition

3. 1. We can clearly differentiate the typical wailing style of the traditional seventeenth century. For example the funeral song *Ím látod virág voltát* (*Here you see the fait of a flower*) that had some cadence on the Dorian 5<sup>th</sup>, 4<sup>th</sup>, 2<sup>nd</sup> and 1<sup>st</sup> step, the song was present in the anthologies of Nagyenyedi Halottas hymnbook and Orbán Zsigmond (NH 183, OS 39b. = RMDT II/342). These are the only hymnbooks that featured this funeral song. There is a similar song in the Catholic sources at RMDT II/64, which is present in the Catholic funeral ceremony, and the Catholic hymnbook.<sup>27</sup> This type of song is very rare in the Transylvanian regions where reformed people live: we could only find one version of the song, from a collection in 1906<sup>28</sup>, named *Fájdalom és siralom* (*Pain and wailing*), unfortunately we could not identify its original source. There have been some mentions of other versions of the song with ballade lyrics.<sup>29</sup>

#### Ex. 10

NH 183 = RMDT II. 342

a) *Ím látod virág voltát* (Magyargyerómonostor)

b) *Fáj-da-lom és si-ra-lom* (Parlando ♩=208) *Az-é-let fo-lyá-sa.* (Kalotaszentkirály)

c) *Ha kend tud-ná, é-des-a-nyám,* *Hol volt az u-tol-só ó-rám.*

(a) *Fáj-da-lom és Í-té-let* *A ha-lál ful-lánk-ja.*

(c) *Tor-dán az A-ra-nyos mel-lett,* *Ott vé-ges-tem é-le-te-met.*

<sup>27</sup> Dobszay 1995, note no. 423; in the type and style catalogue: Szendrei Janka – Dobszay László: *A magyar népdaltípusok katalógusa II (The Catalogue of the Style of Hungarian Folklore Songs II)*, MTA Zenetudományi Intézete (publisher), Budapest, 1988, type 21. Will be further referred to as MNTK II

<sup>28</sup> Almási 2003. no. 59

<sup>29</sup> *Romániai Magyar Népdalok (Hungarian folk song from Romania)* edited by Jagamas János and Faragó József, Kriterion (publisher) könyvkiadó, Bukarest, 1974, 201; Marza Traian – Szenik Ilona and group, *Folclor muzical din zona Huedin (Musical folklore from the Huedin region)*, Cluj, 1978, 529 Kalotaszentkirály, Kolozs County.

We will present in the example 10 a-b the funeral song present in NH, and its popular version; the latter a variations of the 7 syllable version, which now has 7 6 7 6 syllables; nonetheless it seems that the melody was built on an original 7 syllable structure, for there are 2 places where notes are tied together in lines 2 and 4. Example 10 c. is the melodic version enriched with ballade lyrics, which has lines of eight syllables each. Comparing the three versions, we will see that their cadence is the same; they are built on the same musical motifs.

**3. 2.** In the case of the men and the women who had died before getting married, there is a long-lived tradition all over Europe to have a wedding ceremony for the deceased. This funeral custom can be found still in some villages of the region Mezőség. The custom has many characteristics: getting dressed up in wedding clothes (for the deceased and the young people escorting the deceased), ornamented tree branches, as well as a wedding orchestra present at the funeral. There is another specific custom marking the particular occasion, a song performed in a group by the mourners on the way to the cemetery, named “gózsálás”.<sup>30</sup>

One of these songs, example 11, can be associated with the aforementioned style.<sup>31</sup> In a broader sense, it can be linked to many funeral lyrics.<sup>32</sup> The most notable difference to the previous version is found in the final cadence: the scale is Dorian, but the final note, which is the second step of the Dorian scale makes it into a Phrygian mode because of the altered fourth step (enlarged second #4-3). The cadence will appear this way: 5 4 1 2, in other words the reverse order of the cadences.

These types of songs can be sung with wailing rhymes also<sup>33</sup>, but they can be associated with waking texts as well.<sup>34</sup>

### Ex. 11

Poco rubato  $\text{♩} = \text{cca } 69$  Szépkényerűszentmárton

Le-e sett a ház szar-va - zat - ja, Bú - san (ã)ma - radt Marei any - ja.

Ne sírj, a - nyám(ã) ne köny-nyezz, Hogy en - gem a föld fe - dez.

<sup>30</sup> Szenik Ilona, *Erdélyi és Moldvai magyar síratók, sítaróparódiák és halottas énekek (Hungarian wailing songs from Transylvania and Moldova, wailing parodies and funeral songs)*, Romániai Magyar Zenetársaság, Kriterion könyvkiadó, Kolozsvár-Bucharest, 1996, 16. Will be further referred to as Szenik 1996

<sup>31</sup> Szenik 1996, no. 104.

<sup>32</sup> Type 24 in MNTK II; SzDR II/64 – the two versions are compared in the popular version table.

<sup>33</sup> Szenik, 1996, 71-73

<sup>34</sup> Jagamas, 1984, 237

**3. 3.** The origin of the melody of example no. 12 can be traced back to Germany. The original funeral song was written in Latin and German, it was published in Hungarian in the *Cantus Catholici* anthology in 1675.<sup>35</sup> Originally the strophe was structured in four lines, A A B Bk, with cadence on steps 2 2 2 1. Later we notice along with some meaningless changes the following important one: a A A B B C augmented structure with 2 2 3 3 1 cadence.<sup>36</sup>

The first version of the song was spread mainly in Terra Siculorum (Székelyföld). This melody was used to commemorate the death of Báthori András monarch, when they composed a rhyming chronicle in his honor. These same lyrics are sung today at the wakes.

The augmented strophe version is mentioned frequently in the hymnbooks of the eighteenth century reformed colleges.<sup>37</sup> It seems that the song is not very popular nowadays.<sup>38</sup> The comparison of the two versions reveals that they perhaps memorized the latter version wrong, because in this version in the final line they repeat the final motif of the second line, therefore ending the song on the third step. Example no. 12b shows us that this cannot be just a simple error, for the women's group<sup>39</sup> singing this version consistently repeats the line this way.

**Ex. 12**

Bartha 935, 176.

Quasi giusto  $\text{♩} = 46-48$  Méra

(a) Mind-nyá - jan csak el - e - nyé - szünk

(b) El kell men-ni, nin - csenmit ten - ni, Vi - lá - gi é - let nem kell töb - bé,  
Ig y kell len - ni, vég - bú - csüt ven - ni. Ké - szült ko - por - sóm zár - já - tok bé,

(a) El - me - gyek, bár lé - gyek a fér - ge - ké.

<sup>35</sup> RMDT II/98 I

<sup>36</sup> RMDT II/98 II

<sup>37</sup> Bartha Dénes, *A XVIII. század magyar dallamai*, (The Hungarian melodies of the 18<sup>th</sup> century), Magyar Tudományos Akadémia, Budapest, 1935, 176.

<sup>38</sup> We found a 4 strophe version in Almási István's *Szilágysági magyar népzene* (Hungarian folk music from Szilágyság), Kriterion Könyvkiadó, Bucharest 1979, note no. 11, that had the following structure: AABk

<sup>39</sup> Méra, Kolozs County, women's group, collector: Péter Éva, 2000.



Nowadays we slowly keep introducing other genres at the funerals instead of these funeral songs, genres such as psalms, or more famous the laude's. The recently published Hungarian Reformed hymnbook contains only four of these songs.

We can speak a lot more about the funeral songs, but unfortunately in the past 100-200 years only the lyrics of these songs were noted, due to the lack of musical knowledge by those collecting them. Because of the lack of musical notation, these texts and lyrics should be analyzed only from the literary and the ethnographic standpoint.

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## – GOD’S LOVE FOR HUMANITY – IN MUSIC

PETRUȚA–MARIA MĂNIUȚ\*

**SUMMARY.** We have witnessed the most accurate artistic expression of the religious feelings, namely the deepest type of love “which never falls away”, God’s love for His creatures. Most of the musicians dared to express their love for God artistically, by means of musical masterpieces, but not every composer could define himself as a creative witness of this very personal and uncovered aspect.

**Keywords:** religious, artistic, humanity, God, masterpieces.

*“What will we give God in exchange for all He has offered to us?  
Just for us has God joined the company of the human beings;  
... on the cross, The One deprived of passion; in death, the Life” (1)<sup>1</sup>  
“God has gifted people with a grain of His eternity”<sup>2</sup>*

Most of the musicians dared to express their love for God artistically, by means of musical masterpieces, but not every composer could define himself as a creative witness of this very personal and uncovered aspect. **Perotinus** (twelfth-thirteenth century), a pre-Renaissance organist and composer who was educated in Notre-Dame composed **Nativitas** (dedicated to the organ).

In Baroque age, **Dietrich Buxtehude** (seventieth century) is the most important Northern German organist (of Danish origin), highly appreciated by Bach who had a noteworthy activity as a composer, out of which the **oratorio Day of Judgement** (which was discovered later, in the twentieth century). In the Italian culture, **Arcangelo Corelli** (seventeenth-eighteenth century) composed a series of **concerti grossi** of a sensitivity which could foresee the Bach-like and Romantic trends. Corelli’s stylistic visionary skills were manifest especially in **Concertul pentru noaptea de Crăciun (The Concert for the Christmas Night) op. 6 no. 8**, the strongest moment of the twelve musical works which as components of the famous series of musical

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<sup>1</sup> Petru Damaschinul, Sf., quotation, in: *Lumina de Duminică (The Sunday Light)*, 14/2007.04.08, p. 1.

<sup>2</sup> Galeriu, Pr. Costantin.

works composed especially for concertos. The concert did not use to have one soloist, but the concert-like features were the result of the dynamics of the musical discourse, with an inner rhythm, which placed the expression between the post-Romantic passion and the eloquence of the Baroque discourse. He was the one who accomplished the genre concerto grosso and had a brilliant pedagogical career, by preserving the values of his art in the mentality of some other great violin players who proved to be creative as well. The elaborate composition of the concertos is certified by the fact that the publication of the well known series of musical works finished only in the composer's early seventies.

**Alessandro Scarlatti** (seventeenth-eighteenth century) composed *Patimile după Ioan* (*The Passions According to John*) - (1680); he was an important composer of the South of Italy where the Mediterranean *melos* became established by beauty and expressiveness. **Domenico Scarlatti** (eighteenth century) – one of Alessandro's sons – one of the most important harpsichord players and composers of that age – composed the ten voiced *Sabat Mater*, which went back to the time he spent in Portugal (after 1714).

“God's love is an endless love,  
a love quantified in divine parameters,  
a love which forgives everything and leaves  
God judge everything,  
a love which does not falls away  
no matter how many barriers it has to overcome”<sup>3</sup>

At the age of twenty, **Francois Couperin** (seventeenth-eighteenth century) composed *Misese pentru orga* (*The Missas for the Organ*) which capitalized the French liturgical tradition in a very complex counterpoint language. **Giovanni Pierluigi da Palestrina** (sixteenth century) – the most important Renaissance composer – composed *Missa Papei Marcelli* (*Pope Marcelli's Missa*). By this musical work, he saved the music from being proscribed to some regulations of the pontifical Council and proved that a religious music could be both simple, with intelligible lyrics and complex. The musical work was built on the folk theme at the time, called **The Armed Man**, which was the reason why he composed a missa with the same title at a later time. *Stabat Mater* composed for eight voices, with two responsive choruses and the cycle *Cântarea cântărilor* (*The Song of the Songs*) stood out. **Heinrich Schutz** (seventeenth century) composed an ample religious work, which depicted aspects of Jesus Christ's life, our God and Saviour in *Povestea Învierii* (*The Story of the Resuscitation*) - (1623) – the first German oratorio

<sup>3</sup> Boca, Ierom. Arsenie, *Omul – zidire de mare preț* (*Man - a Highly Appreciated Creation*), Credința strămoșească Publishing House, 2004, p. 131-132.

following an Italian model. In the oratorio ***Cele șapte cuvinte ale lui Hristos pe Cruce (The Seven Words of Christ on the Cross)*** - (1645) we have a synthesis of the Italian style assimilated by the composer in a very expressive and dramatic manner. The oratorio ***Povestea Nașterii (The Story of Birth)*** - (1664) innovated the modern, parlando genre which became mature in ***Patimile după Luca (Passions according to Luca)*** - (1653), ***Patimile după Ioan (Passions according to John)*** - (1666) and in ***Patimile după Matei (Passions according to Matthew)*** - (1666). **Claudin de Sermisy** (sixteenth century), a French composer also composed a version of ***Patimile după Matei (Passions according to Matthew)***.

**Claudio Monteverdi** (sixteenth - seventeenth century) composed ***Vecernia pentru binecuvântata Fecioară Maria (The Vespers for the Blessed Virgin Mary)***, a musical work that was dedicated to Pope Paul the Fifth and it was published alongside other choral works, motets and psalms. The one who stated, “The purpose of every great music is to impress the soul”<sup>4</sup> also defined the transition from the Renaissance (he composed his first madrigals at the age of 15) to Baroque age and turned his masterpiece, *Orpheus*, into a strong argument of the musical and dramatic possibilities of the new style (“seconda prattica”<sup>5</sup>). Monteverdi became the leader of the musical staff San Marco Cathedral in Venice in 1613 and became a priest in the last period of his life. His musical work dedicated to God’s Mother combines elements of composition styles in a moment of stylistic confluence: namely, prima prattica and seconda prattica.

*”Let us initiate a love relationship with Him,  
even if this love is endless  
or just on this purpose”<sup>6</sup>.*

But **J. S. Bach**’s musical work (eighteenth century) was the essential moment of the axiology of musical history: ***Actus tragicus*** and ***Hristos în mormânt (Jesus in the Tomb)*** are some of his youth **cantatas**, which remind of Christ’s passions and death on the cross; both the musical works are composed under the direct influence of Buxtehude’s North-German organ style. The following works are the musical works considered to be the most representative of his musical creation: ***Missa în si minor (Missa in B Minor)***, ***Oratoriul de Paști (The Easter Oratorio)***, ***Oratoriul de Crăciun (The Christmas Oratorio)***, ***Magnificat*** and ***Patimile: (The Passions)***. The musical works mentioned above were composed soon after he was assigned the

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<sup>4</sup> \*\*\*, *Classical Music*, J. Burrows publishing House, DK, pp. 80.

<sup>5</sup> He also wrote a treatise in the last part of his life to promote it.

<sup>6</sup> Stăniloae, Pr. Dumitru, *Teologia dogmatică ortodoxă III (The Orthodox Dogmatic Theology III)*, Institutul biblic și de misiune al BOR Publishing House, Bucharest, 2003, p. 236.

position of parish clerk of “St. Tomas” Cathedral in Leipzig (1723), which he had not given up until he died due to the good conditions, which were appropriate for the intense manifestation of his talent. The second version, which was composed seven years later, eliminates the four moments in German – the ones that made a direct reference to Christmas. **Patimile (The Passions)** involve the existence of the Evangelist who renders the script of The Saint Gospel accurately as well as the chapters which make reference to The Saviour’s passions (without any reference to Resuscitation as mentioned in the Orthodox tradition), to Peter, Jude and Pilate. The chorus embodies the reactions of the crowd and the Apostles, the lyrical meditation of the soloists in the arias alongside with the choral musical works (which represent the *prayer*, the most intimate and intense moment of music). The musical work **Patimile după Matei (Passions According to Matthew)** was first performed on Good Friday, during the Easter’s Lent, 1729. It was composed for two choruses and children chorus, two orchestras, two organs (the responsive discourse articulates a uniquely dramatic tension), vocal soloists and instrument players; there were seventy-eight numbers. *Aria plângerii lui Petru (The Aria of Peter Weeping)* is the privileged moment, the one where the regret for the whole betrayal, which was to be forgiven by God, is performed by means of a romantic discourse *avant la lettre*. Felix Mendelssohn-Bartholdy gave back Bach’s masterpiece to the people specialized in music almost one hundred years after its premiere took place (11<sup>th</sup> March 1829). **Patimile după Ioan (Passions According to John)** - (1723) was composed when the musician was very young; it involves the musical manifestation of God’s Passions, of Jesus Christ, our God and Saviour, which explains the musician’s approach of reality in an intimate manner, violent and revolutionary at the same time.

**Patimile după Luca (Passions according to Luca)** were not probably composed by Bach and the libretto in **Patimile după Luca (Passions according to Luca)** was the only one to be preserved. The series of Bach’s oratorios is also revealing in conveying these moments: **Oratoriul de Crăciun (The Christmas Oratorio)** - (1734) consists in six adjoining cantatas (including the profane melodic trends) and **Oratoriul de Paști (The Easter Oratorio)** was founded on the pastoral cantatas Bach had composed during his musical creation which had been composed for the annual Easter holidays. **Oratoriul pentru Înălțarea Domnului (The Oratorio for God’s Raise to Heaven)** - (1735) is founded on the music of one of his cantatas. **Magnificat** and **Missa** have Latin lyrics: **Missa** (1733) is a musical work that was articulated on the script of The Sacred Mass, it has twenty-five numbers divided into four sections; it is Catholic by script, literary by content and Lutheran by the fragments of Bach’s cantatas, out of which some excerpts are included.

In the classical age, **Joseph Haydn** (seventeenth-nineteenth century) composed the oratorio **Cele șapte cuvinte ale lui Hristos (Christ’s Seven Words)** - (1786-1787) which had an orchestral and vocal version as well. And it was followed by the oratorio **Creațiunea (The Creation)** - (1798) which includes the famous excerpt articulated musically *And So It Turned out into Light ... Oratoriul Judecata de Apoi (The Oratorio Day of Judgment)* was not finished. It remained a plan, but we can imagine that the apocalyptic sonority could hardly be equalized by other composers who would have approached the same theme. **Ludwig van Beethoven** (nineteenth century) composed the most controversial musical expression ranging from the most passionate to the most seraphic ones. Out of the latter ones, the end (the second part) of **Sonata pentru pian op. 111 (Sonata for the Piano Op. 111)** is special by conveying a serenity beyond humanity by means of musical devices: by its simple and delicate expression, **Arietta** inaugurated the musical romanticism. **Missa solemnă** was a contemporary of the 19<sup>th</sup> Symphony and his last sonatas (the laboratory of the modernization of the musical language, which developed towards romanticism). It sanctions Beethoven’s recovery from a serious depression caused by deafness, the worsening of his liver and lungs diseases, by his nephew’s ingratitude, Karl, whom the great composer loved as much as his own son for whose custody and education he fought despite his poor financial and health condition. Those who do not love their children, who prevent their birth and ignore should follow the example provided by this man yearning for his love for people and for the art, which conveys this love. Before he died, Beethoven’s brother asked him to take care of his son, which turned into a responsibility of which Beethoven acquitted himself until his death, in an immense love, which did not take into account the young man’s ignorance who used to be spoilt and sardonic. The missa overlaps its common liturgical function, it is a monument of the loving liberty God gifted Man. In the chamber music, the end of **the quartet op. 135**, the last of Beethoven’s quartets is preceded by **Cântec de odihnă, cântec de pace (The Rest Song, The Peace Song)**, developed as a variation theme out of which the echo of a resigned farewell voice can hardly be perceived.

“God does not owe us anything; we shouldn’t forget that...”<sup>7</sup>

During the romantic age, **Franz Liszt** (nineteenth century) – a composer and pianist renowned at European level - composed **Via crucis (1878-1879)**, a musical work in which the composer described the fourteen times Christ

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<sup>7</sup> Thibon, Gustave, *Ignoranța înstelată (The Starred Ignorance)*, Humanitas Publishing House, Bucharest, 2003, p. 14.



made a stop on the Way of the Cross. **Hector Berlioz** (nineteenth century) composed the oratorio **Copilăria lui Iisus (Jesus' Childhood)** - (1854) – that expressed a Mediterranean purity, clarity of orchestration and conception. **Franz Schubert** (nineteenth century), during early romanticism provided a special proof of this intention by his unique oratorio **Lazăr sau sărbătoarea Învierii (Lazăr or the Celebration of Resuscitation Celebration)** - (1820), out of which the beginning was kept. **Nikolai Rimski-Korsakov** (nineteenth - twentieth century), a Russian composer, one of the most original orchestra players of the previous century was a self taught musician and proved his best religious musical expression in the opera **Noaptea de Ajun (The Christmas Eve Night)** - (1894-1895), situated at the stylistic junction of the Italian lyrical opera and the rhetorical opera. **Camille Saint-Saens** (nineteenth century) had a similar approach in **Potopul (The Flood)** - (1875) and **Oratoriul de Crăciun (The Christmas Oratorio)** - (1858) – although his religious conceptions did not recommend him for such a spiritual performance. **Ferruccio Busoni** (nineteenth - twentieth century), an Italian German pianist and composer composed at the age of twelve a musical work dedicated to Virgin Mary, called **Stabat Mater** which he also conducted. **Leos Janacek** (nineteenth - twentieth century) composed **Missa glagolitic** (1926), in which he the old Slavonic language was used in a tough musical language, highly "charged" from an ethnical point of view. In the Russian musical culture **Sergey Rachmaninov** (nineteenth – twentieth century) composed the musical work **Hristos a inviat! (Christ Is Alive!)** during his exile period.

During the twentieth century, **Arthur Honegger** (twentieth century), a Swiss composer, composed **Cantata de Crăciun (Christmas Cantata)** - (1953) – his last musical work, which ended in a choral song; this was supposed to be the first part of The Passions. **Olivier Messiaen** (twentieth century) composed **Micile liturghii (The Small Masses)** with a script made by the composer of the heterogeneous elements, which caused surrealist visions. **Cvartetul pentru sfârșitul timpului (The Quartet for the End of Times)** for the piano, violin, cello and the clarinet (1941) – was founded on an apocalyptic vision on the time, which would have an end. The first part, **Liturghia de cristal (The Crystal Mass)** showed the time suspension, prolonged for eternity as well as **Trei mici liturghii ale prezenței divine (Three Small Masses of the Divine Presence)** - (1944) for female chorus, piano Martenot waves and orchestra.. **Krzysztof Penderecki** (twentieth century) composed the musical version of **Kosmogonia** for soloists, chorus and orchestra (1970), which was an order of UNO for the twenty-fifth anniversary of the above organization.

