



STUDIA UNIVERSITATIS
BABEŞ-BOLYAI



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scientific accuracy.*

EDE TERÉNYI - THE RETROSPECTIVE OF FIVE DECADES OF CREATION¹

GABRIELA COCA²

SUMMARY. Ede Terényi (b. Târgu-Mureș, 12 March 1935) is a composer, a musicologist and a pedagogue. For over three decades he has been a professor of harmony, counterpoint, musical dramaturgy and composition at the „Gh. Dima” Academy of Music in Cluj-Napoca – Romania.

Ede Terényi's language of composition followed several stages. In his first works we notice the influence of the Hungarian folklore from Transylvania, and the superior form of expression from Bartók's music. Then, in the '60s, Ede Terényi founded himself a personal musical language characterized by the transfiguration of the elements from Bartók and the Webern serial music in a vision where the mark of the autochthonous folklore stays clearly perceptible. Later on, in the '70s, we can find in his work the penetration towards the music of the 'new way'. The contemporary generation was concretized in a new orientation of the composition that is based on the musical graphism. Gradually, this tendency to an ever concise drawing of the musical parameters led to the search for an antipole, that is found in the autochthonous music of the remotepast – fifteenth and sixteenth century. More recently, Ede Terényi seeks the possibilities of bringing to life again archaic elements in an ever more modern form.



MOTTO:

*“Had I been a running water,
I would not know the trouble;
Among mountains and valleys,
Beautifully, I would flow slowly;
I would wash shores,
I would renew herbs,
To the thirsty birds,
I would offer water.”*

The Creation Periods

His activity extends almost over a half of a century; he was preoccupied with an equal intensity of the three artistic domains (the composition, the musicology and the forming of a new generation of musicians) which he had assumed as his essential target.

¹ This study was published for the first time in : *Muzica*, Bucharest, 1997/nr. 3 and 4, in Romanian.

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His first compositions date from the year 1947. Naturally, these pieces of work have a study character (as the artist was only 12 years old). However, as the composer said at that time, he felt them as completed musical realizations; they are compositions that assure an essential, autonomous right. Many of these musical works were lost, during the lapse of the time, but, inside the works that come after this period, there were inserted pieces of the ideas which were roots of the harmonically sonorities from the previous “apprenticeship years.” These previous works were not born only to the subtle suggestion of the piano literature that was read by the interpret man; in them one already can recognized the promise of a modern musical thinking.

He was just a child—he was only six years old—when he listened for the first time the opera *Duke Bluebeard's Castle* by Bartók. At ten years, another musical image was imprinted in his memory: the final part—*The Funeral March*—of the *Four Pieces for Orchestra*, from the direct transmission he listened at the Voice of the America Radio at the funerals of Bartók Béla. When, in 1947, the sounds of the fourth part of *Little Romanian Dances for Piano*—one of the most poetical Bartókian facades—it penetrated the modest window of a small cottage from Târgu-Mureș determined him, for one moment to stop from his way. The impression that was produced by this piece of music was materialized into a compositional impulse. That was the moment of the awareness that transformed the young musician-interpret into a creative soul.

Although, the beginning of the artist career as an artist interpreter-pianist was a promising thing, his calling is that of being a composer. His basics were laid at the Conservatory of Târgu-Mureș—an institution with a name of a superior learning status, which had a musical-artistically profile that was shaped by important personalities as: Zeno Vancea (as he was, for a long time a director of the respective institution), Alex. Demetriad, Constantin Silvestri, Tróznér-Erkel Sarolta, Chliff Miklós, and Tróznér József—graduated from the Music Academy from Vienna in the class of the professors Richard Stöhr (harmony) and Franz Schmidt (composition). The last one, a wonderful musical pedagogue and a composer, launched lots of young artists, the first graduated man of his class at the composition, harmony and counterpoint section was Ede Terényi himself.

After the years, Ede Terényi confesses:

“Without Tróznér József I would not become a musician in the complex meaning of the word. Through my piano professors, that were famous in their turn, I received all that was necessary in order to penetrate the essence of the artistically and technically part of the music; the information remained only to the piano limits. In that time, for me, the piano, as a musical instrument, was the mean by which I came close and I loved

the entire art of the music. At 15 years, in the Anniversary Concert for 200 Years from the death of Bach, I was grateful to the greatest composer of all the times, through a clear and aware interpretation of the works that belonged to him. I also knew almost the entire Beethovenian creation the symphonies and the overtures, in the same way as the works for the piano. I was playing passionately the symphonies of Schubert, under their four hands piano reduction. Only then, in Târgu-Mureș, at the end of the '40s, you hardly could see orchestral scores. Nevertheless, from the willingness of the recent made Philharmonic Orchestra I come to know and I absorbed the greatest chef d'oeuvres of the classical musical literature. However, in this frame, my professor Tróznér József was the one who guided my sight, my hear and my soul towards the European music, towards its evolution and its historical connections, towards the gorgeous pallet of the genres, of the styles and the musical languages.