The Romanian sonorous art combined the musical religious conceptions with the imperatives of the orthodox religion. **Anton Pann** (nineteenth century), a Romanian composer and folklorist had a career as a church singer and

teacher at the famous singer’s schools. He was preoccupied especially by the urban folklore as a reflection of the mentality of his age in his musical work called ***Versuri ce se cântă la nașterea Domnului nostru Iisus Hristos (Lyrics Usually Performed When Jesus Christ Is Born)*** (1846). **Paul Constantinescu** (twentieth century), a Romanian composer, violinist and conductor composed the most important musical, vocal-symphonic musical work of religious background, namely ***the Oratorio Patimile și Învierea Domnului (God’s Passions and Resuscitation)*** - (1946-1948), ***Oratoriul bizantin de Paști (The Easter Byzantine Oratorio)*** for soloists, mixed chorus and orchestra, was founded on Byzantine scripts in the medieval age. ***Nașterea Domnului (God’s Birth)*** (1947) for Soloists, Mixed Chorus and Orchestra shows the same preoccupation of the composer to convey the Byzantine element, of Orthodox tradition within the rhetorical genre. I. D. Petrescu, who was specialized in Byzantines, transcribed these two masterpieces, which were composed during the difficult years, which followed the Second World War. **The Romanian folk music, the carols or the star Songs** are much more difficult to quantify. They are collected by researchers like **Constantin Brăiloiu** (twentieth century), the great folklorist, ethnomusicologist and composer who stood out by his endless passion proved in works published in Bucharest in 1931. These are just a few of the faith musical proofs, which refer to God’s life, to Jesus Christ the Saviour.

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## TUNES OF THE TRADITIONAL CHRISTMAS CAROLS IN THE NORTHERN PART OF MEZŐSÉG\* (CÂMPIA TRANSILVANIEI)

ZOLTÁN GERGELY\*

**SUMMARY.** The paper hereby briefly presents the most beautiful Christmas carols of the northern part of Mezőség (Câmpia Transilvaniei) and also the most popular ones. Part of the material I have presented in this paper has been collected by myself (tunes of the carols from Magyarborzás and vice), the rest I have taken from folklore literature on the area. Tunes are presented and analyzed in a chronological order, starting with the oldest ones. My motivation to write on this topic was to present the area of Mezőség (Câmpia Transilvaniei) and the invaluable treasures of its folklore to a larger group of people. On the other hand, I think it is our duty to help these valuable pieces of folklore survives.

**Keywords:** Christmas Carols, Mezőség, tunes, repertory, lyrics, hymn, Transylvania.

### Introduction

Ethnography literature presents the region called Mezőség (Câmpia Transilvaniei) in the following way: "A hilly region without any forests bordered by the Someșul Mic, Someșul Mare, Șieu, Mureș and Arieș rivers in the central part of Transylvania. More than three hundred villages can be found in this region, populated by Hungarians, Romanians and Germans (Saxons). The main fairs of the region are held at Șărmașu (Nagysármás), Mociu (Mócs), Buza (Buza), Sâmpetru de Câmpie (Uzdiszentpéter), Band (Mezőbánd). One of the traditional Hungarian villages of the region is Sic (Szék), near Gherla (Szamosújvár). This village had many privileges in the thirteenth- nineteenth centuries, thanks to its salt mines of great importance.

The Mezőség was one of the first regions in Transylvania to be populated by Hungarians (tenth - eleventh centuries). In the Middle Ages the Hungarian population here was quite numerous. The Romanians started moving into the area only at the end of the Middle Age period, especially when the number of Hungarians dropped in the sixteenth - seventeenth centuries.

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\* In the paper hereby I will use the name of this region in Hungarian, since this region forms a cultural unit within the Hungarian culture and therefore its Romanian name (Câmpia Transilvaniei) would be merely a geographical name, while in Hungarian the name Mezőség means not only a well defined area in the land, but also a subculture, a life style, a piece of folklore.

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A typical area of the Mezőség is the group of eight villages *along the Șieu river*, neighbouring the formerly Saxon villages around Bistrița (Beszterce) (the most famous among these are Jeica (Zselyk) and Șieu-Măgheruș (Sajómagyaros)). Another unit consists of the six Hungarian villages *along the upper stream of the Mureș River*, north to Reghin (Szászrégen).

Hungarians of the Mezőség live in small Diasporas, scattered among the Romanian villages of the region. As a consequence, their folk culture, one of the most archaic Hungarian peasant cultures in Transylvania interacts with the folk culture of the Romanians among whom they live. Ethnography started folklore research on the musical and dance life of the Hungarians of Mezőség only in the last thirty or forty years.”<sup>1</sup>

Therefore, the region whose Christmas carol tunes I study is the geographical area between the Someșul Mare River and the Șieu River. The following villages are also part of this ethnographical unit: Valea Ungurașului (Csabaújfalu), Ceaba (Bálványoscsaba), Vita (Vice), Sâmbieni (Erdőszombattelke), Bozieș (Magyarborzás), Fizeșu Gherlii (Ördöngösfüzes), Sânmartin (Szépenyerűszentmárton), Bonț (Boncnyíres), Sic (Szék), Buza (Buza), Țigău (Cegőtelke), Geaca (Gyeke), Sângeorgiu Nou (Szászszentgyörgy), Șârmașu (Nagysármás), Fântânița (Mezőköbölkút), my home village, Bozieș (Magyarborzás) and the next village, Vita (Vice). The last two being the villages where I collected the Christmas songs (carols). Thus, part of the material I have studied was my own collection. The other part was collected by a group of students supervised by folk-music specialist Dr. Ilona Szenik and it can be found in the Folklore archive of the Gheorghe Dima Music Academy of Cluj-Napoca. Besides these, I also considered the tunes collected from the region that already became part of the folklore literature.

Most of the Christmas carols sung by Hungarians in general and therefore by Hungarians of this region are so called “folk songs” or are very similar in style. Musicology considers folk songs all the songs sung together by the congregation as a community in the church during services. Some of these songs have become part of the folk customs related to the various holidays, in our case customs related to Christmas (caroling, Bethlehem play). Their lyrics are religious texts and most of the tunes can be found in handwriting or in printed hymn books. According to the data of the Hungarian tune research specialists, some of these songs go back to the sixteenth century. The number of songs increases continually until the nineteenth century new songs being added to the already existing repertory.

Hungarian composer Zoltán Kodály emphasizes in many of his writings that it is important to compare the tunes of the written or printed sources with the versions preserved by the folk tradition. He dedicates an entire chapter to the subject in his book entitled *A magyar népzene [Hungarian Folk*

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<sup>1</sup> Hungarian Lexicon of Ethnology: Mezőség

*Music*]: in this chapter entitled *VII. Traces of Composed Music* the first subchapter deals with the folk versions of the Gregorian music and the church music.<sup>2</sup> In the following paragraph let me quote some of his thoughts on the subject:

“Hungarians, at least part of them have been practicing reading and writing for centuries now and thus their original oral culture has been exposed to elements of the early culture of writing and printing since the sixteenth century. However, as far as music is concerned the Hungarian people and also the middle class were illiterate even at the end of the nineteenth century: they were not using the score. [...] The plainsong – the major, almost the single form of musical activity – was transmitted “orally from person to person and not in a written form, not through the scores. Both old and new songs were passed on by ear. [...] Neither were the scores of the hymn books of any more help: people have been reading the lyrics next to them since 1607, but they never learned how to read the music, tunes were passed on by oral tradition.”<sup>3</sup>

“Scores started to be included in the hymnbooks only as late as 1607 (Szenczi Molnár Albert’s *Psalterium*), respectively 1651 (*Cantus Catholici*). Some of the tunes contained in these hymn books also have different versions in the different hymn books and today’s oral tradition. Should somebody collect the different versions of songs part of the oral tradition that would provide many valuable data to the process of discovering the rules of variant formation.”<sup>4</sup>

“... but even if we had more scores on the ancient songs, it would be impossible to reconstruct what the tune was really like with their help. For early scores provided merely the “skeleton” of a tune, most of the times it does not offer information even on the key and the rhythm of the song. This skeleton can be formed into flesh again only by interpretation. Therefore we have a true picture only of the songs that were passed on through tradition to our days.”<sup>5</sup>

Following the directions indicated by Kodály Hungarian musicology developed a new branch; through the last decades, the researchers have added such general works to the literature of the field that no one can overlook when dealing with this subject. Accordingly I identified and organized the following tunes based on the *A Magyar Népdaltípusok Katalógusa III. és IV. Stíluscsoportja [3rd and 4th Group of Styles in the Catalogue of the Hungarian Folk Song Types]* and the *Magyar Népzene Tára II. [Catalogue of the Hungarian Folk Song, vol. II]*. In describing these songs, I also used other data from the literature of the field.

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<sup>2</sup> Kodály: 1971, 63-70

<sup>3</sup> Kodály: 1974, 9

<sup>4</sup> Kodály: 1971: 64

<sup>5</sup> Kodály: 1971, 71.)

I intended to give as a complete picture as possible of the repertory of Christmas carols in the northern part of Mezőség, therefore I included in the following presentation, besides the tunes I collected from the two above mentioned villages, also some tunes collected earlier in other villages (Sânmartin (Szépkényerűszentmárton), Fântânița (Mezőköbölökút), Fântânele (Újös)). In comparing tunes to the old printed sources, I took over some examples from the unpublished studies of Ilona Szenik and Éva Péter – to which they kindly consented.

1. The literature of the field compares tunes of the earlier carols and Bethlehem play songs with the style of the cantios and hymns of the Middle Ages. Literature includes in the category of the carols and songs of the earlier style songs which have written variants even if these have been written down or printed much later and songs with no written variants, but created in the same style. The following songs (except example no.1) can be identified as belonging to the Small ambitus, old style subchapter of the *A Magyar Népdaltípusok Katalógusa III. és IV. Stíluscsoportja [3rd and 4th Group of Styles in the Catalogue of the Hungarian Folk Song Types]*.

1. 1. The lyrics of the song starting with “Parancsolá az Augustus császár” [“The emperor Augustus gave the following command”] appears for the first time in the Hymn Book of Lőcse (1635) and lyrics accompanied by the tunes appear in the Gradual Book of Eprejes written between 1635 and 1650. In Kálmán Csomasz Tóth’s opinion, the style and content of the song point to a much earlier origin.<sup>6</sup> From the point of view of style and origin, this is one of the folk songs formed out of a cantio of the Middle Ages.<sup>7</sup>

A variant of this song can be found also in the *Reformed Hymn Book of Cluj-Napoca* published in 1744 and republished in 1778. Since 1837, the reformed hymn books ceased to publish it any more, so today only oral versions of it exists, proving how strong the oral tradition can be. One of the first oral versions of this song comes from Săvădisla (Tordaszentlászló) in the Kalotaszeg region<sup>8</sup> and gives us a full idea of the complete tune with the slow, pulsating rhythm particular to the folk songs (example no. 1a). The diction of the version from Fântânița (Mezőköbölökút) (example no. 1b) is *Parlando*; the last line of the stanza is dropped turning it into a three-line stanza and the original tune in plagal minor ending in A now ends on the 5<sup>th</sup> degree, i.e. in E.<sup>9</sup>

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<sup>6</sup> RMDT I: 44/III-IV

<sup>7</sup> Dobszay 1995. II.1. 59

<sup>8</sup> *Magyar Népzene Tára II. [Catalogue of the Hungarian Folk Song - CHFS, vol. II] 509j*

<sup>9</sup> Enumeration of the historical data: at the example of Szenik: 1997.1st and of Péter 2004.46th. In the latter we find another two examples of the three-lined stanza ending in E, one from the Mezőség, the other from Kalotaszeg.

“So, on Christmas eve 20 men and 20 women go out to sing, “This is the pleasantest way”: The emperor Augustus gave the following command: a census is to be made in the entire world. The names of all the people should be written down and thus has the emperor sent his letter out.”<sup>10</sup>

**Ex. 1**

Tordaszentlászló

a)

Mezőkőbőlkút

b) *Parlando rubato* ♩=96

(a)

(b)

a) MNT II. 509j; Tordaszentlászló, Kolozs m; gy.Makkai-Nagy, 1939  
 b) KZA Mg 2941/12; Mezőkőbőlkút, Beszterce-Naszód m., Dózsa György 64, Rigó Ferenc 75.  
 gy. Szenik I. - Mann G. 1975.

1. 2. This two-lined tune (example no. 2b) with pentachord scale so popular among the Reformed population of central Transylvania shows strong connection to the first part of a Gregorian Maria Hymn (example no. 2)<sup>11</sup>. The recitative style of the hymn is transformed into a more melodious version in the folk song. Of the Bozieş (Magyarborzás) version of the song, it is characteristic to sing it in a slow tempo and decorating it with melismatic features (example no. 2c).

**Ex. 2**

CC 1651-RMDT II.75

a)

Szépkényerűszentmárton

b) ♩=144

b) Lajtha I. 1. Szépkényerűszentmárton, Tuli Anna.

<sup>10</sup> Kövesdi, 160

<sup>11</sup> MNTK III/9; CHFS II. 513; Péter: 2004, example no. 51.)



Poco rubato

Magyarborzás



Magyarborzás, county of Beszterce- Naszód, Tóth Attila 67,  
coll. by Gergely Z. 2007

1. 3. The previous tune contains a minor third, a tune very close to it is very popular in the Mezőség and in Kalotaszeg (example no. 3b-c). Its tune tempo and features and also the rhythm based on the regular alternation of the long and short time values can be found also in the first two lines of a 16th century song published in the 1744 version of the Reformed Hymn Book of Cluj-napoca (example no. 3a.)<sup>12</sup>.

Ex. 3

a) Kv 1744/250 = RMDT I./118.II.  
Jé - zus Krisz - tus szép fé - nyes haj - nal

b) Giusto ♩=112 Vajdakamarás  
Pa - ra - di - esom kő - kert - jé - be, Ott az an - gyal szép fe - hér - be.

c) ♩=160 Szépkenyerüszentmárton  
Pa - ra - di - esom kő - ze - pi - be A - rany - sző - nyeg le - te - rít - ve.

b) KZA Mg 3110/ 31. Vajdakamarás, Kolozs m.,Kutas Eti 53, Kutas János 58. gy. Szenik I., 1979.  
c) Lajtha I. 2., Szépkenyerüszentmárton, Kolozs m. Szakács Mártonné, 67 é.

1. 4. The Hungarian translation of the Europe-wide well known Christmas cantio beginning with “In natali Domini” was connected to the tune in example no. 4. According to its style, it is obviously a piece belonging to the music of the Middle Ages in Europe. The literature of the field mentions its appearance only in the Székelyföld<sup>\*\*</sup> and Moldova so it is to be presumed the informer learnt it out of a hymn book<sup>13</sup>.

<sup>12</sup> MNTK III/13, CHFS II/508-510; Péter: 2004, example no. 48.

<sup>\*\*</sup> Another specific Hungarian region with no particular Romanian name.

<sup>13</sup> MNTK III/39

**Ex. 4**

Szü-le - té - sén Is - ten- nek, az an - gya - lok ö - rül - nek

Víg é - ne - ket zen - ge - nek, Di - cső - ség az Is - ten - nek.

Vice, county of Beszterce- Naszód, Bálint Zoltán 17, Coll. by Gergely Z. 2007

**1. 5.** It is thought the tune of example no. 5 is derived from a Middle Age hymn and it is known in all the areas traditionally populated by Hungarians, except for Transylvania<sup>14</sup>. Both its tune and its lyrics are similar to the Christmas song taught by the manuals; it is almost certain the informer learnt it at school.<sup>15</sup>

**Ex. 5**

Vice

Kir je, kir je, kis-de - decs ke, ki mi értünk sok jót tet-tél, a pokoltól meg men - tet tél.

bet-le-he-mi her-ce - ge-cs-ke

Vice, county of Beszterce- Naszód, Kádár Julianna 74, Soós Ilonka 57, coll. by Gergely Z. 2007

**1. 6.** The carol called “Csordapásztorok” [“Herdsman”] appears first in a 17<sup>th</sup> century hymn book (example no. 6). It has versions throughout the area populated by Hungarians, both as a carol and as a Bethlehem play song. Its versions differ quite a lot from region to region. In the version, known in Transylvania the last verse is repeated with a different tune (examples no. 6b-c). The different versions vary also in their key. The verse in minor (6a) is enriched with a frigid tendency (6b) or it gains a major tendency by setting the finalis secundus on lower notes (6c).<sup>16</sup>

<sup>14</sup> MNTK III/99; CHFS II. 551-554

<sup>15</sup> Kodály: Iskolai Énekgyűjtemény I. [Collection of Songs for Teaching Purposes, vol. I], Budapest 1943., 117., a song collected in the county of Csongrád.

<sup>16</sup> MNTK III/151; CHFS II. 407-413. Péter: 2004, example no. 52.

CC (1651)=RMDT II.1.

a) Csor - da Pász - to - rok mi - dön Bet - le - hem - ben

b) Csor - da - pász - to - rok mi - dön Bet - le - hem - ben

(a) Csor - dát ô - riz - nek Éj - jel a me - zô - be, Éj - jel a me - zô - be.

(b) Csor - dát ô - riz - nek Éj - jel a me - zô - be, Éj - jel a me - zô - be.

b) PE IA - 17; Méra, Kolozs m., asszonyok csoportja; gy. Péter Éva, 2000.

c) Csor - da - pász - to - rok Mi - kor Bet - le - hem - be

Csor - dát ô - riz - nek Éj - jel a me - zô - be, Éj - jel a me - zô - be.

Lajtha I. 3. Szépkenyerüszentmárton, Kolozs m. Konecz Andrásné, 60.é.

1. 7. The origins of one of the most beautiful carols of the Reformed community of central Transylvania (Mezőség, Kalotaszeg) and of the csangos of Moldva are still unknown (example no. 7). Literature of the field interprets it on the basis of a vast material to which it has been compared that it is supposedly a concentrated form of a Gregorian tune: by dropping some of the motifs, the four-line stanza shrinks to two lines (compare examples 7a and 7b; 7c makes the line of the tune more varied by descriptive features). In the version collected in northern Mezőség (7d) the repetition of words has as a result an increase in syllables, for the original number of syllables is  $4+6^{17}$ .

<sup>17</sup> MNTK III/160; Szenik: 1997, example no. 3; Péter: 2004, example no. 50.)

## Ex. 7

CC 1651=RMDT II/103.

a) Felvittett magas Mennyszágra

b) **Poco rubato**  $\text{♩} = 60$  Mezőkeszű  
Fel-ke-lünk mi nagy va - sár- nap reg-gel, Fel-ke-lünk mi nagy vasárnapreggel,

b) IMB VII A-15; Mezőkeszű, Kolozs m., csoport, gy. Kallós-Andrásfalvy, 1963.

c) **Poco rubato**  $\text{♩} = 112$  Méra  
Én fel-ke-lék ka-rá-csony jó reg - gel, Én fel-ke-lék ka-rá-csony jó reg - gel.

c) PÉ I A-6; Méra, Kolozs m., Tótszegi Károlyné Kozma Anna 69. gy. Péter É. 2000.

d) **Poco rubato**  $\text{♩} = 96$  Újös  
Kimenék, kimenék nagypénce-ken reg-gel, Kimenék, kimenék nagypénce-ken reg-gel.

1) 2a) 2b)

d) KZA Mg 2941 / 134, Újös, Beszterec-Naszód m., Salak Mihályné Durlaci Zsuzsa 50; gy. Mann G. 1975.

2. In the Small ambitus, new style subchapter of the *A Magyar Népdaltípusok Katalógusa III. és IV. Stíluscsoportja* [3rd and 4th Group of Styles in the Catalogue of the Hungarian Folk Song Types] we find tunes characterized rather by tonality – versus the modal style of the old tunes; the sequences of thirds and seconds are frequent in this case both at the level of the line of the tune and of the motifs.

2. 1. In the four-lined stanza, the sequence appears among the closing motifs in the first half of the line and among the beginning motifs in the second half. The pattern is not exact in every version, but comparing the three versions, it reveals itself obviously (examples 8 a-b-c). The height of the closing note varies in the case of the short musical note without emphasis to which the last syllable is sung in the first and third lines. The song has the same lyrics in several regions of Transylvania.<sup>18</sup>

<sup>18</sup> MNTK IV/75; CHFS II. 5 19, Péter: 2004, example no. 53.

## Ex. 8

Poco rubato  $\text{♩} = 60$  Buza

a)    
 Bet - le - hem kis fa - luc - s ká - ba, Ka - rá - csony - kor éj - fél - táj - ba

   
 Fi - ú Is - ten em - ber lett, Mint kis gyer - mek szü - le - tett.

KZA Mg 2943 /38; Buza, Kolozs m., Eke Péterné 43. gy. Földvári K. 1976.

## Magyarborzás

b)    
 Bet - le - hem kis fa - luc - s ká - ba, Bet - le - hem kis fa - luc - s ká - ba

   
 Ka - rá - csony - kor éj - fél - táj - ba, Ka - rá - csony - kor éj - fél - táj - ba.

Magyarborzás, county of Beszterce- Naszód, Papp János (Pilu) 80,  
 coll. by Gergely Z. 2007

2. 2. The lyrics of carol “Elindult Mária” [“Maria Set Out”] is a song of the legend in the epic style (example 9 a-b). It is known mostly in the eastern part of the area populated by Hungarians, in Mezőség it is one of the most often sung carols at Christmastime. The tonal style of the tune is rendered by the sequence between the beginning of the first and second verses and the decomposition of the common chord<sup>19</sup>.

## Ex. 9

a)    
 El - in - dult Má - ri - a Ka - rá - csony éj - sza - ka,

   
 el - ment szál - lást kér - ni a gaz - dag ko - vács - hoz.

Vice, county of Beszterce- Naszód, Kádár Julianna 74, coll. by Gergely Z. 2007

<sup>19</sup> MNTK IV/139; CHFS II. 460-461



b)

Ka - rá - csony es - té - jén el - in - dult Má - ri - a,  
el - ment egy nagy bölcs ko - vacs - hoz, szál - lást a - kart kér - ni.

Magyarborzás, county of Beszterce- Naszód, Tóth Attila 67,  
coll. by Gergely Z. 2007.

**2. 3.** This ascending tune with repetition of thirds, structure of AA<sup>3</sup>BC in minor hexachord is known in all Hungarian populated regions. Usually it is sung with the lyrics presented in example 10. This lyric was first written down in a manuscript of 1839, but having in view its structure of 4+6 it can be dated to a much later date.<sup>20</sup>

**Ex. 10**

Poco rubato

Mos tan ki - nyílt egy szép ró zsa vi - rág, a - kit ré - gen várt az e - gész vi - lág,  
Bet - le - hem - be ki - bim - bó - zott zöld - ág, ki - rály - nem -ből mé l - tó ság.

Vice, county of Beszterce-Naszód, Bálint Margit 37, coll. by Gergely Z. 2007

**2. 4.** This tune of AABB structure and plagal major style (example 11) was written down in the song books of the choir masters of the nineteenth century. It became known thanks to the school and the services of the Catholic Church. As it started being sung by the people as a folk song, it suffered some small changes in both lyrics and tune<sup>21</sup>.

<sup>20</sup> MNTK IV/159; CHFS II. 586; Péter: 2004, example no. 58.

<sup>21</sup> MNTK IV/307

Ex. 11

Meg-szü - le - tett a kis Jé - zus, ör - vend - jünk, Bet - le - hem - be fek - szik ron - gyos  
el - kül - döt - te Ő szent fi - át Is - te - nünk

1  
já - szol - ba, a - zért van oly fű - nyes - ség a vá - ros - ba.

Vice, county of Beszterce- Naszód, Betlehem play no. 7, the group presenting the Bethlehem play, coll. by Gergely Z. 2007

2. 5. The shepherds' dance is a general item of the Bethlehem plays. In one of the typical tunes of this dance (example no. 12) the first line is repeated and then followed by a middle part composed of various motifs and closed with a line whose tune reminds of the tunes of the swineherds' dance, its structure: AA b+b c+c D D<sub>k</sub>. It is known in all Hungarian areas, it is usually sung as a shepherds' dance, but it also became part of the service of the Catholic Church<sup>22</sup>.

Ex. 12

Pász - to - rok, kel - jünk fel, Bet - le - hem vá - ro - sá ba, ron gyos is - tál - lócs ká - ba,  
ha - mar in - dul - junk el

3  
si - es - sünk, ne kés - sünk, hogy még e - zen éj - jel o - da - le - hes -

15  
sünk, mi U - runk - nak tisz - te - le - tet te - hes - sünk.

Vice, county of Beszterce- Naszód, Betlehem play no. 4, the group presenting the Bethlehem play, coll. by Gergely Z. 2007

<sup>22</sup> MNTK IV/307

**2. 6.** In a seventeenth century writing we find one of the most popular Christmas carols of the Hungarians, known to all social strata and used in the service of the church as well (example no. 13). The two main parts of its tune start with sequential motifs (the first line contains an ascending sequence of third, the third line contains a descending sequence of second) and closes with motifs of opposite styles (5<sup>th</sup> grade, 1<sup>st</sup> grade).

**Ex. 13**



Menny-ből az an - gyal el - jött hoz-zá - tok, pász - to - rok, pász - to - rok,  
 hogy Bet - le - hem - be sí - et - ve men - ve lás - szá - tok, lás - szá - tok.

Vice, county of Beszterce- Naszód, Betlehem play no. 1, the group presenting the Bethlehem play, coll. by Gergely Z. 2007

**2. 7.** One of the tunes in major hexachord with repetition of motifs from the shepherds' dances (example no. 14) was probably introduced among the other tunes from another source, for there is no Transylvanian version of this tune in the collections of songs I have studied (example no. 14)<sup>23</sup>.

**Ex. 14**



Vedd fel, ju - hász a bun - dát, a bun - dát, fog - junk gőn - dőr  
 Mert mi in - nen el - me - gyünk, el - me - gyünk, má - sok - hoz is  
 bá - rány - kát, fog - junk gőn - dőr bá - rány - kát.  
 be - me - gyünk, má - sok - hoz is be - me - gyünk.

Vice, county of Beszterce- Naszód, Betlehem play no. 5, the group presenting the Bethlehem play, coll. by Gergely Z. 2007

<sup>23</sup> Versions in the Bethlehem plays presented in the CHFS II. 356/III and 359/III, from the counties of Bihar and Ugocsa



**2. 8.** A feature of a certain category of the folk songs is the repetition of the repetitive motifs, a frequent feature of the children's songs (the first part of example no. 15). This feature is usually followed by a second part repeating the motif of the first part, but in this example, we find a second part rhyming to the first part in its plagal and partly sequential closing. I could not identify the tune exactly, because in the studied collections I could find only versions of the first part.<sup>24</sup>

**Ex. 15**

Mes - si - á - sunk szü - le - tett, ki - ért lel - künk e - pe - dett  
Gyer - tek, ma - gasz - tal - juk Öt, hull - junk le tér - de e - lött  
ör - vend - vén ör - vend - jünk, mert ke - gyes Is - te - nünk Bet - le - hem - be  
szü - le - tett ma mi - né - - künk

Vice, county of Beszterce- Naszód, Soós Ilonka 57, coll. by Gergely Z. 2007

**2. 9.** The song “Pásztorok, pásztorok” [“Some shepherds ...”] is part of the Bethlehem play, but Catholics sing it also in the church. It is a tune documented since the nineteenth century. It belongs to the branch of the new style songs of arched quintical sequence, which Kodály thinks, are of Western origin.<sup>25</sup> Its structure is AA<sup>5</sup>BA, the decomposition of the common chord of verse A, and the descending scale of verse B both emphasize the tonal features.

**Ex. 16**

Pász - to - rok, pász - to - rok ör - ven dez - ve sí - et - nek Jé - zus hoz Bet - le - hem - be.  
Kő - szőn - tést mon - da - nak a kis - ded - nek, ki - vált - sá - got ho - zott az em - ber - nek.

Vice, county of Beszterce- Naszód, Bethlehem play no. 3, the group presenting the Bethlehem play, coll. by Gergely Z. 2007

<sup>24</sup> The first part of the CHFS II. 498 and 499, the counties of Pest and Baranya

<sup>25</sup> Kodály: 1971, 39-40

**2. 10.** The song “Ó, boldog Betlehem” [“Oh, you Happy Bethlehem”] (example no. 17) is also one of the songs of the Bethlehem play. Its highly artificial lyrics have been applied to the folksy tune of a nineteenth century song.<sup>26</sup>

**Ex. 17**

Ó, boldog Bet le hem, ál-dá sok vá ro sa, föl diék ő rő me, é giek szent győ nyő re, Ne sírj, kis Jézuska.  
ott sír a Jé zus ka, pólyá ba ta karva

Vice, county of Beszterce- Naszód, Bethlehem play no. 2, the group presenting the Bethlehem play, coll. by Gergely Z.

From the previous characterization and based on the songs sung in the Bethlehem play a conclusion can be drawn. It contains only generally known pieces or pieces without any connection to the specific tunes of the area, so it can be supposed that it was got up not from the traditions of the region, but from a collection of songs of not so very high standards.

**3.** On the tunes of the name day greetings Lajos Vargyas states that " ... the name day greetings for the Istváns and Jánosos \*\*\* are connected to tradition only by their lyrics too, for their tunes belong to several types of folk songs and through these songs they are related to the early church hymns and other historical styles."<sup>27</sup>

In the Mezőség – as in the other regions of the area populated by Hungarians – according to the local or subregional custom – the tunes and the lyrics of the name day greetings can be identical in several villages. But it can also have different versions within the same village (e.g. the tune of example no. 18 is known in Sânmartin (Szépenyerűszentmárton), Sic (Szék), Cireșoaia (Magyardécse), but also in other regions: Kalotaszeg, Udvarhely; on the other hand they sing two different versions of the same greeting in Sic (Szék) and Decea (Décs)<sup>28</sup>.

Considering the musical features of example no. 18, we could say it is a product of the early recruiting music formed at the end of the eighteenth and at the beginning of the nineteenth century. The structure of its tune is a

<sup>26</sup> CHFS II. 628 and the note, Kerényi: Népies dalok I [Folksy songs, vol. I]. Annex, with the first line being: Mariska, Mariska)

\*\*\* two Hungarian male names whose day is after Christmas on December 26th and 27th and still belonging to the celebrations of Christmas time

<sup>27</sup> Vargyas: 2002, 327

<sup>28</sup> Example no. 18: MNTK IV/313, Lajtha I/4, II/47, CHFS II, 956; other tunes CHFS II. 896, 981 Décs, Lajtha II. 78, 81. Szék

specific dance structure: AA<sub>k</sub>BB<sub>k</sub>. The structure of its rhythm is based on the metre of the rhythm of the swineherds' dance: the lines have four measures, three of which present the basic beat, while the fourth measure is made up of a closing formula of one or two/three syllables. Even in the case of a slower tempo (as is the case in the example hereby), the basic time values are transformed into long and short time values, or flexible time values, one of the typical features of the recruiting music.

In the rhythm formula of this example, the typical features of the style of the Mezőség are reflected: in rare cases, the long and short time values are transformed into dotted formulas and more often into triolic formulas – or other formulas of irregular distribution.<sup>29</sup>

### Ex. 18

Szépkenyerüszentmárton

Sokszent Ist-ván na-po-kat vi-gan el-ér - hess Nap-ja-i - dat szám-lál-ni ne légyenter - hes

Az ég har - mat-ja szí-ve-det ü-jít-ja, Ál - dá - sok ár-jo há-za-dat bo-rít-sa.

Lajtha I. 4.: Szépkenyerüszentmárton, Kolozs m., Varga Istvánné 62.

4. When speaking of the folk music tradition of the Mezőség, all the works in the literature of the field refer to the interactions between the specific tunes of the Hungarian and Romanian folk tradition. We find such an interaction also in the tunes of the Christmas carols.

Some of the previous examples can be found also in the collection of Romanian Christmas carols (colindas) published by Béla Bartók. We find here especially those tunes which could not be identified regarding their origin by the literature of the field or to which the literature refers as originating from the Middle Ages and/or having versions in the folk music of the entire continent. According to the orally expressed opinion of Ilona Szenik, these can be classified as tunes belonging to the common repertory of the two people, even if there are early writings to which they show any likeness. Typological classification of the Romanian colindas show these tunes to be widespread, creating many variants, which proves that they are deeply rooted in the Romanian tradition. Examples no. 2, 3 and 8, all of them present also in the

<sup>29</sup> Szenik: 1998, 21.).

collection of colindas of Bartók<sup>30</sup>, belong to this category. In addition, likes of the last tune have been discovered also among the tunes of the Saxons of Transylvania.


The tunes specific to the music of one or the other ethnic group appearing in the repertory of the other can be considered borrowings.

It is very rare, but the tunes of the songs *Csordapásztorok [Herdsmen]* and of *Mennyből az angyal [An angel from heaven]* have been collected also from Romanians with the help of some translated lyrics.<sup>31</sup>

Two of the typical tunes of the Romanian colindas are presented here sung with Hungarian lyrics in the villages of northern Mezőség both are widespread types. The colinda of AB<sub>r</sub>A structure (example no. 19) was collected by Lajtha in Sânmartin (Szépkenyerűszentmárton). It is obvious that in this case also the lyric was translated from the Romanian colinda, for Hungarian Christmas carols do not have the legendlike or baladeliike motif of the passion of Christ. In this case, even the Romanian chorus (*Florile dalbe*) has been translated into Hungarian.<sup>32</sup>

The lyrics of the other tune (example no. 20) are identical with that of example no. 3. Romanians have a chorus for the third line of this tune.<sup>33</sup>

### Ex. 19



Szépkenyerűszentmárton

Jé - zus az isz - tal - nál e - szik, Fe - hér vi - rá - gok,

Zsí - dók a ház me - gett le - sik.

Lajtha I. 40; Szépkenyerűszentmárton, Kolozs m. Varga György, 43.

### Ex. 20



Mezőkőbölkit

Pa - ra - di - csom sze - ge - let - be, Pa - ru - di - csom sze - ge - let - be

Van egy szó - nyeg le - te - rit - ve.

KZA Mg 2941 / 117 Mezőkőbölkit, Beszterce-Naszód m. gy. Szenik I.-Mann G. 1975.

<sup>30</sup> Bartók 1935: 45r-u, 45a-p, 121a-e

<sup>31</sup> Oral information given by Ilona Szenik.

<sup>32</sup> Lajtha I. 40, with the Romanian lyrics 39.; Bartók: 1935, 62 a-g; MNTK III/14, Feketalak, an incorrectly interpreted version: it starts with the tunes of the chorus

<sup>33</sup> Bartók 1935: 73p-x

## CONCLUSIONS

The items of the collected material presented in the paper hereby can be classified into different periods, according to the time of their collection. The collection of László Lajtha from the Mezőség fifty years ago was of a great sensation, since the musical data from this region were scarce. Ethnographical data, i.e. data concerning customs were known in a somewhat greater number. In the 1950s, the regular folklore research started also in Transylvania and as a result, the knowledge on the musical tradition of northern Mezőség increased as well. Parallely collections of Hungarian folk songs processed the new data offering thus serious scientific basis to the characterization of the repertory already known.

As far as I know, the traditions of the two Hungarian villages where I collected my material have not been yet processed (the literature I read does not mention their names). Therefore, I could define the situation of the local traditions only by comparing them to those of the entire region.

Regarding the practice of the customs, it can be stated that caroling is fading out in the two villages and the tunes are also more likely to be known by the older, than the younger generation. At present, carol singers belong to the so called “passive repertory”, to use a scientific term. The number of tunes has dropped and earlier tunes of the hymn books have been replaced by folk songs belonging to the new style. There was no Bethlehem play in Bozieş (Magyarborzás), while in Vita (Vice) they still practice it, but it is rather a tradition of the school than that of the community. According to its dramatic structure, the Bethlehem play fits into the line of the typical Transylvanian features of the genre. But the tunes accompanying it differ very much from local traditions, since these tunes belong - from the point of view of the classification offered by the literature of the field – either to the general or to the newest category of tunes or they belong to other, far away regions and their musical value is doubtful.

Compared to the recent collections, the collections of earlier decades, published in printing and kept in the archives of Kolozsvár contain tunes that are far more valuable.

In the new style of living brought by the social change, traditions of the folklore have been - naturally - pushed into the background. At present, the movement for the revival of traditions set as its goal to counteract this tendency under the supervision of qualified specialists. Their main goal is to select on a scientific basis the most valuable creations of folklore and to preserve and revive these by fitting them into the new style of living. By writing this paper and the experience it offered me, I drew the conclusion that as a music teacher and a folk singer to be I need to follow the same principles.

(Translated from Hungarian by: Borbély-Bartalis Zsuzsa)

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

ECATERINA BANCIU\*

**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 *Epitaph pour Binchois* and Josquin des Près 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  $\text{♩} = 144$   
Batt. jazz

Tam-tam  
*sf*

*sf* *sf* *sf* *sf*

Perc. 1  
2.  
3.  
4.  
VI. Solo  
VI. I  
VI. II  
Vle.  
Vle.  
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**  $\text{♩} = 120 - 132$

Measures 1-10 of the score. The soloist part (VI. Solo) begins with a fast, diatonic melody marked *sf* and *f marcato*. The percussion parts include Glisp., Batt. Jazz (with a repeated rhythmic pattern), Marimba, and Piatto (with a *sf zzzz* effect). The string parts (VI. I, VI. II, Vle., Vcl., Cb.) provide harmonic support with *f* dynamics.

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.

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)

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

30

arco  
 pp  
 arco  
 pp  
 arco  
 pp  
 arco  
 pp  
 arco  
 pp

pizz.  
 pizz.  
 pizz.  
 pizz.  
 pizz.  
 pizz.

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)

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

43

pizz.  
 pizz.  
 pizz.  
 pizz.

tr.  
 tr.  
 tr.  
 tr.

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.

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 heteronomous 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

II. Andante  $\text{♩} = 72$

Perc. 1  
2  
3  
4  
Solo  
VI. I  
VI. II  
Vcl.  
Vcl.  
Cb.

5  
10  
15

Gliss.  
Vibraf.  
Trgl.  
mf  
p  
pizz.  
pizz.  
sf

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

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.

(bar 40-49)

The musical score for Ex. 8, bars 40-49, is presented in a multi-staff format. The top staff (Violin I) begins at bar 36 and includes a first ending bracket labeled 'A' starting at bar 40. The tempo instruction 'Un poco meno mosso' is placed above the staff at bar 40. The score includes various dynamic markings: *f* (forte), *pp* (pianissimo), and *sf* (sforzando). Performance instructions include 'arco' (arco), 'Gong', 'Trgl.' (triglyph), and 'tremolo'. The percussion part (drum set) features a 'Gong' sound effect and a 'Trgl.' instruction. The piano part includes 'arco' markings and dynamic markings like *f* and *pp*. The bottom staff (Cello/Double Bass) also includes 'arco' markings and dynamic markings like *f* and *pp*. The score concludes at bar 49 with a final dynamic marking of *p* (piano).



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

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 interpreters. 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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## EDE TERÉNYI – THE MONO-OPERA “LA DIVINA COMMEDIA” – CONTENTS AND FORMS (I. PART – “INFERNO”)

GABRIELA COCA \*

**SUMMARY.** Ede Terényi had come across the poetical work *La Divina Commedia* for the first time at the beginning of the 1970's. As it was a turning point in his life as well, the work of Dante had a very sensitive influence in his own life as along thirty years of his life, the composer came back thorough his creations to this subject. His impressions were transposed both in a colour visual form – by creating a series of twenty-five pictures that were entitled *Dantesca*, and also in a musical sonorous form by composing the mono-opera *La Divina Commedia*. Not only this musical work but also many other musical works from the 1971-2004 have the print of the work of Dante. This study has the short and the analytical presentation of the mono-opera *La Divina Commedia* by the mirroring of the pictures in the series *Dantesca* that were signed by the composer.

**Keywords:** mono-opera, Dante, Divina Commedia, Inferno, Terényi, structure, form, density, geometrically, chromatic, symmetrical.

*“For thirty years I am followed (tempted) the great work of Dante, DIVINA COMMEDIA.*

*I was 37 years old when I met his fantastic theatre play. I was stricken the beginning line: 'He arrived on the middle step.' YES, I arrived here, too, surrounded by the frenzy of the scenic game that assaulted in the same time the spirit with the physic. In addition, I 'found myself into a dense wood' – this new revelation tore me out. The third line has been more painfully: 'since I was wondering I have lost the right way.'*

*Suddenly, I felt it very closed to me, I felt Dante to be very human: as if he had come after me!”(...)*

*I started to understand better the world, the man, and, at a certain moment, everything that surrounded me. I looked at the being differently; the objects that came close to me were looked at in the same different way. Then I have not suspected yet, that this is just the preparation of Dante towards the understanding of some superior worlds.”<sup>1</sup>*

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<sup>1</sup> Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p.69.

In the year 1972, as he was under the influence of the reading of the *Inferno* chapter of Dante’s work, the composer conceives the musical work entitled *Terzine of Dante* – a sonata that was written for the baritone, the piano and the trombone. This sonata is taken by the author with some modifications as a first act – *Inferno* – in the mono-opera *La Divina Commedia*.

The mono-opera *La Divine Commedia* as the poetic creation of Dante is made of three parts: I. *Inferno* (that is composed in 1971-72 and it was revised in 2004), II. *Purgatorio* (2004), III. *Paradisio* (2004).

Each part is structured in three composing parts that offers the sonorous image of three songs of *Divina Commedia* of Dante (with three exceptions: *Inferno III* and *Purgatorio II* – where the author takes stanzas from two songs), in the following way:

**Table 1**

**Ede Terényi – *La Divina Commedia* – songs that are sonorous transposed**

<i>Inferno</i>	<i>Purgatorio</i>	<i>Paradisio</i>
I. Canto III. II. Canto XXX. III. Canto XXXII. (+ a few stanzas of XXXIV.)	I. Canto IX. II. Canto XVIII. (+ a few stanzas of XIX.) III. Canto XXVII.	I. Canto XXI. II. Canto XXX. III. Canto XXXIII.

The instrument-vocal assembly of the three parts promotes the symbolic of the cipher three that has the following components:

**Table 2**

INFERNO	PURGATORIO	PARADISO
Baritone–Piano- Trombone	Percussion I-II, Harp, Battery, Voice, Piano	Voice – Piano (polyphonic structures of 3, 6, 9 voices)
<b>3</b>	<b>3 + 3</b>	<b>3 + 3 + 3</b>

**The metric** of the parts are also based on the symbol of the cipher three. Therefore, the part *Inferno* in the debut section (*Canto III*) contains mainly temporal structures of the bloc of three and six sounds. The median section (*Canto XXX*) is dominated by pulsations of four, three and two repeating sounds respectively. The third section (*Canto XXXII + XXXIV*) contains a latent ternary pulsation.

The part **Purgatorio** is already structured in the traditional metric. The first section (*Canto IX*) is conceived in the measure 6/8. The second section (*Canto VIII + XIX*) is in a measure that is less used - 8/2 (with three possible commutation variants: 3+2+3, 3+3+2 and 2+3+3). The third section has the same metric as the second section, 8/2 respectively.

The part **Paradisio** promotes on a metric plan multiples of three that are as follows: the section one (*Canto XXI*) – 9/4, the section two (*Canto XXX*) – 12/8, and section three (*Canto XXXIII*) – the measure 12/4.

The text of the mono-opera is in Italian. From the above-mentioned songs, the author takes selectively just a few stanzas. It is interesting to follow successively the stanzas that are in the whole those which are inspired by the composers. By their apparition in the musical work, the stanzas that are processed by the composer in the Inferno are the following:

**Table 3**

	<b>“INFERNO – I.<sup>2</sup></b>
	<b>Canto III. – „Who lived without being blamed or applauded.”</b>
14	<i>Here you must give up all irresolution; All cowardice must here be put to death.</i>
	<i>“We are come to the place I spoke to you about Where you shall see the sorrow-laden people, Those who have lost the Good of the intellect.”</i>
	(...)
22	<i>Here heartsick sighs and groaning and shrill cries Re-echoed through the air devoid of stars, So that, but started, I broke down in tears.</i>
	(...)
34	<i>And he told me: “This way of wretchedness Belongs to the unhappy souls of those <b>Who lived without being blamed or applauded.</b></i>
	(...)
46	<i>“These people have no hope of again dying, And so deformed has their blind life become That they must envy every other fate.</i>
	(...)
64	<i>These wretches, who had never been alive, Went naked and repeatedly were bitten By wasps and hornets swarming everywhere.</i>
	<i>The bites made blood streak down upon their faces; Blood mixed with tears ran coursing to their feet, And there repulsive worms sucked the blood back.</i>
	(...)

<sup>2</sup> Dante, Alighieri, *The Divine Comedy*, Translated by James Finn Cotter, Web Edition by Charles Franco.



**INFERNO – II.**

**Canto XXX – "To choose to hear such barbs is a base choice."**

- 91 *And I inquired, "Who are those two drudges,  
Steaming like wet hands in wintertime?  
(...)*
- 97 *"She is the wife who falsely accused Joseph,  
The other is false Sinon, the Greek from Troy.  
Their burning fever makes their bodies reek."*
- 100 *And one of them, appearing to take offense,  
Perhaps at being named so negatively,  
Punched his fist at Adam's stretched-out paunch.*
- 103 *The paunch reverberated like a drum,  
And Master Adam smashed him in the face  
With a hook just as hard, telling him,  
(...)*
- 109 *To this the other answered, "When you marched  
To the fire, it wasn't so ready then:  
But it was plenty ready when you coined!"*
- And the one with dropsy: "That's telling the truth!  
But you were no such witness to the truth  
There, when asked to tell the truth at Troy!"  
(...)*
- 121 *"And thirst that cracks your tongue torture you,"  
Cried back the Greek, "and the foul bilge swell up  
Your guts to hedge-size right before your eyes!"  
(...)*
- 127 *"You've gotten burning heat and an aching head!  
For you to lap up the mirror of Narcissus  
You wouldn't need a lot of words of coaxing!"*
- 130 *I was all involved in listening to them  
When my master said, "Now keep on looking  
A little longer and I'll quarrel with you!"  
(...)*
- 145 *"If ever again fortune should find you  
Where people loiter for such wrangling,  
Then realize that always I am with you:  
**"To choose to hear such barbs is a base choice."***

**INFERNO – III. (Canto XXXII + XXXIV)**

**Canto XXXII – “I struck my foot hard on one of the faces.”**

73 *Now while we walked onward toward the center  
To which the whole weight of the world pulls down  
And while I shuddered with the eternal chill,*

*Whether it happened by will or fate or chance  
I don't know, but, moving among the heads,  
I struck my foot hard on one of the faces.*

*Through tears he screamed, "Why do you kick me?  
(...)*

85 *My guide stood still, and I said to the shade  
Who swore and cursed with hardened bitterness,  
"Who are you, insulting other people?"*

*"Who are you who stroll through Antenora  
Kicking the cheeks of others?" he responded,  
90 "Were you alive, I wouldn't take that from you!"*

*"I am alive, and it may be worth your effort,  
Should you seek fame, that I would now note down  
Your name with the others." This was my reply.*

95 *And he cried, "I want just the opposite!  
You have a poor grasp of how to flatter us!  
Get out of here and give me no more trouble!"*

*At that I grabbed him by the scruff of his neck  
And said, "Either you give me your name now  
Or you won't have a hair left here on top!"  
(...)*

103 *I had already twisted his hair in my hand  
And pulled out more than a full hank of it,  
While he yelped on and kept his eyes down low,*

*When someone else shouted, "What's with you, Bocca?  
Don't you sound off enough with your clattering jaws  
But now you have to bark? What evil's got you?"  
(...)*

109 *"Now," I said, "I don't need you to blab more,*

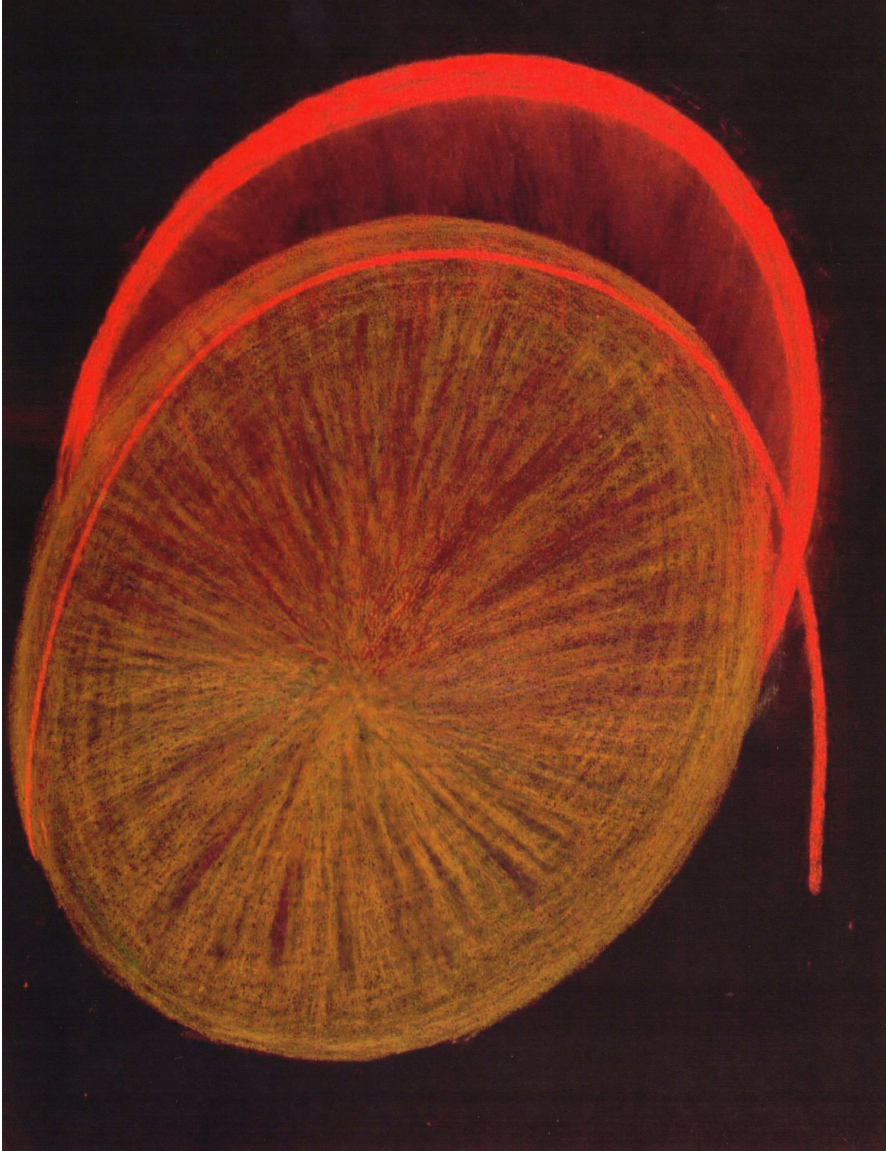
**Canto XXXIV**

133 *Along that hidden path my guide and I  
Started out to return to the bright world.*

**The Structural Conception of the Composing Parts of the Musical Work: Inferno – I. (Canto III)**

**Table 4**

Ede Terényi: *Dantesca, Inferno, "The Gate of the Inferno"*<sup>3</sup>



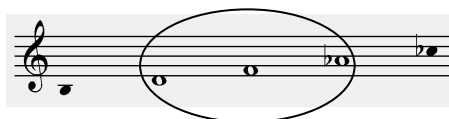
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<sup>3</sup> Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 13.

The song that is structured in four musical segments makes its debut in the first segment with a static picture – Parlando – where the composer suggests the sensation of being far through echo effects that are obtained through the linking of some extreme dynamics degrees: *f cresc. fff, p – pp, f – pp*.

The musical material of the first picture gravitates in the tonic F axis that adopts as a nucleus the tonic sounds and those of the intra-axial dominant: F – A b.

Ex. 1



The Axis of the Tonic

**PARLANDO**

Trb. *f* *fff* *p* *pp*

Bar. *mf* (parlato) Qui si convien lasciare ogni sospetto

Ped. tenuto sempre simile sin al \*

Trb. *f pp* *f*

Bar. *mf* *f*

Ogni viltà convien che qui sia mor-ta ——— Noi siam venuti al loco ov'io t'ho detto Che tu

GABRIELA COCA

intelletto, il ben dello intelletto,...

*ff*  
m.d. + sord. + simile  
con le dita  
m.s.

*f* *p* *ppp*

The second segment of the form keeps the same nucleus as a gravitational centre through the grave register that suggests the deepening sensation – through the illustrative programmatic – the depth of the *Inferno*.

Ex. 2

Agitato senza sord.

*p*

*f*

*pp*

*p*

1/2

EDE TERÉNYI – THE MONO-OPERA “LA DIVINA COMMEDIA” – CONTENTS AND FORMS  
(I. PART – “INFERNO”)

The third segment creates a sonorous density that constitutes the centre of this first picture.

Ex. 3

Musical score for Ex. 3. It consists of three staves: two vocal staves (soprano and alto) and one piano accompaniment staff. The piano part features a prominent ostinato bass line with a small third interval. The vocal parts have dynamic markings of *f* and *ff*. There are slurs and accents over the vocal lines, and a measure marked with a triangle and the letter 'A'.

The fourth segment rounds the first section of the form through an effect of calm that is marked through sonorous twinkle.

Ex. 4

Musical score for Ex. 4. It features a vocal line with lyrics: "Risonovan per l'aer senza stelle, Perch'io al co-min-ciar ne la - gri-mai...". The piano accompaniment includes dynamic markings of *mf* and *pp*, and the instruction "loca". There are slurs and accents over the piano part, and a measure marked with a box containing the number 15. The piano part also includes the instruction "colla palma".

The entire first section has a feminine Yin feature; the sonorous colour is sombre as it is profusely marked by the small third: *F – A b*. The second section is profiled under the form of an epic discourse that is developed on the ostinato repetition of the basic chord.

Ex. 5

Musical notation for Ex. 5, showing a chord structure in bass clef. The chord consists of the notes F, A-flat, and B, which is the F minor triad.

**Lento assai**

*mp*

...Questo misero modo Tengon l'anime triste di coloro, Che visser senza infamia e senza lodo.....

$\text{♩} = 30$

The basic chord is structured in two strata: a stratum – tritone D minor and a geometric stratum –  $C\# \beta$

*D minor*

The third section brings with itself an evolving structure of an actionable profile, the tremolo of the piano that will have a trombone later on attached to it with a tremolo that amplifies the atmosphere of a perpetual continuum.

**Ex. 6**

*frullato*

*ppp* *poco a poco cresc.*

*mf* *poco a poco cresc.*

Questi sciaurati, che mai non fur vivi,

*ppp* *poco a poco cresc.*

ped sempre tenuto sin al \*

Having in mind the rounding of the first song, the fourth section brings back the static image of the first section. The nucleus of the musical discourse comes back as well in the following structure:  $F - Ab$  and also the author brings back repeats of the motif from the second segment of the first section (see comparatively the example number two).

**Ex. 7**

Da fastidiosi vermi era raccolto.

*fff*

*p*

ped.

*f*

*ff*

*fff*

After the finalisation of the section three in *fff* with a crescendo, the fourth section suddenly reduces the dynamics to the *piano*. By training a few groups of exceptional divisions (*the decimole, the octuplet, the quintuplet*) in a crescendo we have the dynamics to be once again amplified to *f, ff*.

The intervallic evolution that is developed under a fan shape and it is marked by turned chromatic formulae. These formulae are developed in the chromatic pentachord that can be found between the sounds *F – A*.

**Ex. 7a**

The latent polyphony that is detached from these divisions is made geometrically after the following patterns:

The superior stratum:

The inferior stratum:

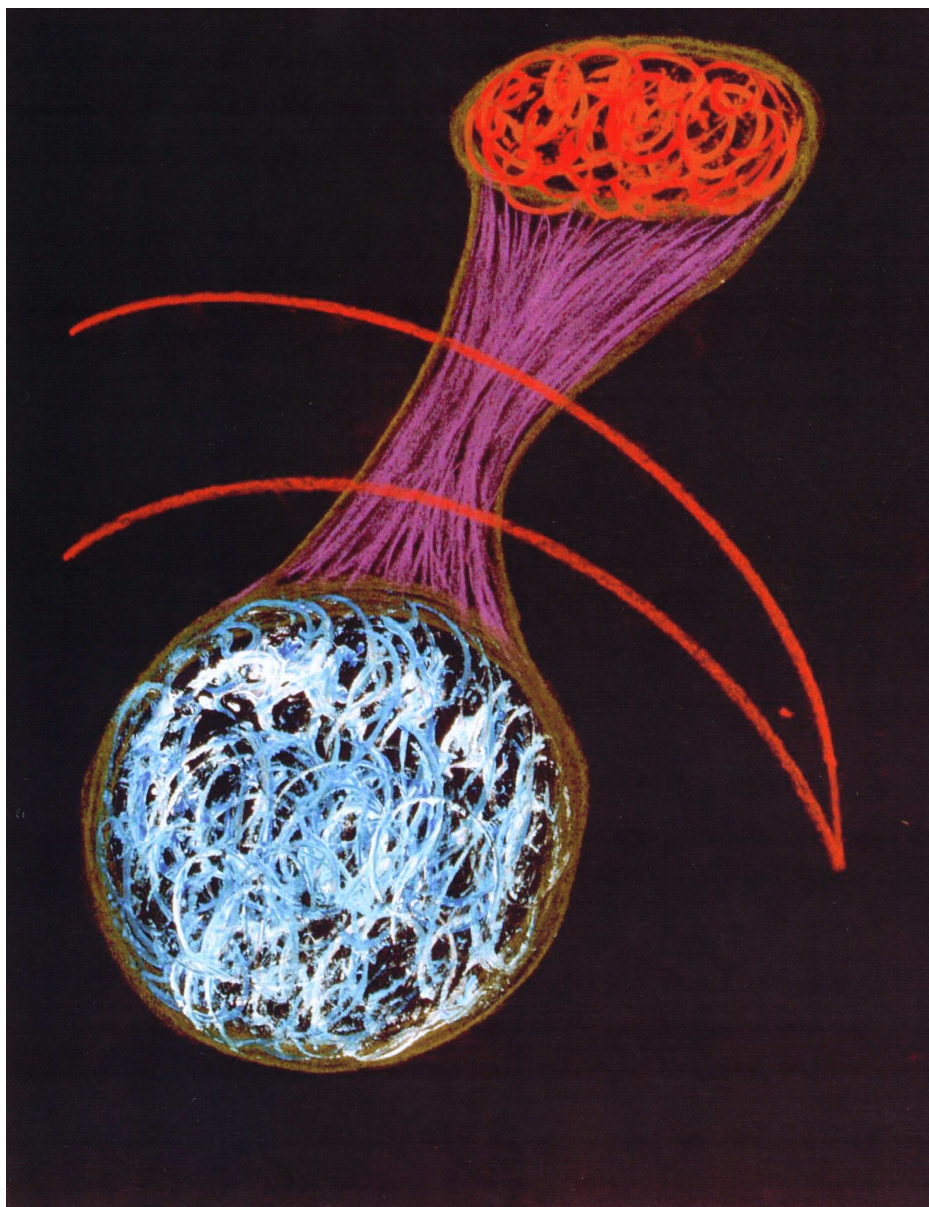
**Ex. 7b**



“INFERNO – II. (Canto XXX)

Table 5

Ede Terényi: *Dantesca, Inferno, „On the Back of the Monster”*<sup>4</sup>



<sup>4</sup> Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 19.

The second song of the *Inferno* adopts the profile of a rondo form that has three episodes and a coda.

**The theme of rondo** has a style of an ironic scherzo. There are repetitions of equal and staccato sounds of the trombone that draw a descending, semi chromatic melodic line that is marked by numerological symmetries.

**Ex. 8**

♩ = 130 - 140

con sord. wa-wa (Improvvisando)

Trb.

*f* staccato molto eguale ironico

3 8 5 8

The image shows a single staff of music for Trombone (Trb.) in bass clef. The tempo is marked as quarter note = 130-140. The performance instruction is "con sord. wa-wa (Improvvisando)". The dynamics and articulation are marked as "f staccato molto eguale ironico". Below the staff, four numbers (3, 8, 5, 8) are placed under specific measures, with lines connecting them to the notes above. The notes form a descending, semi-chromatic melodic line.

The theme is restarted in the first form section of the Allegro type under the form of ostinato this time in the same way, as are the chords of the piano accompaniment.

The superior voice of the piano accompaniment takes back in a transposition the rondo theme to a perfect fifth, to a superior ninth respectively. Through the altered thematic restarts, the musical discourse receives a polyphonic allure.

**Ex. 9**

The image shows a complex musical score with multiple staves. The top staff is a Trombone (Trb.) part, and the bottom staff is a Piano (Piano) part. The score illustrates the rondo theme from Ex. 8 being repeated in different transpositions. The piano accompaniment features chords and a bass line. The score includes performance markings such as "staccato simile", "Ped.", and "sempre simile". Arrows and ovals highlight the thematic material across different parts of the score, showing how the theme is transposed to a perfect fifth and a superior ninth.

**The first episode** is a musical section of a reduced extension that is made of two contrasting segments as a profile and interpretative manner. The first segment is a recitativo recto-tone made on the sound D#.

There is an exception on the first sound, which is the first sound, which in this case is C#. The Dynamics of the segment is the steady mezzo forte when the tempo is a continuum accelerando that is indicated by the composer through a horizontal arrow.

The two segments are visually delimited through a column that is situated on a respiratory sign. As opposed to the first segment, the second segment is melodically developed on an ascending semi-chromatic scale having a single coming back of a descending semitone along the way.

The intervallic patterns by the semitones content are the following:

2 2 1 1 2 1 2 1 2 1 2

The tempo also creates a contrast towards the first section of the accelerando from the first segment the composer opposed to it a *Lento molto eguale arioso*. The dynamics as opposed to the steady mezzo forte of the first segment is an *mp dim.* to a *ppp*. Through this dynamic *decrescendo*, we can find the composer to counterbalance the ascending scale:

### Ex. 10

The musical score for Ex. 10 is presented in a single system. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a box containing the number '5'. The lyrics are: "Chi son li du - e ta - pi - ni che fu man co - me man bag - na - te il ver - no...?". The score includes several dynamic markings: *mf* recitativo, *mp*, *dim.*, and *ppp*. A tempo marking *Lento molto eguale arioso* is placed above the vocal line, accompanied by a curved arrow indicating a change in tempo. A horizontal arrow above the vocal line indicates an accelerando.

The composer is preoccupied in this musical work by the graphic image of the score. The replacement of the interpretative breaks by white noise are made not only to overload the score with deranging graphic elements but they also represent the overlapping of two musical dimensions, namely, the basic sonorous dimension of the silence.

**The rondo theme** comes back as *subito* in the basic tempo of the part in the thematic section that promotes a polyphonic discourse on an accorded background of basso ostinato. The author uses coloured sonorous effects in the vocal party; these effects are the ones of *falsestto* and the descending *glissando*.

Ex. 11

The **episode two** is a partial *recitativo secco* and the other part is a dialogue between the solo voice and the trombone in a *tempo libero*. This episode represents a variation of the first episode. The base of the harmonically sustaining is made of a chord between two strata that are distanced to a diminished eighth.

Ex. 12

The episode is closed by a special sonorous effect of *frullato* for the trombone and a spoken intonation on an increasing higher tone for the solo voice.

Ex. 13

After a short section of a varied coming back of the rondo theme, we have **the third episode** coming back – *Molto meno mosso*, of a larger respiration. In its recitativo structure and the dialogue between the trombone and the voice, we have the composer to interweave some returns of the rondo theme. On a musical plan, this episode makes a synthesis of the first two episodes of this part.

Ex. 14

Molto meno mosso, grave

*f*

Quan-do tu an-da - vi, Al fo - co, non l'a - vei tu co - si pres-to

Molto meno mosso, grave

*f* stacc.

After a last thematic section that is marked by imitations through a transition segment of *recitativo secco Libero*, we find the passing towards the coda.

Ex. 15

Libero

20

recit. *f* *mf*

Ad as - col - ta - ri er' io del tut - to fis - so, Quan - do il Ma - es - tro mi di - sse:

*ff* *secco*

The **coda** creates a motive connection to the beginning of the musical work bringing back the small third interval of the debut from the first part (*Inferno I*), in this way it will round its form. *The Parlato* of the solo voice is counter pointed sporadically by motive fragments that are recommended along the part. As there is the first part this second part, this has a YIN character.

Ex. 16

gliss.

*sf* parlato

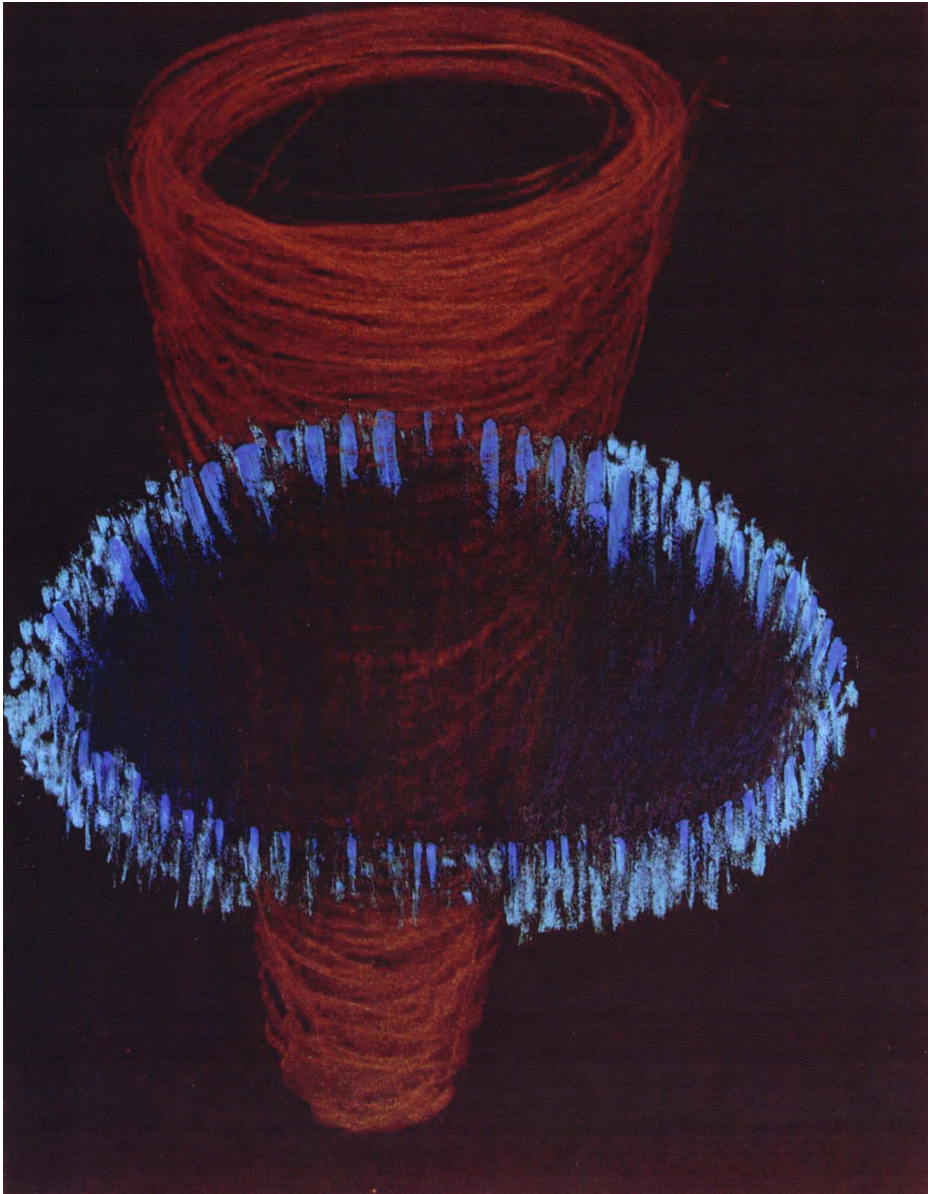
Or pur mira, che per poco è che teco non riso.

*f*

**INFERNO – III. (Canto XXXII + XXXIV)**

**Table 6**

Ede Terényi: *Dantesca, Inferno, “In the Depths of the Inferno–Cocis Lake”*<sup>5</sup>



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<sup>5</sup> Terényi, Ede, *Dantesca*, Ed. Echinox, Cluj, 2004, p. 21.



The third song of the Inferno is a chain form that alternates the slow sections of the monologue that have the *recitativo libero* of the dialogue. The seven sections of the composing form that have a very short coda added to them are unwounded after the following scheme. The building of the form is a symmetrical and a concentrically one, the essence of the whole is made by the second dialogue when the vocal soloist seems to be in a delirium.

Table 7

Monolog-Baladă	Dialogo 1	Arioso	Dialogo 2	Recitativo Accomp.	Dialogo	Monolog	CODA
Andante	Recitativo Libero	Agitato	Recitativo Libero	Agitato	Recitativo Libero	Andante	Tranquillo

The Section I is a ballad – monologue whose central sonority has the tone C as it already can be seen in the solo voice party of the first measures of this section.

Ex. 17

III. "...FORTE PER COSI IL PIÈ NEL VISO AD UNA " (CANTO XXXII.)  
 Andante ♩ = 72

Tr. bn. con sord. sfff pp f gliss. (♯) sfff

Bar. f

E men - tre che an - da - va - mo in ver lo mez - zo,

Andante

Tr. bn. f rep. ad lib.

Bar. f

Ped. \* Ped. sempre simile

Having a Yang character, this first section is harmonically sustained by fourteen accord blocks (that are made of 3 + 3 or 3 + 2 musical tones).

Ex. 18

We find the fourteen chords to be *ad libitum* repeated in a forte dynamics. In these chords, one element of the six (or five) chromatically slides down. The remarkable interval from the chords is made by the major third. Above these chords, the trombone intones glassy sonorous effects of *glissando* and *con sordino*.

Ex. 19

The image shows a musical score for Trombone (Tr. bn.) in bass clef. It features a long horizontal line representing a glissando, starting with a square block and ending with a sharp sign (#). Below the line, there are dynamic markings: *fff* (fortississimo) and *pp* (pianissimo). The text "con sord." (with mutes) is written above the staff.

In the soloist party, after the monologue that has sonorous heights that are precisely determined, we find the author to note in the score that modulation of the vocal intonation that finalize this section through a descending vocal *glissando*.

Ex. 20

The image shows a musical score for a vocal soloist in bass clef. It features a descending glissando line above the lyrics. The lyrics are: "o fortuna, Non so: ma passeggiando tra le teste, Forte percossi il piè nel viso ad una." The glissando is represented by a line that starts high and descends to a lower note.

**The Section II** is a section where the vocal soloist talks to the trombone in a *recitativo libero*. *Either the recitativo libero* is a spoken one – *parlando* or it is intoned with some determinative heights although without having a precise rhythm. The rhythm is suggested by the form of the head of the musical note – with a square shape (longer), or rounded (shorter). The harmonic sustaining relies on stratified chords that gravitates around two eighths: *E b – B b*. These chords are coloured enriched by *ajoutée tones*.

Ex. 21

The image shows a musical score for a vocal soloist and piano accompaniment. The vocal line is in bass clef and features a descending glissando. The lyrics are: "che vai per l'Anterona Percotendo,". The piano accompaniment is in treble and bass clefs, featuring chords and dynamic markings: *fff* (fortississimo) and *ff* (fortissimo). Pedal markings (Ped.) are present at the bottom of the piano part.



**The Section III** is an *Arioso* (*quasi Aria* – that is noted by the composer) where the spoken text alternates with the song. The alternations of a long – short duration are graphically expressed in the similar way to the previous sections, namely, through square notes and also through round notes respectively. The piano accompanies this short arioso through chorded axial figurations of 11, 7, 16, and 10 tones.

As opposed to the steady *Andante* tempo of the previous sections, the *Agitato* of this section comes in surprisingly, by making a contrast of the character regarding the previous discourse.

**Ex. 22**

The image shows a musical score for a section titled "Agitato quasi Aria". It consists of three staves. The top staff is a vocal line in bass clef with the lyrics: "Vivo son io, e ca - ro esser ti puote, Fu mi risposta,". The middle staff is the piano accompaniment in treble clef, starting with a *pp* dynamic and including markings for "rep. ad lib." and "simile". The bottom staff is the piano accompaniment in bass clef, featuring a pedal point with markings "Ped." and "1/2".

The Section III brings a contrast on a dynamic plan as well by promoting the dynamics *pp* as opposed to the *f* – *ff* dynamics with *sfff* accents of the previous sections.

**The Section IV** constitutes the symmetry axis of the entire third part of the *Inferno*. In the tempo *Un poco sostenuto* – we find a dialogue between the solo voice and a trombone that is developed under the form of a *recitativo libero*. The intonation of the trombone (*con sordino* - *wawa*) starts from the sonorous centre of the whole section – the tone *E<sub>b</sub>* that oscillates in a sinusoidal way under the form of a glissando. The solo voice party starts from the *E* tone and it is developed also under an oscillatory style but it has a much more dense profile. The piano accompanies the entire discourse through the tones and the intervals that are pointed in some extreme dynamics degrees – some of them are the *forte* ones in an acute register. Some of them are of a *pp* register in the grave register that has as a central tone that of the *E<sub>b</sub>* contra that is made on a pedal background of *the tremolo tenuto* (the tones *D* – *E* in a minor eighth)

Ex. 23

The musical score for Ex. 23 consists of three staves. The top staff is a vocal line with the lyrics "Et egli a me: Del contrario ho io brama:". Above the staff, there are performance instructions: "Un poco sostenuto", "con sord.", and "wawa". The middle staff is a piano accompaniment, also marked "Un poco sostenuto" and "ppp", with a "gliss." instruction. The bottom staff is a grand piano accompaniment, marked "ppp" and "Ped. tenuto". The score concludes with a dynamic marking of "f" and a fermata over a note.

The closing of the section is contrasting in the musical discourse to the material of the section that has been presented so far. The oscillatory continuous line of the trombone and that of the vocal soloist is transformed in two ascending semi-chromatic, geometrical scales that start in the *unisono* from the sound *D* of the minor eighth and they are developed in the *accelerando*. The trombone accompanies the voice for a part of the scale only and then it maintains the *frullato* under the form of the pedal and then under the *vibrato molto* we find the tones of *A b* and *B*.

Ex. 24

The musical score for Ex. 24 shows a vocal line with lyrics "E' con-ver-rà che tu-ti no-mi, O che ca-pel qui su non ti ri-mag na". Above the staff, there are performance instructions: "poco", "frullato", "ord.", "molto", and "vibr. molto". Below the staff, numerical annotations are provided: "mf", "cresc. simile", "2 1 2", "1 1", "2 1 2", "cresc.", "2 1 2 1 2 1 2", "1 1", "2". Below these annotations, mathematical diagrams are shown: a bracket under "6 + 6" labeled "12 (Symmetry)", a bracket under "9 + 6" labeled "15 (The Golden Section)", and a circle containing the number "3".

The first geometrical scale that is above-presented develops its elements by using **the symmetry principle** and it adopts the model: 2121 / 1212. The tone A b where the trombone is stopped makes the symmetry axis of the *D E c – D1*. Both the segments of the scale include in itself six semitones.

The second geometrical scale that is above-presented as opposed with the second scale adopts as a developing principle of the elements **the positive golden section** and we find its pattern as follows: 212121 / 21~12. the B tone where we find the trombone to be stopping make the golden section of the ascending scale of *a D Ec – F 1* decime.

The two geometrical scales that are synthesized here rely on multiples of the cipher three: **3, 6, 9, 12, and 15 semitones**. The symbol of the cipher three can be decoded from the building of the logic of numerous elements along the musical work.

**The Section V** brings with itself a tempo exchange (*Agitato*), where the musical discourse is sustained only by the solo voice and the piano as it voiced *an arioso* that has its corresponding in Section III. We find a dynamic contrast between the two sections. As opposed to the steady *pp* of the Section III, we find this section to maintain a steady forte that collapse only when there is the final of the section in an *mf* and in the *piano*. The sinusoidal melodic oscillation of the arioso is sustained by an alternative of the basic tones (*B b – natural B*) of the section that have septima intervals, a repeated sixth respectively.

### Ex. 25

The image shows a musical score for Example 25. It consists of three staves. The top staff is a vocal line in bass clef, marked 'Agitato' and 'f stretto'. The lyrics are 'io a - vea già i ca - pel - li in ma - no av - vol - ti'. The middle staff is a piano accompaniment in bass clef, marked 'f'. The bottom staff is a piano accompaniment in bass clef, marked 'f'. The piano accompaniment includes several pedal markings: 'Ped.', '\* Ped.', '\* Ped.', '\* Ped.', '\* Ped.', and '\* Ped.'. The score is in a key signature of one flat (Bb) and a 2/4 time signature.

In the end of the vocal *arioso* section that is transformed in *the parlando*, we have the alternating oscillation of the piano accompaniment that is in two prolonged maintained chords.

Ex. 26

gli oc - chi in giu rac - col - ti, Quando un altro grido:

The Section VI has a dialogue that is developed under the form of a recitativo *libero secco* in the tempo *Allegretto gioviale* that is sustained by repeated pillars of the chords on the scheme *E/ axial E*.

Ex. 27

20 Allegretto gioviale

Che hai tu Bocca? Non ti bas-ta so- nar

In the closing of the section, we find the author to come back to the *Tempo I* by the chorded counter pointing of each syllable. The seven accented successive chords bring with themselves through a permutation one or two elements that are descending alternated and which evolve in an *accelerando*. The section is finalized on a long general pause with a crown.

Tempo I

O mai dissio *f* non vo che tu fa - vel - le

The Section VII slows down the initial *Andante* tempo into an *Adagio molto espressivo*, by equilibrating the descending chorded profile of the previous section through a chorded long-spun ascension that is made through a “heterophonic” parallelism of the piano and the trombone. The solo voice intervenes in the *Cantabile* in the last prolonged chord that is maintained that way. In addition, from these graphic images of the score we can poignantly see the two overlapped dimensions of the music: the sonorous dimension and the pause dimension.

Adagio molto espressivo

espr. *p*

*p*

Ped. Ped. Ped. Ped. Ped. Ped.

(\*) (\*) [25] CODA

*sf* Cantabile *pp*

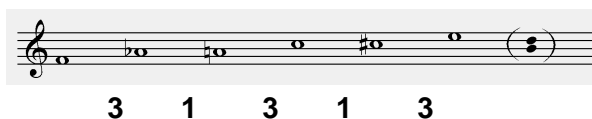
*mf* *ppp*

Ent-ram-mo a ri - tor - nar nel chia - ro mon-do.

Ped. Ped.

The Section VII together with the entire part III of the *Inferno* is closed by a Coda, whose sounds are grouped from a chorded point of view, and they die out in a *pp* and a *ppp* that are prolonged maintained. The intervallic structure of the final sonority is presented in the following way:

Ex. 30



The symbolic of the cipher three is also distinguished in this final, geometrical context of a Yin and Yang chorded combination.

„The sonorous universe of LA DIVINA COMEDIA is a varied one.  
The *Inferno* offers the outnumbered descriptions for the million variants of the human voice. Moreover, the **Sonata – Dante** that is made by me in this sonorous world. It is a harsh world **THE INFERNO**, it is harsh in its sonorous affirmation.”<sup>6</sup>

(Translated by: Maria Cozma)

The follow-up of this study will be published in the number three of the *Studia Musica Magazine*.

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

ANAMARIA MĂDĂLINA HOTORAN\*

**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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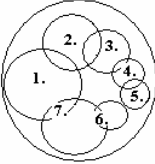
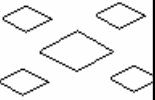
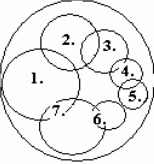
<sup>1</sup> Terényi, Ede (b. Târgu-Mureș, 12 March, 1935), composer, musicologist and pedagogue, studied at the music college in Târgu-Mureș, earned his diploma from the „Gheorghe Dima” Music Academy of Cluj-Napoca. From the moment of graduation until present, he has been a professor of harmony, counterpoint, 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>  <i>(symmetry axis, between picture 2 and picture 4)</i>			<b>THE THIRD PICTURE</b>				
<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>  <i>(The song of the Lamb, sung by those who had come off victorious)</i>			<b>THE SEVEN APOCALYPTIC ANGELS, WITH THE SEVEN BOWLS OF GOD’S WRATH</b>				
The seven angels: (7 chords):  <i>ff</i> 1. 2. 3. 4. 5. 6. 7.											
<b>Central tones: d (minor) D(major)</b>	<b>g C#</b>			<b>A b</b>		<b>c</b>		<b>g d</b>			
	The first angel	The 2nd angel	The 3rd 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		
<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

2 *The first Angel*    *The second Angel*    *The third Angel*    *The fourth Angel*    *The fifth Angel*

7

*The sixth angel*

*rapido, virtuosamente*

*The seventh Angel*    Cadenza

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 Apocalyptic 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>Har.</i> (The seven bowls)	
The first trumpet	<p>Allegro <math>\text{♩} = 120-144</math></p>	<p>Allegro</p>	The first bowl
The second trumpet	<p>allargando</p>	<p>staccato molto</p>	The second bowl
The third trumpet	<p>rubato rit. a tempo simile</p>	<p>130</p>	The third bowl
The fourth trumpet	<p>35 rubato molto</p>	<p>simile stacc.</p>	The fourth bowl
The fifth trumpet	<p>senza misura, libero</p>	<p>139 lento / rapido molto capriccioso</p>	The fifth bowl
The sixth trumpet	<p>a tempo</p>	<p>Doppio meno mosso (<math>\text{♩} = 120</math>)</p>	The sixth bowl
The seventh trumpet	<p>Meno mosso</p>	<p>staccato molto</p>	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 geometrical harmonies (Ex. 6).

**Ex. 6**

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


negative interference  
(dramatic effect)

Chord patterns:

si b  $\gamma$     tonic    do, mi b, fa  $\gamma$     axial la b    sol  $\beta$     counter-pole do#  $\delta$     re b  $\gamma$     fa  $\beta$     mi b  $\delta$     sixte si b  $\delta$     Sol b ajouée

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 apocalyptical 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 ( <i>Die Gottestrompeten</i> )	J. S. Bach – Choral ( <i>Matthäus-Passion</i> ) PATTERN
<p>100 CHORAL ①</p> <p>TRUMPETS</p>	<p>23 Choral ①</p> <p>Chori I. II</p> <p>Ob. Ich will hier bei dir ste-hen: ver-ach-te mich doch nicht!) Vlt. u. Von dir will ich nicht ge-hen, wenn dir dein Her-ze bricht.) Cont. Org.</p>
<p>104 TRUMPETS ①</p> <p>quasi Trp.</p> <p>rep. molte volte</p> <p>TRUMPETS</p>	
<p>111 TRUMPETS ③</p> <p>rep. molte volte</p> <p>TRUMPETS</p>	<p>③</p> <p>Wenn dein Herz wird er - blas-sen</p>
<p>④ ⑥</p>	<p>④ ⑤</p> <p>im letz-ten To-des - stoß, als-denn will ich dich fas-sen</p>
<p>116 <i>Finax</i> (The seven bowls of God's wrath) →</p> <p>Allegro</p> <p>staccato</p>	<p>⑥</p> <p>in mei-nen 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:

<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>

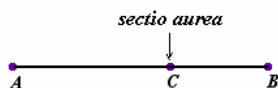
Significantly for the well-balanced formal structure, the ideative and the expressive evolution of the entire work, the first bar (bar no. 100, see Fig. 7) of the *Choral* coincides with the positive *sectio aurea*, or *golden ratio*<sup>9</sup> of *Die Gottestrompeten*. It is a way of highlighting the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

161 a tempo Allegro

2. rep.

1995. 08. 20

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 palpitating 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)

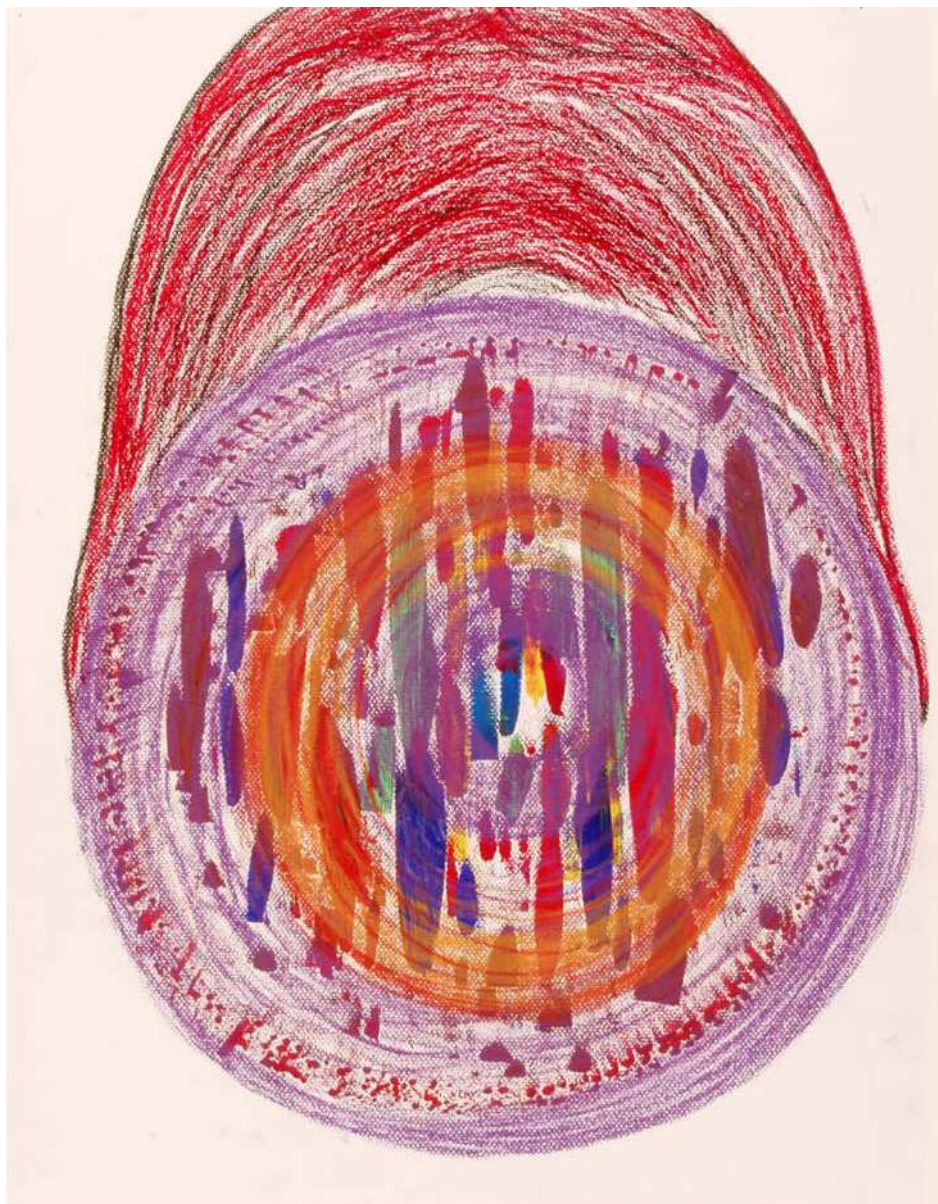
While the apocalyptic ideas of *Die Gottestrompeten* are “pictorially” suggested, in *The Pride of the Artists* the image has “musical” features. There is a certain „resemblance to the funnel of a trumpet, squeezing the souls of the sinners”<sup>12</sup>. The image has an abstract aspect and the idea 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

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







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## LIGETI'S *STRING QUARTET No.1*; STYLISTIC INCONGRUENCE?

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**SUMMARY.** Compared to Ligeti's *String Quartet no.2, Métamorphoses nocturnes* is a piece that has been less explored, although it towers over the author's early creations. Using a sole melodic motif extracted from Bartók's piano piece *Klänge der Nacht*, the Quartet develops a set of syntactic and language characteristics that confer this Budapest period work a reverential gesture to Ligeti's outstanding predecessor. The arch form structure, the continuous variation technique, the fusion between chromaticism and diatonicism, they all highlight a compelling interconnection with Bartók's universe. Our emphasis on the stylistic incongruence concept emerges from the contrast between the five constitutive sections of the arch form and the *coda* segment. Whilst the constant transformation technique of the generative motif in all five sections polarizes titles such as *Musica Ricercata, Sechs Bagatellen für Bläserquintett*, the *coda* conceals a stylistic border zone and prefaces an irreversible evolution process towards significant works of the next decade – *Glissandi, Apparitions, Atmosphères*. It leads directly to the meta-language of sonorous fields and static blocks projected beyond any gravitational space, where musical parameters dissolve in a unique one: the timbre colour. In the *coda* segment, Ligeti operates a complete suspension of the temporal dimension and induces a sonorous entropy. These new elements will trigger in future works the structural collapse and the disintegration of the articulated form, which will become noteworthy *stilemas* of his later creation. The title's declared metamorphosis required a multi-level semantic decoding, but the analysis finally provided all the arguments in order to consider *String Quartet no.1* synonymous with Ligeti's definitive stylistic conversion.

**Keywords:** string, quartet, Ligeti, characteristics, arch, form, structure, variation, chromatics, diatonic.

Between the two string quartets included on the list of Ligeti's works, the second has become the focal point of interest for most of the investigators during the last decades. All of them have experienced, in a real way, the revelation of an outstanding model regarding the updating and upgrading of

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the genre to both aesthetic and stylistic standards of the twentieth century music. Consequently, they have unduly ignored his previous chamber opus, which one could define as the outcome of an exquisite mastery and inspiration. Apart from casting a shadow on this genuinely unchallenged masterpiece, they have systematically failed to discover a subtle connection between the two pieces, projected upon the structural parameter, as well as upon the rhetorical and the technical aspect.

The fifteen years separating the two string quartets allow the restoration of the evolutionary trajectory of Ligeti's creative concept, at its highest image resolution. Moreover, a holistic approach may also spot a certain polarization of other significant works around these two reference points of his chamber music.

Suggestively subtitled *Métamorphoses nocturnes*, String Quartet no.1<sup>1</sup> appears between 1953 and 1954, in an open-boundaries genre map, defined by an accentuated stylistic divergence. It lines up chronologically close to notable pieces such as Shostakovich's String Quartet no.5 (1952), Enescu's String Quartet no.2 (1951-1952) or Crumb's String Quartet no.1 (1954). Within the diverse art context outlined in the second half of the twentieth century, Ligeti's String Quartet no.1 arises from Bartók's musical heritage<sup>2</sup>. Researches specific to this piece also acknowledge subtle echoes of the dodecaphonic techniques<sup>3</sup>, which Ligeti has come across right after moving to Vienna, when he revised this chamber work. *Métamorphoses nocturnes* stands out as an intersection of paradigms, leaving open to the investigator that option of a pluri-angular access.

Points of contact with Bartók's universe are traceable while referring to the form of the piece, articulated in five connected movements, a borrowing that includes the structural pattern of Bartók's String Quartets no.4 and no.5. A second common element of the form is the continuous variation strategy. The arch form employed by Ligeti, just as in Bartók's Quartet no.4, gives another strong argument in demonstrating the filiations between the techniques

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<sup>1</sup> In fact, Ligeti's youth works catalogue comprises another three String Quartets preceeding *Métamorphoses nocturnes*; doubtlessly those attempts have led to a qualitative growth and to an important stylistic profiling. See Friedemann Sallis's article *Observations sur le développement technique et stylistique de György Ligeti au début des années 1950*, in "Canadian University Music Review", 16/2, 1996, p.49 and Friedemann Sallis's volume *An introduction to the early works of György Ligeti*, Köln: Studio, 1996, p. 262-291, chapter „Catalogue of György Ligeti's Early Works“ (1938-1956).

<sup>2</sup> In 1968, Ligeti confesses to Josef Häusler during a radio interview broadcast by Südwestfunk Station from Baden-Baden, that *Métamorphoses nocturnes* was written under the direct influence of Bartók's music and Berg's *Lyric Suite*.

<sup>3</sup> See Friedemann Sallis, op.cit., p.53. In Ligeti's First String Quartet (bars 726-729), the musicologist traces a chromatic descent, distributed to the four instruments, as a three-notes melodic cell. In Sallis' opinion, the resulted scale alludes to the dodecaphonic technique.

of the two composers. An important junction zone is further to be identified by bringing into focus other compositional techniques, such as the *ostinato* or the interpolations. In addition to the musical substance itself, all these gestures confirm Ligeti's Bartókian line of descent prior to his leaving Budapest.

Considering the subtitle and the musical content itself, String Quartet no.1 alludes to the idea of a hybrid between serenade and nocturne. Formal shaping with its internal articulation of the musical monolith in five sections<sup>4</sup> and the balanced timbre formula of the string instruments suggests, in a veiled way, the classic serenade. In exchange, the sonority ambience and the name given by the author in the subtitle, both recognize the work as being close to the aesthetic profile of the nocturne. Thus, the investigator is constantly challenged to seek the fine demarcation line between the two categories or to uncover some new ones.

Although the great majority of musicological researches shows as an axiom the correspondences between Bartók's String Quartets<sup>5</sup> and Ligeti's *Métamorphoses nocturnes* (a fact provable and admitted by the composer himself), the real inspiration source lies, explicitly, in another compartment of Bartók's creation: a piano piece intimately related to the substance of the nocturnal music. A look at the fourth piece of the cycle *Im Freien*<sup>6</sup>, called *Klänge der Nacht*, highlights the striking resemblance of the generative motif that opens both pieces. Ligeti cuts up and transfers into his work a germinative melodic cell from the referred to piece of his predecessor. He endows this entity not only with morphological weight, but also, by crossing the discourse from beginning to end, he attributes to this melodic figure a vector property. The two ascendant major seconds, conjoined by a descending minor second, encrypts from the very beginning the constructive conflict between diatonicism and chromaticism that marks the discourse until the end of the musical piece.

**Ex. 1**

György Ligeti: *Métamorphoses nocturnes*, bars 7 – 9



<sup>4</sup> The composer's propensity for the five movements form elaboration will be confirmed later on, in his String Quartet no.2, among others, which sums up five independent movements.

<sup>5</sup> For more information consult Pierre Michel – *György Ligeti*, Minerve, Paris, 1995, p.209.

<sup>6</sup> Composed in 1926.

**Ex. 2**

Béla Bartók: *Im Freien* - n<sup>o</sup>4, *Klänge der Nacht*, bars 1 – 2

The accompaniments of the two pieces share one more common feature; Bartók picks a four-note melodic icon in order to delineate the vertical parameter: it comes out as a chromatic profile cluster, which will become the harmonic hallmark of the Quartet.

**Ex. 3**

Béla Bartók: *Im Freien* no.4

Ligeti displays the chromatic element on the horizontal axis, creating a web of ascending melodic lines. The introduction of what we identify as the first movement develops out of a unique semitonal melody intoned by the viola. It then gradually overlaps the cello and the second violin in the texture. The outcome is a harmonic canvas derived from a three-tone mini-cluster, in an unceasingly isorhythmic movement.

**Ex. 4**

*Métamorphoses nocturnes*, bars 1 – 9

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With its stamp of diatonic-chromatic ambiguity, the violin generative motif acts as an origin point of the forthcoming syntactic conversions. By minimal intervallic gesture, the author sets off the *primum movens* which will generate the whole piece. Form shaping is constantly conditioned by the intervallic metamorphosis of the initial cell, used as a primordial element of an internal transformation mechanism. From this point of view, *Métamorphoses nocturnes* structurally belongs to that privileged category which forever invites investigators to unveil the ingeniously guided syntactic device. The structure of the Quartet is rendered in a clear outline, by the following scheme:

**A**            **B**            **C**            **Bv**            **Av**            coda

Allegro grazioso    Adagio, mesto    Prestissimo    Andante tranquillo    Subito prestissimo    senza misura

Similarly, the arch form is strictly conditioned by the continuous progression of the initial motif, within a strategy that evokes the gradual broadening of the scale structure and interval constellations from previous works like *Musica ricercata* and *Sechs Bagatellen für Bläserquintett*. Applying this method systematically to the entire textual surface area of a piece, it produces a generative music, defined by a high cohesion of the narrative syntax.

Section **A** configures the discourse using seconds and, in his central segment, the complementary interval – sevenths, cells that are manoeuvred in both an ascending and a descending order:

**Ex. 5**

*Métamorphoses nocturnes*, bars 7 – 9



Ex. 6

*Métamorphoses nocturnes*, bars 69 – 73 (ascending)

**A** Vivace, capriccioso (♩ ca. 168)  
 70 pizz., secco arco  
 ff vigoroso  
 ff vigoroso  
 ff vigoroso

Ex. 7

*Métamorphoses nocturnes*, bars 106 – 110 (descending)

molto capriccioso  
 110  
 ff vigoroso

Section **B** moulds the variational unit with contrasting segments. The morpheme of the seconds is replaced by another interval: the third, manipulated in two directions. Ligeti obtains a broad melodic line, an ideal pretext for an inspired dialogue between the instruments:

Ex. 8

*Métamorphoses nocturnes*, bars 210 – 222

210 Adagio, mesto (♩ ca. 58) 215  
 P espressivo e dolente  
 ff vigoroso

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The major third intervenes in the piece prefiguring arpeggios with major sevenths. The scales, deprived of chromatic elements, now play a simple figurative role. In fact, the dissonance is not discarded; the analysis of the vertical parameter demonstrates that the horizontal diatonic purity encounters the accompanying voice's counterpoint, always placed at a semitone interval. This diatonic–chromatic duality proves itself the salient alchemical principle of the entire Quartet:

**Ex. 9**

*Métamorphoses nocturnes*, bars 311 – 316

Section **C** represents the axis of the mirror-symmetry structure. Its ludic and dynamic character could easily be likened to a scherzo. Subsequently the first phase of interval dilatation (second converted to third), the constitutive cell of the initial motif expands to the perfect fourth. After several isorhythmic attacks, the newly adopted interval initiates an imitative confrontation of the four voices, as an exception, with no vertical chromatic collision.

**Ex. 10**

*Métamorphoses nocturnes*, bars 368 – 389



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*Andante tranquillo* – **Bv** is the fourth section of the piece, corresponding to **B**, having again the third cell configuring the melodic parameter.

Ex. 11

*Métamorphoses nocturnes*, bars 539 – 542 (1st violin)

The grouping of the first violin–viola–cello layers the main cell in a fifths mixture, displayed in contrary motion. Horizontally, the main motif surfaces in minor thirds, presenting a vertical fusion of the original hypostasis and its reversed form.

Ex. 12

All the above mentioned characteristics legitimate the analyst identifying *Andante tranquillo* (**Bv**) as the synthesis section of the piece. The intervallic spectrum rounds off gradually, by integrating the sixth cell as melodic and harmonic entity, after having used the progression of seconds, thirds, fourths and fifths.

## Ex. 13

*Métamorphoses nocturnes*, bars 574 – 578

**V** (♩ = 92)  
 Tempo di Valse, moderato, con eleganza, un poco capriccioso  
 575

## Ex. 14

*Métamorphoses nocturnes*, bars 588 – 591

590  
 arco  
 dim.  
 pizz.  
 arco  
 dim.  
 perdendosi  
 quasi & stizz.  
 perdendosi  
 quasi & stizz.  
 perdendosi  
 quasi & stizz.  
 perdendosi  
 dim.  
 quasi & stizz.  
 perdendosi

*Subito prestissimo*, the final section, offers the strongest argument regarding Bartók's influence on Ligeti's musical thinking until 1955. It is not only the technique or the language derived from the collision between the diatonicism and chromaticism that proves it, and not only the global sonority or the manner of handling the string instruments that recalls the Bartókian universe. One may state that there is another more pronounced trait detectable: the infiltration of the folkloric suggestion into the substance of the discourse. In the opening of the final section **Av**, it is easy to distinguish the melodic icon of seconds, just as it appeared in the opening of the piece. Nevertheless, the composer resorts to the contrast idea in order to emphasize

the expressive potential, as well as the difference between the two hypostases of the generative syntagm; the strong antagonism between the *dolce* characteristic, in *piano*, of the first section and the *forte* outburst of the same intervallic sequence in **Av** becomes obvious. One could notice that the cumulative effect in sonority gets its reflection at the morphological level: we draw attention to the double juxtaposition of the main motif, here inlayed in a typical example of *giusto-syllabic* rhythm:

**Ex. 15**

*Métamorphoses nocturnes*, bars 600 – 609

600 Subito prestissimo (♩. ca. 66)

\*) ♩ = Die Saite sehr stark auf das Griffbrett aufschlagen lassen. / The string should be struck strongly against the fingerboard.

605

The same melodic nucleus of section **A** settles the discourse; seconds, sevenths and chromatic descending lines, in *ostinato*.

**Ex. 16**

*Métamorphoses nocturnes*, bars 700 – 710

700

con sord. mit mechanischer Präzision  
with mechanical precision

pp sempre, spicc.

\*) Siehe Anmerkung auf Seite 2  
See footnote on page 2

\*\*) Siehe Anmerkung auf Seite 27  
See footnote on page 27

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Intervals synoptically extracted from the piece's musical substance, allows us to ascertain that it completely comes in tune with the "metamorphosis" concept. It also represents Ligeti's ingenuity in organizing the logos dialectic, by the art of building the whole structure upon a unique melodic motif, constantly submitted to transformations. Hence, one could assert that String Quartet no.1 is nothing but a paradox, where the constant is actually a variable. Using such a technique, the author finds the optimal manner to award a unifying formal order to the whole piece. Each conquered interval that elongates the constitutive cell ambit of the original motif (presented in ascending and descending motion), leads towards the inauguration of a new stage regarding form syntactic configuration. An overview on the unfurling discourse allows consideration on the interval distortion as corresponding to the optical digital effect named by Arlindo Machado as chronotopic anamorphosis.

**Ex. 17**

Motif of seconds:

Ex. 18

Motif of thirds:



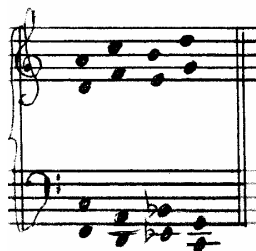
Ex. 19

Motif of fourths:



Ex. 20

Motif of fifths (as vertical element):



Ex. 21

Motif of sixths:



Ex. 22

Motif of sevenths:



The boldest moment is kept for the end, inside the *coda* segment. Here is located the very frontier between the two distinct periods of Ligeti's language and concept evolution. One may interpret this fragment as an eclosion moment, which maps out the separation line between the creative phase tributary to Bartók<sup>7</sup> and the moment of birth of a new aesthetic. It establishes, in fact, an idiomatic "link" towards titles of the following decade, such as *Glissandi*, *Apparitions*, *Atmosphères*. One witnesses an irreversible

<sup>7</sup> The composer describes himself by that time as the „prehistoric Ligeti”.

initiation process that leads directly to the meta-language of the sonorous fields and static blocks projected beyond any gravitational space, where musical parameters will dissolve in a unique one: the timbre colour. As it is kept as a surprise-element, this added segment opens Ligeti's stylistic perspective in a harmonic freeze-frame. It is defined by a definitive suspension of the temporal dimension and by inducing sonorous entropy which, further on, will trigger the structural collapse and the disintegration of the articulated musical form. This new concept was germinating in the composer's mind from the beginning of the 50s, as an alternative to Bartók's traditional writing technique. It is only in his *String Quartet no.1* and in the *coda* segment especially where the shifting from the territory rooted in past tradition moves to a new conceptual dimension. Metamorphosis, in the deepest sense of the word, condenses in this additional segment: the innovation coefficient is embodied by novel *brouillage* effect (*glissandi* on the harmonics of the four instruments in a high register).

## Ex. 23

*Métamorphoses nocturnes*, bars 1063 – 1083

The musical score for *Métamorphoses nocturnes*, bars 1063–1083, is presented in two systems of four staves each. The first system covers bars 1063 to 1070, and the second system covers bars 1075 to 1080. The music features complex, overlapping textures with many glissandi and tremolos, characteristic of Ligeti's 'brouillage' effect. Dynamics include *ppp*, *pp*, and *sfz*. The notation includes various accidentals and articulation marks.

On the resultant canvas, the cello brings in the main rhetorical figure, in *rubato* and descending motion, like a melodic invocation beyond any temporal and gravitational dimension. The last recalling of the generative motif stands for a subliminal message: Ligeti's farewell from his first creation period, which seals off in this nocturnal piece the past and sketches the future.

Ex. 24

*Métamorphoses nocturnes*, bars 1184 – 1205

1185 1190

*perdendosi* *ppp* *sim.*

Die 1. Violine ironisch nachahmend / imitating ironically the 1-st violin  
*rubato, senza misura* \*)

*ppp* *gliss. cresc.* *gliss. dim.* *gliss. cresc.*

\*) Vlc. wie Vln. bei [VV] / Cello as 1st Vln. at [VV]

1195 1200 1205

*ppp* *gliss. cresc.* *gliss. dim.* *gliss. cresc.*

*dim. poco a poco*

Coda opens a gate towards a new creative identity and assumes the function of an “optical prism”, through which one could discern connections with characteristics of his next creation phase. The “index of refraction” shows that the abolishment of the intervals’ structural role will lead to the new syntax, made up of new morphological elements, such as densities, registers and ambit. Intervallic progression found along the five constitutive segments of the Quartet will appear later on at the higher level, converted to quantitative progression of the vertical aggregates (*Lux aeterna*), to gradual ambit magnifying (*Continuum, Coulée*) or to cluster formations folding and unfolding (*Volumina, Cello Concerto – first movement*). Far from being just a “dysfunction” of the piece, the *coda* signals a new calibration of the author’s

reference points, his compositional device upgrading to the newest qualitative coordinates. One can decode the signs of an astonishing phenomenon: the replacement of the outdated conceptual vision and the installation of a new technical-aesthetic program: Ligeti in the limbo between tradition and modernity.

The analytical examination of author's String Quartet no.1, places the investigator under the obligation of seeking the underlying significances of the title. According to the complexity of the piece, the declared metamorphosis requires a multi-level semantic decoding; does it refer to the continuous transformation of the Bartókian motif cut up from *Klänge der Nacht*? Could one detect a deeper connection with Bartók's concept of "metamorphosis" promoted in his *Two Portraits* for orchestra, op.5 or in *Cantata Profana* (the old man's nine sons turned into stags)? Is it related to the permanent intervallic conversion, obtained by the steady dilatation and compression? Does it imply the syntactic metamorphosis<sup>8</sup> given by the evolution and recurrence of the sections **A** – **B** – **C** – **Bv** – **Av** – *coda*, or does it simply indicate, in an explicit way, Ligeti's irrefutable stylistic shift from that moment on? It would be wrong to construe the transformation as synonymous to past "denying"; the substance of this score confirms that Ligetian language operates a creative absorption of the musical tradition, an organic integration of its elements and only then a fine-tuning with the new expressive coordinates. String Quartet no.1 should therefore be classified as a synthesis work of the author's early creation period; it contains, in an embryonic stage, all those elements that will become the stilemas of his later creation. In his future works, even the metamorphosis concept will be perceptible, distilled and essentialized, building subtle bridges between different titles of his mature creation period (*Aventures – Nouvelles Aventures*). The new stylistic blend comprises components such as sonorous fields, fragments in disorderly random movement, sounds agglomeration, clock-like effects and the presence of the micro-polyphony.

Although liable to be diagnosed as suffering from the "stylistic incongruence syndrome", String Quartet no.1 heralds the inauguration of a new aesthetic concept, the take-off towards the horizon of the author's new creative identity. It utterly immortalizes a significant transitional moment, but above all, it embodies the very metaphor of Ligeti's definitive metamorphosis.

(Translated into English by Bianca Țiplea Temeș)

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<sup>8</sup> The variations of the String Quartet no.1 are named by the author himself "métamorphoses". See **Ligeti, György** – *Gesammelte Schriften herausgegeben von Monika Lichtenfeld*, Band Schott Music GmbH & Co. KG, Mainz, 2007, p.162



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## PARADIGMS OF THE TEXT–MUSIC CORRELATION IN HENRY PURCELL’S OPERA *DIDO AND AENEAS*

ADÉL FEKETE\*

**SUMMARY.** The present analysis proposes an insight into the celebrated world of Henry Purcell by approaching an important work among the baroque operas, remembered as one of the composer’s foremost stage works. We intend to demonstrate the strong co-dependent relationship between the text and the music of Purcell’s opera by illustrating the way the compositional elements come together to accurately depict a music that remains true to the text. The fragments chosen to prove the aforementioned premise will be solo parts, as well as duet or choral parts meant to be analyzed from the point of view of the compositional process. Consequently, we plan to present a small part of the genius of Henry Purcell, a composer who recognized the powerful impact that words have and doubled them with an equally eloquent music.

**Keywords:** Purcell, Dido, Aeneas, analysis, opera, text, word, music, correlation.

In order to shed some light on the meticulous manner in which Purcell follows the text of the libretto in his work, *Dido and Aeneas*, we intend to put before you a few examples in this respect. The analysis will follow the direction proposed by the topic, taking into consideration every one of those elements of musical language (aspects that concern the harmony, the orchestration, the composition techniques or the musical aesthetics problems, etc.) which are used by the composer in creating a music that remains true to the text.

### 1. To the Hills and the Vales

Among the works intended by Purcell for stage performances, the most famous aria from the point of view of the correlation between text and music is probably *What Power Art Thou* (sung by the Cold Genius) from *King Arthur*. We do not intend to dispute this fact, but merely point out other fragments exerted with similar artistry within the selected work – *Dido and Aeneas*. The choral parts of *Dido and Aeneas*, in our perception, reveal the same level of creativity as does the aforementioned example, a statement demonstrated by the music itself, which at the same time depicts the aesthetic principle of beauty.

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Our first example will be the choral part *To the Hills and the Vales* (no. 11 from Act I, accompanied by the orchestra, since there is no strictly choral fragment), which expresses the joy that resonates all over the kingdom of Carthage: love has prevailed through the union of Dido and Aeneas. The joyfulness is translated into music by the combination of certain means of composition: the fragment is written in C major, and it has a fast, minuet-like ternary metre.

The piece is meant for the choir, the string orchestra, and harpsichord and basso continuo. The orchestra doubles faithfully the choral voices (first violin = soprano; second violin = alto; viola = tenor; basso continuo and left hand of harpsichord = bass), and we detect only minor differences concerning rhythm, brought forward by pronunciation of the text. This fragment of the opera has a ternary form (A B A variation), followed by a Coda, the segments are built in distinctive ways:

**Table 1**

*To the Hills and the Vales* - form

A	B	A variation	Coda
Conductus technique, homophonic (with short imitative sequences)	Conductus technique alternated by an imitative one, polyphonic	Conductus technique, homophonic (with short imitative sequences)	Imitative technique, but with conductus isorhythm, polyphonic
C major, Cadence in A minor	C major, Cadence in A minor	C major, Cadence in F major	F major, Cadence in C major
Tutti	Orchestral, followed by Tutti	Tutti	Tutti

The most interesting correlation between music and its text is revealed by the first section (A) of this choir, although the other two sections also bring musical elements to evoke the joy felt by the people of Carthage (Purcell uses here dotted rhythms and the technique of imitation).

Returning to section A, Purcell depicts here the natural setting described by the text within of the soprano line, using musical - melodic and harmonic - tools. We will illustrate this facet of the opera with a few examples from section A:

**Musical depicting of the natural background in section A**

**Hills** - leap 4↑ (soprano)



**Ex. 1**

**Vales** - descend 2↓ (soprano)

and the vales, to the  
and the vales, to the  
and the vales, to the  
and the vales, to the

Ex. 2

**Mountains** – gradual ascending motion (soprano)

rocks and the moun-tains,  
rocks and the moun-tains,  
rocks and the moun-tains,  
rocks and the moun-tains,

Ex. 3

**Groves** – gradual descending motion (soprano)

mu - si - cal groves  
mu - si - cal groves  
mu - si - cal groves  
mu - si - cal groves

Ex. 4

**Cool shady fountains** – sudden shift to pianissimo and G minor (in lieu of the anticipated G major)

and the cool sha - dy foun-tains,  
and the cool sha - dy foun-tains,  
and the cool sha - dy foun-tains,  
and the cool sha - dy foun-tains,

Ex. 5

Therefore, if Bach is described by Albert Schweitzer to be “the poet-musician” – because he uses similar ingenious musical effects – then Purcell could be named “the painter-musician”.

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## 2. Ho! Ho! Ho!

The opera’s second act includes two highly suggestive choirs, *Ho! Ho! Ho!* along with *In Our Deep Vaulted Cell*. Both of them use the same principle that can be traced back to Antiquity, and is used with much conviction in the baroque opera, namely, that of the *imitation* (or *mimesis*). Inside the choral, fragment *Ho! Ho! Ho!* music is summoned to reinforce a simple onomatopoeic text, which imitates the laughter of witches during the concoction of their diabolical plan. Consequently, we have two overlapping layers of imitation:

1. the onomatopoeic text that imitates the real laughter
2. the music that imitates the real laughter, as well as the text itself

Already witnessing the examples of Purcell’s creativity, we are reluctant to consider the fact that having the music imitate the text underneath – both strictly and figuratively speaking – can be a mere “coincidence”. The use of the imitation technique in this fragment is the most suitable choice. In order to reproduce the laughter of a group of people, where everybody has their own distinctive, individual trait and the “incipit of laughter” does not coincide, music uses the principle of imitation:

### Beginning of the *Ho! Ho! Ho!* chorus – laughing through musical imitation

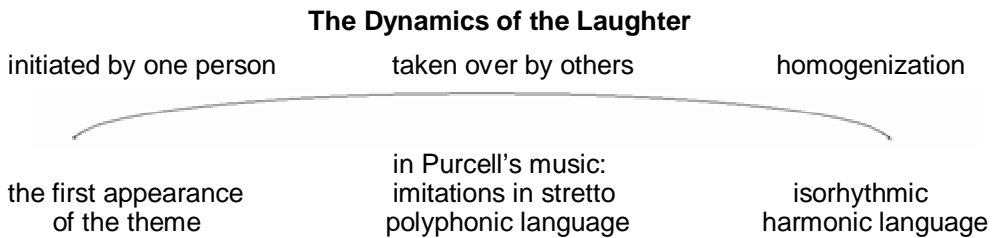
Ex. 6

The musical score for the beginning of the *Ho! Ho! Ho!* chorus is presented in a multi-staff format. At the top, the tempo is marked *Allegro vivace*. The score includes a vocal line with four parts: Chorus Soprano, Chorus Alto, Chorus Tenor, and Chorus Bass. Each part begins with the text "love!" followed by "Ho ho ho". The vocal line is marked *sempre stacc.* and includes the instruction *sempre stacc.* below the notes. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support. The tempo is marked *Allegro vivace* and the performance instruction is *sempre stacc.*

On hearing the fragment – and seeing the score – we can notice the way the music respects the *dynamics of laughter*. Starting at one person (the tenor), it “contagiously” spreads to all the other voices (alto, soprano, bass) and then takes on a new dimension. If at first the laughter spreads rapidly (imitative head-motifs in stretto – with a brief theme), towards the end a homogenization emerges and the isorhythmic and harmonic writing hinders the laughter. At the same time, the isorhythmia creates a sense of unity illustrated by the thoughts of the witches, who are all fighting for the same purpose: the destruction of Dido and Aeneas’ love.

We also observe in the score that the imitative entries in stretto emerge on different heights – C, F, B flat – and could be considered to be a quasi-real imitation of the range of the laughter: each man laughs at their own height...

It is interesting that this choral fragment appears three times throughout the opera (two variations: a choral one as well as a duet in the third act), being the only example of its kind. Could its reappearance suggest those “outbursts” of laughter that tend to recur? The unstoppable joy, which recurs in times of great happiness?



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### 3. In Our Deep Vaulted Cell

The next choral fragment presented here proposes to emulate a natural phenomenon, the echo, in order to suggest the location where the witches concoct their evil plan: beneath the surface of the Earth. The score itself includes the indication “In the manner of an echo”, to emphasize the spatial illusion that needs to be created with the help of the sound, more precisely with the help of dynamics. The musical echo is created by the partial or entire repetition of a number of motifs played first in forte, then in piano (by using the *antitheton* figure of the baroque rhetorical figures). Therefore, the main method in rendering the sombre text is – attention! – a playful one, thanks to the permanently alternating forte-piano. To exemplify the argument we will present the beginning of this choral part.<sup>1</sup>

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<sup>1</sup> From the point of view of the form, this fragment coincides with the previous phrase from period A.



## Musical echoes made by using forte and piano alternation

Ex. 7

**CHORUS. (In the manner of an echo.)**

*Moderato.*

Violino 1.  
Violino 2.  
Viola.  
Soprano.  
Alto.  
Tenor.  
Bass.  
Basso.  
PIANO.

In our deep vault - ed cell ed cell the charm we'll pre - pare, pre - pare,  
In our deep vault - ed cell ed cell the charm we'll pre - pare, pre - pare,  
In our deep vault - ed cell ed cell the charm we'll pre - pare, pre - pare,  
In our deep vault - ed cell ed cell the charm we'll pre - pare, pre - pare,  
In our deep vault - ed cell ed cell the charm we'll pre - pare, pre - pare,

*Moderato.*

The spectacular echo effect is subordinated to the text, to the two verses (only two!) that are so magnificently composed, for they manage to sustain an entire piece:

„In our deep vaulted cell, the charm we'll prepare,  
Too dreadful a practice for this open air.”

From the standpoint of form, we can safely say that the poetic structure determines the musical one. By repeating the two verses, the music acquires a bistrophic outline; B follows A, and these which are held together by the omnipresent isorhythm – while only the witches act in consensus and unity...

By the immediate repetition of certain previously enunciated words, the musical form links itself to the *repetitio* figure and achieves an entire succession of interior expansions. We will exemplify this unity between the poetic form and the musical one by presenting the consistent phrase of the first musical period (A):

Internal expansions in both text and music

Ex. 8

The image shows three systems of musical notation for a vocal line. Each system consists of five staves: a vocal line in treble clef, and four accompaniment staves (two in treble clef and two in bass clef). The lyrics are written below the vocal line. Braces are placed above the vocal line to indicate internal expansions in both text and music.

System 1: Lyrics: "Too dread-ful a prac-tice, too dread-ful a". Braces are placed above the first and second phrases.

System 2: Lyrics: "pra-tice, too dread-ful, too dread-ful a prac-tice, a pra-tice,". Braces are placed above the first, second, and third phrases.

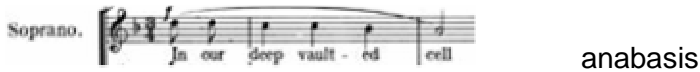
System 3: Lyrics: "for this o-pen air; for this o-pen air,". Braces are placed above the first and second phrases.

Braces = expansions

If the first phrase (in the aforementioned example) was written in F major, the second phrase, in which the witches speak of their horrible practices, the atmosphere also “darkens” tonally, followed by modulations to descending alterations (such as the witches who descend beneath the Earth to prepare the spell): C minor – F minor – G minor, followed by a “lighter” phrase again – towards C major – when the text mentions the outer world yet again (“open-air”).

The final level of musical illustration of the text is can be found in the melodic line. We can observe a correlation between the text and the music as early as the first few measures. The words “In our deep vaulted cell” attract the descent of soprano’s melodic line also (anabasis), as though depicting the actual descent of the witches in the darkness beneath the Earth.

**Ex. 9**



When this text appears for the second time, Purcell varies his methods a bit, and instead of a gradual descending motion, he uses a descending perfect fifth leap near the word “cell”:

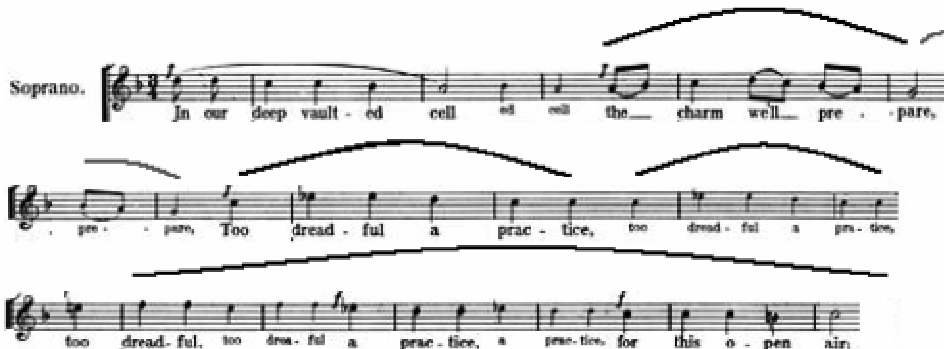
**Ex. 10**

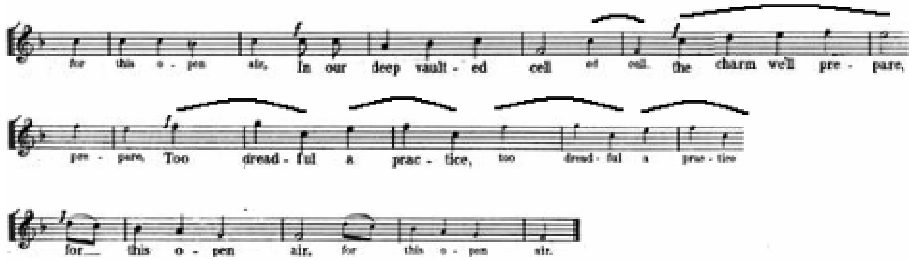


Another extremely interesting element emerges in this melodic sphere. Being that we are talking about a homophonic fragment (and in the homophonic parts the soprano’s melodic line is the most prominent one, as well as the most diligently elaborated one), almost the entire soprano line is made up by arched melodic lines, in “unison” with the text beneath, as well with the place where the action unfolds. Here are some of these arched melodic curves:

**Musical arches imitating the vaulted cells’ form**

**Ex. 11**





#### 4. But Ere We This Perform

Our next fragment is special on many different levels. Firstly, this is one of the actual duets of the opera<sup>2</sup>, secondly, it is the only fragment that starts with a long, rigorous imitation, so that the listener initially expects a canon instead of a duet, and finally, this fragment brilliantly illustrates the baroque vocal virtuosity within *Dido and Aeneas*.

Alongside these significant aspects, we can also identify a close knit relationship between the music and the text beneath. As we mentioned earlier with *In Our Deep Vaulted Cell*, Purcell chooses only a few verses (again!) in order to create an entire fragment. A dialogue emerges among the witches, who reveal their plan to chase off Dido, Aeneas and the other courtiers who were out hunting back to the court. They plan to conjure up a storm and at the same time “redirect” Aeneas towards the shores of Italy.

The fervour with which the sorcerers get the plot ready is also present within the music in many regards. The form chosen by Purcell to convey this fragment is a bi-strophic one, thanks not only to the distribution of the text, but also to the sign of repetition that delimits the two periods. Nevertheless, the beginning indicates a strictly canonical repetition, maintained during the first musical phrase:

#### *But Ere We This Perform* – the beginning in stretto

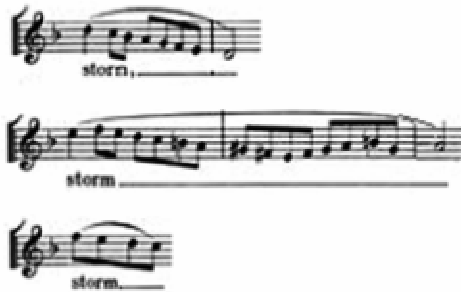
Ex. 12

<sup>2</sup> In our opinion there are three actual duets in the opera: *Fear No Danger*, *but Ere We This Perform* and *Our Plot Has Took*, while the other cases where the alternation of two voices is present, we tend to incline towards recitatives.

We could associate this material with the impatience of the witches, who end up competing among themselves in carrying out the plan. The action, motion, restlessness are depicted in the fast tempo and rhythm, by the multiple melismas suggestively allocated to the word “storm” each time it appears. Every musical motif that accompanies this word is rapid, melismatic and descendent (except of course in the cadences):

**The word “storm” and its descending musical appearances**

**Ex. 13**



Yet the dominant musical motif is another. The first motif of the segment – presented by the Second Witch (or the soprano II) – is a specially offering part not only musically (in the form of variations) but also in the way that it suits the various meanings of the text. We hereby present a few varied examples of this motif:

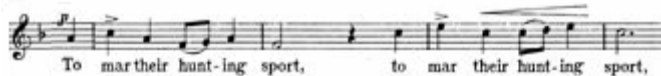
**Varied examples of the same motif**

**Ex. 14**



in the first section

**Ex. 15**



in the second section

On the other hand, we notice parallel thirds and sixths, so popular since the English music of the Middle Ages<sup>3</sup>. Here Purcell expresses himself with the help of English musical means, which are used with a libretto written in the same national language:

<sup>3</sup> *Sh Atlasz. Zene*, Atheneum 2000 kiadó, Budapest, 2003, p. 213.

**Use of English musical language – parallel thirds and sixths**

**Ex. 16**

A musical score for two voices. The top staff (soprano) has the lyrics: "con- jure for a storm, well con - jure for a storm. storm. To". The bottom staff (alto) has the lyrics: "we'll con - jure for a storm. But storm." A red box highlights a section of the soprano line where the melody consists of parallel thirds. The music is in a minor key and 4/4 time. Dynamics include *cresc.* and *f*.

parallel thirds

**Ex. 17**

A musical score for two voices. The top staff (soprano) has the lyrics: "'em, drive 'em back to court. To court." The bottom staff (alto) has the lyrics: "'em, drive 'em back to court. court." A red box highlights a section of the soprano line where the melody consists of parallel sixths. The music is in a minor key and 4/4 time. Dynamics include *f* and *pp*.

parallel sixths

At the end of this fragment, we can safely say that it is as ingenious as the foregoing music. The word “drive” present in the verse “And drive them back to court” brings forth a long melismatic passage, where the voices are alternating. The long duration of this passage as well as the method of the execution helps the audiences visualize this chase and suggest its temporal length:

**Concluding the part with a musical chase**

**Ex. 18**

A musical score for two voices and a basso continuo. The top staff (soprano) has the lyrics: "And drive 'em back to court, and drive". The middle staff (alto) has the lyrics: "ve. 'em back to court, and drive". The bottom staff (basso continuo) has the lyrics: "cresc. f pp cresc.". The music is in a minor key and 4/4 time. Dynamics include *cresc.*, *f*, and *pp*.

## ADÉL FEKETE

The image shows a musical score for a vocal piece. It consists of three systems of staves. The top system is the vocal line, written in a treble clef with a key signature of one flat (B-flat). The lyrics are: "'em, drive 'em back to court. To court." The second system is a piano accompaniment, likely for harpsichord or basso continuo, written in a bass clef. The third system is another piano accompaniment, likely for harpsichord or basso continuo, written in a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also first and second endings indicated by '1.' and '2.' above the final measures.

In conclusion, we could say that Purcell uses almost every musical element – form, tempo and rhythm, vocal material, or imitative technique – in order to illustrate a certain literary content, fact proven by the examples listed here.

### **5. The Recitative and Aria of Dido *Thy Hand Belinda..., When I Am Laid in Earth***

This recitative and aria is famous in the operatic literature, and it is referred simply as “Dido’s Lament”. Placed at the end of the opera, they convey the dramatic moment of Dido, bidding farewell to life. The text is filled with dramatic tension, in line with the music. Following Monteverdi’s example with *Lamento d’Arianna*, it has become a part much loved for its expressiveness it holds, so much so that some baroque composers did not shy away from introducing as many as four laments in one single opera<sup>4</sup>. Purcell preferred to keep this piece for the opera’s conclusion, choosing to retain its dramatic power for the negative climax of the work.

In the introductory recitative (*Thy Hand Belinda*), the harmonized line of the harpsichord and basso continuo accompanies the solo voice. At the end of her strength, Dido sings a descending musical line that is intensely chromatic, spread nearly to the length of an octave. Her depression is emphasized by the nuance of the segment – *pianissimo* – while the only crescendo appears at “death invades me”, with an accent placed over the word “death”... Purcell suggestively transposes the words “let me rest” into music, a respite proposed by the harmony, that is “resting” on the dominant as well as the two rests that follow. Here is the recitative itself:

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<sup>4</sup> *The New Grove Dictionary of Music and Musicians*, Second Edition, Ed. by Stanley Sadie, Macmillan Publishers Limited, 2001, vol. XIV, p. 191.

Recitative – *Thy Hand, Belinda*

Ex. 19

Nº 36. RECIT.

Soprano. *fido.*  
Thy hand, Be-lin-da; dark-ness shades me: On thy bo-som let me

Basso.

PIANO. *pp*

rest: More I would, but Death in-vades me: Death is now a wel-come guest.

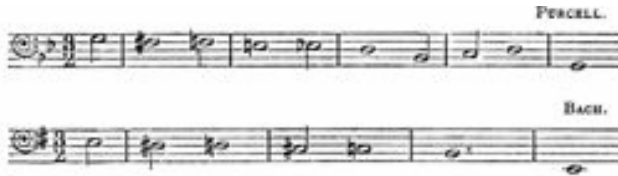
The harmonic layer that accompanies the solo melody is a simple one. The harmonic movements succeed slowly, scouring on the harmonic trace from C minor to the cadence in D minor, which then becomes the dominant of G minor, the aria’s tonality. We identify the sudden shift from a major scale to a minor scale (measure no. 7), which is a characteristic of Purcell’s musical language. This harmonic change receives a subtext as well: the major chord stands at the end of the words “More I would, but death invades me”, invoking hope still, but C minor emerges, as the first chord underneath the words “Death is now a welcome guest” – hence suggesting that death is welcome, all is lost.

Dido’s will is in fact her last aria, which begins with the words *When I am laid in Earth*. The aria is not only accompanied by the harpsichord and the basso continuo, but also by the string orchestra. The broad writing as well as the time signature (3/2) suggests a slow tempo. This aria is envisaged in a variation form on basso ostinato, in this case the *English ground*. The ground of this aria is at the same time a *passus duriusculus*, this chromatic motif being often used by the baroque composers to illustrate the pain. This particular ground is very similar to the later composed bass of the *Crucifixus* from Bach’s *Mass in B minor*.



## Variational basses - Bach and Purcell

Ex. 20



The theme is followed by its eight variations; their characteristics are presented in the table below:

## Characteristics of the theme and variations in the aria

Table 2

	Orchestration	Characteristics	Type	Unit
Theme	Bass, Harpisichord in the bass	Duration: 5 measures, Cantus Firmus doubled at an octave	Homophonic	1
Var. 1	Solo, Full orchestra	The harmony appears Harmonies on 4-5 voices	Homophonic	1
Var. 2	Solo, Full orchestra	A different harmony on top of the same basso ostinato. Changing notes appear. Harmony on 5 voices.	Homophonic	1
Var. 3	Solo, Full orchestra	Identical with Var. 1	Homophonic	1
Var. 4	Solo, Full orchestra	Identical with Var. 2 (var. 3 and 4 are repeated identically as well as the solo line)	Homophonic	1
Var. 5	Solo, Full orchestra	Brings major changes: 1. The two lower voices do not advance in parallel octaves anymore. 2. The soloist has a pedal point; therefore, the orchestra receives a more substantial role. 3. The orchestral material focuses on the motif of the bass, which is then repeated in various forms in the orchestral discant.	Polyphonic	2
Var. 6	Solo, Full orchestra	The discant receives its own melody.	Polyphonic	2
Var. 7	Orchestral	The solo voice disappears.	Polyphonic	2 (Coda)
Var. 8	Orchestral	The most chromatic variation.	Polyphonic	2 (Coda)

This path from simple to complex pointed out in the chart – cantus firmus, homophonic unit, polyphonic unit – resonates with the intensification of pain and tension, accentuated as the heroine approaches the moment of her death.

Dido’s actual *Lamento* spreads over the variation layer of the bass, portrayed in an extraordinary fashion: it has a different phrasing weighed against the bass, which then allows a new formal meaning, a bi-strophic<sup>5</sup> one:

**The form of the *Lamento***

<b>Introduction</b>	<b>A (A+A)</b>	<b>B</b>	<b>Coda (ritornello)</b>
The theme’s first appearance	lamento	lamento	The ninth appearance of the theme
(Measures 1-4)	(Measures 5-24)	(Measures 24-35)	(Measures 35-38)
----- Theme + 8 variations			

Inside Dido’s melodic line, section A consists of two identical phrases – the first one is repeated but is harmonized in a different way. The construction of these phrases is asymmetrical, first describing an arch, and after that using plunging sequences towards the final note:

**Dido’s vocal line (first phrase of section A)**

**Ex. 21**



Here the accent – both strictly and figuratively speaking – is put on the word “laid”, a word that determines the dramatic moment of the funeral, perceived by Dido to be her unavoidable destiny. This word is highlighted not only by the dynamic accent but also by the high pitch of the note it

<sup>5</sup> This structure is provided in Henry Purcell *Dido and Aeneas, The Works of Henry Purcell vol. III*, edited by William H. Cummings, Novello, Ewer and Co., London, 1889. In the more recent version of Henry Purcell’s: *Dido and Aeneas*, Edited by Margaret Laurie anThurston Dart; Novello and Company Limited, 1966, and the B part has a symmetrical structure: B+B

accompanies, as it is always the highest note of the melodic line. In addition, Dido expresses her concerns for the one staying alive (beginning with measure 9), and wishes him to forget her sins. The sequenced motif (in measures 12, 13 with upbeat) and the cadence that close this phrase use the same rhetorical means that highlight the word “no” - the highest notes get an involuntary accent, the first one of those (E flat) has also an accent marked in the score.

The second section of the aria conveys the heroine's desire to remain in the memory of her loved-ones – uttered by the multiple repetition of the words “Remember me”<sup>6</sup> – but in a manner that accentuates the tragedy of her destiny: “... but forget my fate”. This period is asymmetrical lengthwise (7+4 measures) but uses the same motifs for constructing the music of this period:

### Dido's vocal line (section B)

Ex. 22

We notice that the Alpha motif appears only once in the second phrase, while Beta is a final motif, varied in comparison to the prior (Beta) motif – these motifs outline an arch like construction, which have opposed meanings. The evident rhythmic aspect of the Alpha motif is in a great contrast with the Beta motifs character, rhythm, and melodic line, thus highlighting the meaning of the words.

The two form types present in Dido's aria and discussed above may suggest the tear between the two worlds: the world of the living and the world that which she is already a part of, the world of the dead. As a result of the harmonious way it combines the tragic and lyrical beauty, it is considered to be one of the most renowned pages of operatic music of all times.

At the end of our quest, we can state that there is much evidence regarding the close relationship between the text and the music of *Dido and Aeneas*. We can conclude that Purcell's music is like a mirror to the text that it accompanies the turning points of the subject instantaneously become the turning points of the music itself. Among the selected parts for our analysis, we found numerous examples of this kind: the melodic “sketch” line that

<sup>6</sup> Another important character in literature also uses these two words – Hamlet's father says goodbye using the same words...

follows the text describes in the choral part *To the Hills and the Vales*, along with the echo effect of forte-piano sequences that evoke the cave scene of the witches, the *Ho! Ho! Ho!* part with its imitational features that remind us laughter. In addition, a musical “chase” is presented in the *But Ere We This Perform* duet, brought to life by imitations and alternative motions of the two voices. Regarding the final aria of Dido, it expresses both literally and musically (with the aid of the passus duriusculus and the chromatic intervals) grief and pain, while the possibility to interpret in two different ways the form of the aria (a variation form and a strophic one) coincides with the departure of Dido from this world.

Those interested in further analysis of this work, will surely notice that not only the parts presented here, but others too present the same characteristic, namely the close relationship between music and words. We believe that this is an important aspect of *Dido and Aeneas*, and might explain (among other aspects) why only the work of Purcell became a chef d’oeuvre from the many works, which approached this particular mythological subject.

(Translated from Romanian by: Köpeczi Juliánna Erika)

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## GIUSEPPE VERDI: *IL TROVATORE*

JÚLIA KÖPECZI KIRKOSA\*

**SUMMARY.** *Il Trovatore* is one of Verdi's most popular operas that combine the old and the new in Verdi's aesthetic. This opera was written in the middle of a troubled period of Verdi's life – both political as well as personal – therefore one could safely say that this opera is a result of this inner turmoil, transforming Verdi's heartache in nourishment of the soul for the masses.

*Il Trovatore* is the second opera of the so-called "trilogia popolare" of *Rigoletto*, *Il Trovatore* and *La traviata*. Verdi brings a new meaning to the opera's unity by the orchestral color and the recurrence of some basic symbols (the night, the firelight, the iron of the hammers and the chains) that show an implacable, ineluctable fate. Not a capricious fate that plays with the characters, as in *La forza del destino*, but a fate that has already been destined by the actions of the others.

In the next few pages we will try to render both the historical and artistic side of the opera; its path from inspiration to actually creating a role in order to reveal some light on one of the most complex musical genres - the opera.

**Keywords:** Verdi, *Il Trovatore*, opera, analysis, trilogia, aesthetic, genesis, symbols, inovative, synopsis, musical characterization, impression.

### The Genesis of the Opera

The premiere of Verdi's *Il Trovatore* took place at Teatro Apollo<sup>1</sup>, Rome January 19, 1853. The original cast of the opera was Rosina Penco<sup>2</sup>, Giovanni Guicciardi<sup>3</sup>, Arcangelo Balderi<sup>4</sup>, Emilia Goggi<sup>5</sup> and finally Carlo Baucardé<sup>6</sup>.

The history of *Il Trovatore* takes us back to Teatro Del Principe in Madrid, where a 17-year-old young man, Guttierrez<sup>7</sup>, presents himself at the theatre in 1832 with the manuscript of a play written in verse. This play was

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<sup>1</sup> Teatro Apollo – was a theatre built in Rome in 1667 on the place of the old pontifical prison; this was the main theatre in Rome until 1888 when it was flooded and destroyed by the river Tiber.

<sup>2</sup> Penco, Rosina (1823-1894); one of the greatest sopranos of the time; role creator of Elvira from *I Puritani* by Bellini, and of Leonora from Verdi's *Il Trovatore*.

<sup>3</sup> Guicciardi, Giovanni, baritone, role creator of the Count di Luna from *Il Trovatore*.

<sup>4</sup> Balderi, Arcangelo, bass, role creator of Ferrando from *Il Trovatore*.

<sup>5</sup> Goggi, Emilia, mezzo-soprano, role creator of Azucena from *Il Trovatore*.

<sup>6</sup> Baucardé, Carlo, tenor, role creator of Manrico from *Il Trovatore*.

<sup>7</sup> Guttierrez, Antonio Garcia (1812-1884); was a Spanish Romantic dramatist.

then accepted and performed very successfully all over Europe, making Guttierrez to become a famous author. Today the play symbolizes a milestone in the Spanish literature, to such an extent that it could be compared to Hernani's place in the French literature, while its author, Guttierrez, is considered the father of the Spanish Romanticism. While performed in Milan, Cammarano<sup>8</sup> sees the musical features of this play and he rushes to deliver an opera libretto based on the play to Verdi.

Cammarano's highly dramatic libretto borrows the dynamic characters as well as the tensioned dramatic scenes from the original Spanish play. Verdi does not rush in composing the opera, for he is financially comfortable, therefore nothing could throw him off the course. Actually, almost two years would pass between the premiere of *Rigoletto* and that of *Il Trovatore*.

Verdi had the following things to say to Cammarano after receiving the first synopsis of the libretto: "*I have read your adaptation, and I am fully aware of the fact that a truly exceptional man as yourself would not be offended if I take the humble liberty of saying that we need to thoroughly keep the daring and remarkable features of the original play, or else give up entirely... I find that some situations came out lacking force as well as their original bold characteristics, and Azucena especially lost her unusual, new quality...*"<sup>9</sup> [April 9 1951]. Verdi outlined the script giving specific indications for the most important scenes of the opera. Cammarano shortly transformed the libretto to Verdi's liking. Their collaboration went on throughout the summer, despite many social and personal problems.

Verdi was troubled by the political actuality of the day – after the defeat of the revolution, the arrests and persecutions continued in Italy, while the censorship thrived. The premiere of *Rigoletto* in January 1852 in Roma had to go through many changes due to this reality. In the same year, a hard personal blow also shook the composer; his mother has passed away on June 13. Profoundly traumatized by this loss he could not continue working on the opera, so he left for Paris for a few months. After a six-month period Verdi returned to Busseto to finish *Il Trovatore*, in the meantime Cammarano had fallen ill, the composer having to learn about his death from a theatre journal days afterwards. Verdi, deeply saddened by the news, sent six hundred ducats to Cammarano's widow for the two and a half acts of *Il Trovatore*. L. E. Bardare<sup>10</sup>, a young poet, would be the one who will finish the libretto.

For the first time in Verdi's career, *Il Trovatore* was not the consequence of a request made by an Opera house. From that point on any Opera house was honored to host one of his premieres. The composer finally chose Teatro

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<sup>8</sup> Cammarano, Salvatore (1801-1852); was a prolific Italian dramatist and librettist, best known for the libretto of *Lucia di Lammermoor* by Gaetano Donizetti.

<sup>9</sup> Monaldi – G. Verdi, Milano, 1951.

<sup>10</sup> Bardare, Leone Emanuele (1820-1874); was an Italian poet, known for finishing the libretto of *Il Trovatore*, as well as writing the libretto for *Rigoletto*.

Apollo in Rome, the Opera house that was able to provide the singers he needed and wanted. His focus became the casting of Azucena, the first dramatic mezzo-soprano role in the history of opera. Verdi had only received the final version of the libretto on the last days of October.

Even though he had been thinking about *Il Trovatore* for over a year, he will finish the opera in a very short time. He arrives in December to Rome to conduct the rehearsals. The whole orchestration of the opera had been written at the theatre as he heard the singers rehearsing, thus attaining the sound he wanted for the all-round atmosphere, the sound that would best convey the true message of the drama.

### **Integrating *Il Trovatore* in Verdi's Life Work**

*Il Trovatore* is Verdi's opera that contains the most predominant musical material. It is bursting with imagination in all the domains, both from a musical and a composing point of view. *Il Trovatore* was immediately recognized as the great work of a genius that is, and following the Rome premiere, it was played in all the theatres of the civilized world.

There were those who thought that the subject of the opera was implausible and absurd, but their opinions only rose in the twentieth century, well after the premiere, when Romanticism was not "*fashionable*" anymore. Instead, Verdi was criticized to be undermining the sacrosanct characteristics of the belcanto, since he expected a vocal technique from his singers that was daring and incompatible with the art of singing, as it was known before.

Rome's opera lovers waited with great enthusiasm the premiere of the opera. This feeling would soon be shared all over Italy. By the next year, the effect grew worldwide when they presented *Il Trovatore* at the Covent Garden in London as well as at the Imperial Theatre in Saint Petersburg. *Il Trovatore* is maybe the most eloquent opera to show off Verdi's true temperament, with that mix of hostility and gentleness reflected in the characters.

With time passing, *Il Trovatore* seems to be the apotheosis of the romantic belcanto.

### **Innovative Facets of the Opera**

*Il Trovatore* is the opera that most resembles *Ernani* due to its dramatic storyline. The romantic energy, the social protest combined with a generally somber atmosphere, together with the complicated intrigues makes the two operas to be somewhat similar. However, the drama of *Il Trovatore* has also new traits, Verdi paying much more attention to the psychological facet and the turmoil of the characters. The powerful feudal world – Count di Luna and his entourage – is presented here in great contrast with the characters taken from the common people – Manrico the troubadour, a free poet who leads those oppressed, as well as Azucena, the gipsy. Verdi finds



new musical nuances to portray these characters. Azucena's and Manrico's parts are usually described by the charming simplicity of the melodies that have a hint of oriental influence.

The juxtaposition of the two entirely different worlds, of the two hostile camps can be observed during the introduction - a violent, warrior atmosphere suggested by the brass band. Ferrando's ballade tells the soldiers about the kidnapping of the Count's son by a gypsy woman. This ballade is built on extreme contrasts, sudden changes between a mysterious narrative thread and sudden explosions of superstitious horror and wrath present in the choral refrains, while the orchestra ranges from an almost whispered *pianissimo* to a shouting *fortissimo*. The basic melody of the ballad is related to the motifs present in Azucena's musical themes. In fact, this is one of the main traits chosen by Verdi to expose Azucena's complex personality. The simple melodies used to portray Azucena are mostly characterized by their tragic content, as well as by their emblematic Italian melodic motifs and even some traditional gypsy songs.

Verdi knew right from the beginning that due to her unusual and new personality Azucena would be the lead character of *Il Trovatore*. He even wanted to name the opera after her character. The composer emphasizes many times that: "... *this woman has two consuming passions: the motherly love and the love for her son.*"

If one wants to comprehend completely Azucena's character, one must take a very close look at the first scene in act II. This may be regarded as one of the most beautiful scenes of the opera – a gypsy camp in the mountains. The gypsy choir introduces the scene with a specific musical degree, a vigorous rhythm emphasized by the unusual hammer and the anvil strikes. The flames of the campfire awoken a dreadful memory in Azucena – the death of her mother who was burnt on a stake, as well as the promise she made her mother to avenge her death.

The emotional richness of Azucena's simple melodies renders a captivating force to the scene. Verdi, by giving new emotional meaning to the old musical forms, created an artistic imagery that seduced and fascinated the Italian audience with a dramatic feeling that has never been seen before in the Italian opera.

The composer felt it was crucial to emphasize the most unusual psyche of Azucena. While writing the opera's script, Verdi spent a lot of time analyzing and constructing the psychological facet of the gypsy woman. Regarding the interrogation scene from the Count's camp in the third act, Verdi wrote: "*The dialogues, the questions and the answers raised in the Spanish drama thoroughly emphasize the personality of the gypsy woman... <<Where are you going? – I do not know. I lived in the mountains and I had a son. He left me. Let me go find him. >> ... "Do not turn Azucena into a mad*

woman, said Verdi to Cammarano when asked about the final prison scene. *Exhausted from fatigue, suffering, fear and sleepless nights she is confused. Her mental faculties are weakened, but she is not insane.*"<sup>11</sup> [April 9 1851].

Verdi also knew how to suggestively portray Manrico's personality; his melodies are characterized by simplicity and they conquer us by their oriental influence. Manrico's serenade can be described this way, a musical material that has furthermore a deep improvisational feeling to it – showing the true nature of a troubadour – accompanied by the lute at night, under Leonora's balcony (act 1).

As the narrative thread unfolds, Manrico changes from a lyrical poet, a dreamer, into a heroic figure, nonetheless his musical portrayal does not lose its song-like simplicity.

### **The Synopsis of *Il Trovatore***

*Place: Biscay and Aragon (Spain)*

*Time: Fifteenth century.*

#### **Act I: The Duel**

*Scene 1: The guard room in the castle of Luna (The Palace of Aljaferia, Zaragoza, Spain)*

Ferrando, the captain of the guards, orders his men to keep watch while Count di Luna wanders restlessly beneath the windows of Leonora, lady-in-waiting to the Princess. Di Luna loves Leonora, and he is jealous of his successful rival, the troubadour Manrico. In order to keep the guards awake, Ferrando narrates the history of the count to the guard. (Aria: "*Di due figli vivea padre beato*") It appears that a gypsy woman had once bewitched the little brother of the count, making the child weak and ill, and for this she had been burnt alive as a witch. Dying, she had commanded her daughter Azucena to avenge her, which she did by carrying off the younger brother. Although the burnt bones of a child were found in the ashes of the pyre, the father refused to believe in his son's death; dying, he commanded Count di Luna to seek the gypsy's daughter.

*Scene 2: Garden in the palace of the princess*

Leonora confesses her love for Manrico to her confidante, Ines. ("*Tacea la notte placida*"... "*Di tale amor*"). When they have gone, Count di Luna hears the voice of his rival (Manrico, behind the scenes: "*Deserto sulla terra*"). While Leonora in the darkness mistakes the count for her lover, Manrico himself enters the garden, and she rushes to his arms. The count recognises Manrico as his enemy, who has been condemned to death, and he compels him to fight. Leonora tries to intervene, but she cannot stop them from fighting (Trio: "*Di geloso amor sprezzato*").

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<sup>11</sup> Monaldi: *G. Verdi*, Milano, 1951.

**Act 2: The Gypsy Woman**

*Scene 1: The gypsies' camp*

While Manrico sits at the bedside of his mother, Azucena, the gypsies sing the famous *Anvil Chorus* (Chorus: "*Vedi le fosche notturne*"). She is the daughter of the Gypsy burnt by the count and, although old, still nurses her vengeance. (Aria: "*Stride la vampa*") The Gypsies break camp while Azucena confesses to Manrico that after stealing him she had intended to burn the count's little son, but had thrown her own child into the flames instead (Aria: "*Condotta ell'era in ceppi*"). Manrico realizes that he is not the son of Azucena, but loves her as if she were indeed his mother, as she has always been faithful and loving to him. Manrico tells Azucena that he defeated Di Luna in their duel, but he was held back from killing him by a mysterious power (Duet: "*Mal reggendo*") A messenger arrives and reports that Leonora, who believes Manrico dead, is about to enter a convent and take the veil that night. Manrico rushes away to prevent her from carrying out this purpose.

*Scene 2: In front of the convent*

Di Luna and his attendants intend to abduct Leonora and the Count sings his love for her (Aria: "*Il balen del suo sorriso*" ... "*Per me ora fatale*"). Leonora and the nuns appear in procession, but Manrico prevents Di Luna from carrying out his plans and instead, takes Leonora away with him.

**Act 3: The Son of the Gypsy Woman**

*Scene 1: Di Luna's camp*

(Chorus: "*Or co' dadì ma fra poco*") Ferrando brings in the captured Azucena. She is recognised by Di Luna and sentenced to be burnt.

*Scene 2: A chamber in the castle*

Leonora and Manrico live only for each other. (Aria, Manrico: "*Ah sì, ben mio coll'essere*") Ruiz, Manrico's comrade, reports that Azucena is to be burned at the stake. Manrico rushes to her help (Stretta: "*Di quella pira l'orrendo foco*"). Leonora faints.

**Act 4: The Punishment**

*Scene 1: Before the dungeon keep*

Leonora attempts to free Manrico, who has been captured by Di Luna (Aria: "*D'amor sull'ali rosee*", Chorus & Duet: "*Miserere*"). Leonora begs Di Luna for mercy and she offers herself in place of her lover. She promises to give herself to the count, but secretly intends to die first by taking poison (Duet: "*Mira, d'acerbe lagrime*").

*Scene 2: In the dungeon*

Manrico and Azucena are awaiting their execution. Manrico attempts to soothe Azucena, whose mind wanders (Duet: "*Ai nostri monti ritorneremo*") At last the gypsy slumbers. Leonora comes to Manrico and tells him that he

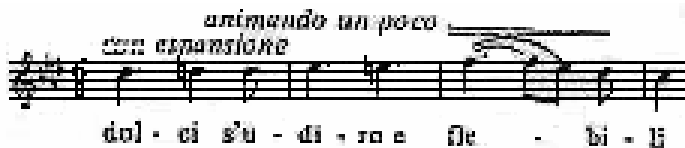
is saved, begging him to escape. When he discovers that she cannot accompany him, he refuses to leave his prison. He believes Leonora has betrayed him until he realizes that she has taken poison to remain true to him. As she dies in agony in Manrico's arms she confesses (Aria: "*Tu vedrai che amore in terra*") that she prefers to die with him than to marry another. (Quartet: "*Prima che d'altri vivere*") The count enters to find Leonora dead in his rival's arms and orders Manrico to be led to execution. Azucena arises from her couch and when Di Luna, dragging her to a window, shows her the dying Manrico, she cries in triumph "*He was your brother. You are avenged, oh mother!*" The opera ends with the count screaming in despair, at the same time as Azucena, "*E vivo ancor!*" ("*And yet I am still alive!*")

### Leonora's Musical Characterization

One can safely say that the characters of *Il Trovatore* are static by nature; they do not change throughout the opera. The only exception from this rule will be Leonora herself. She is the one who evolves as a character both from a musical and a dramatic point of view.

Her first aria (act I, scene 2) follows the traditional form, with its slow – rapid parts and recitatives, while its cabaletta is richly ornamented and filled with coloratura passages. One of the most memorable orchestral parts written by Verdi is the few measures introducing the *andantino* – the mystery conveyed by the string ensemble in *ab* minor and the clarinet solo that emerges out of this mystery. The second motif uses one of the most effective ways to emphasize the tragic of the composer's heroine, namely the scale like ascending melody that ends in a descendent *dome*.

Ex. 1



The musical material of Leonora is built in a quite interesting way. One can observe distinctive antithesis between the lyrical or ensemble parts and the agitated, a tense atmosphere; the latter being characterized by musical ornaments, some rhythmical formulas interrupted by numerous short pauses.

An example could be the cabaletta of the aria in the first act:

Ex. 2



Or the melody that ends scene 4 of the second act:

Ex. 3

*con tutta forza di sentimento*

È deg - gio e pos - so  
cre - derlo? Ti veg - go a me d'acant - to!

In addition, we can find this trait in the Miserere,

Ex. 4

Conten - de l'amba - scia, che tut - ta min -  
res - te, al labbro il res pi - vo, i pal - pi - ti al

As well as in the last strophe of the Leonora – Count di Luna duet:

Ex. 5

*molto vivace*

Vi - vra! Con - ten - de il giu - bi - lo

The scales used to set the atmosphere of a scene also play a vital part in depicting the characters. We notice the use of many scales close to *Ab* major: *ab* minor, *c* minor, *f* minor, *F* major and *Eb* major. This musical point can be observed also at the other characters, Verdi using this to methodically assemble his characters.

Leonora's character, as well as her musical material, is undoubtedly evolving throughout the opera. Her musical depiction is also developing from the state of the young woman in love to the heroin who sacrifices herself out of love for her beloved.

The musical material of the soprano requires a dramatic voice, though it also needs agility for the coloratura parts, as well as a lyrical voice that is familiar with the belcanto technique and with very high notes (acts IV).

### **Personal Impressions**

My story with *Il Trovatore* had started by accident. I was in the fourth year at the Conservatory when I chose – for my opera class – a few important fragments of Azucena from *Il Trovatore*. I chose this role because I was considered a mezzo-soprano in the Conservatory, and I only started to approach soprano roles when I later became a singer of the Hungarian Opera in Cluj. My next encounter with this operatic masterpiece was in 1975, when I had my debut at the Hungarian Opera in Cluj, with *Il Trovatore*, but this time as Ines, a *soprano spinto* role.

To complete the circle of the feminine characters, I debuted on June 2 1992 in Leonora on the same stage. I have also sung this role in the Summer Theatre on Margit Island (Budapest, Hungary). The three performances I was about to sing on the open-air stage here were thoroughly prepared. The sheer dimensions on the open-air stage were incomparable to the size of a normal opera stage. With almost one hundred extras, one can imagine the massive choir and also the numerous ballet dancers performing the final scenes. Of course, due to the circumstances of these performances everything changes – from the voice that is perceived differently by the two thousands people in the audience, to the gesticulations and mimicking that had to convey the same dramatic message to an audience that was farther away. The other times insignificant entries and exits on and off the stage had had become endless waiting periods “*backstage*” to be able to reenter for the next scene. Another important aspect was the musical coordination with the orchestra. Due to the great distance between the stage and the orchestra, the sound installations had to be perfect in order for the singers to hear their musical queue in time, and that the performance to be synchronized.

The role of Leonora was created gradually during the two-week rehearsal time. In the end, we managed to convey the most loyal version of Verdi's *Il Trovatore* in director Kürthy András<sup>12</sup> interpretation, and with the collaboration of the conductor Medveczky Ádám<sup>13</sup>, and the help of the other singers and performers. I very much appreciated the freedom I was given in building my character, thus being able to lend a few personal notes to the character. My colleagues – some of whom were internationally renowned artists – forced me to be much harder on myself, and to rise to my own expectations.

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<sup>12</sup> Kürthy, András, world renowned opera director, was on the staff of La Scala of Milan, was one of Pavarotti's impresarios and organized many of the Three tenors concerts all over the world.

<sup>13</sup> Medveczky Ádám (1941-); conductor, world renowned artist, was awarded the *Liszt Ferenc Award* and many other international awards. Since 1974, he teaches at the *Liszt Ferenc Music Academy* in Budapest and conducts orchestras all over the world.

Leonora's character is a determined character, who knows what she wants, and who in the end is capable to make the ultimate sacrifice to save her loved-one from dying. The pages of the opera propose a rich new emotional and musical universe to this character. From a vocal standpoint, the soprano has to express a large range of varied nuances and colors, from the most lyrical to the deeply dramatic. Because of the many complex obstacles this role could raise, it is preferred to be approached by an established singer.

I have had the chance to perform the role of Leonora in other cities of Romania also, such as Timișoara, Galați and Constanța.

The role of Leonora has given me immense professional satisfactions, and it has remained one of the roles that is closest to my heart.

(Translated by: Köpeczi Juliánna Erika)

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