At that time, I started listening passionately musical discs—old and sonorous changed—but from them, I have to know the creations of Mussorgsky, Rimsky-Korsakov, Debussy, and Ravel.

Tróznér József was, also, the one who introduced me inside the world of Mozart operas. I owe him the life long impression made by the charm of the opera music of „Don Juan”, and the early understanding of his musical dramaturgy.

There were wonderful years those years. In the middle of the poor and the awful desolation, THE MUSIC was the one to accomplish everything in me, and around me. The music saved my life....

However, according to the epoch fashion, I was preparing to become a medicine man. Nevertheless, not only from a fashion model but also from an inner feeling, I WANTED TO CURE, to oppose to all the suffering, to all the troubles, to the misery and the garbage. At that time, I had not felt that, through music, I was able to accomplish more deeply this thing. I was going forward on a soloist career and, in the same time with the school-leaving exam (in a theoretic high school) I was finishing the II university year to the piano section from the Conservatory of Târgu-Mureș. It had also academically-validated classes, a right that they were exercising as a proof I can state the certificates that were issued by this institution.

Therefore, in 1952, as a proof of graduation the second academic year at the piano class, with the school-leaving certificate of in Mathematics³ high school and some very modern compositions, in their own way, I knocked to the door of the secretary of the Music Conservatory from Cluj-Napoca. I wanted to enlist myself to the registration at the section of... --and I made that thing in my complete awareness—COMPOSITION.

³ The Bolyai high school, Târgu-Mureș.

All of a sudden, the image of the piano career grew dim as it was shaped greatly and the halo of a creator and a composer is calling.

As a summary, this is the story of my transformation... ”

Ede Terényi declared for many times: *“Cluj meant a revival for me!”*

From 1952, he was faithful to the city, assimilating the cultural and particular atmosphere of the city that was visibly underlined by the modern, contemporaneous music. He was faithful to the Music Academy in the same way. From the end of his studies, to these days, he is a professor for this institution. His teachers, later on, his colleagues, (Jodál Gábor—composition, harmony, Max Eisikovits—counterpoint, Jagamas János—folklore, study of musical forms, Nagy István—conductor, chorus assembly, Szabó Géza—piano and others) initiated him in the new secrets of the music.

Jodál Gábor, an ex-pupil of Kodály, with a normal steadiness transmitted forward the principles of his professor, going on, in this way, the spiritual phenomenon—Kodály.

The admiration of Jagamas János for Bartók, his knowledge, materialized an initiating impulse for penetrating the entire musical work that belonged to the last one. This place became for him the greatest creation of Bartók “clear springs” for the spiritual and musical renewing. The fact is more significant as, at the beginning of the ‘50s, the music of Bartók was less known, on a globally market and in here, in the South-East Europe; in fact, he started from here!

At that time, on our lands, it became well known; it penetrated the public opinion, the music of Debussy, too. In the same way in which, the exotic world of the Debussy’s harmonies played an important role over Bartók, in the same way, for the young native composers of the 50’s it represented a musical energy that could give a creator impulse.

Nevertheless, among the great musical trends of the modern music, a demanding duty was the knowledge, the picking, and the manufacturing of the popular music of this zone of the continent. The fantasy of the young musicians, especially that of the composers was incited, in this way, of an entire series of extraordinary provoking; for them, these things meant more than the assimilation of the immense musical MATERIAL. The creator was constrained to find that qualitative metamorphosis, which, especially to its personal conformation would make its evolution easier. The contemporaneous music—from which, at that time, belonged Bartók, too—did not come to become steady in the public view, and the composers were already having an urge to find their own way of expressing themselves. Their choice of possibilities was limited: or the composer leaded his steps on the way of the epigones, or he tried to find a special, characteristic sonorous universe, of his own.

In the case of Ede Terényi, in a parallel with the fertile understanding of the Bartókian model, there appears the desideratum of the forming of a language of his own that continues that of Bartók but, in the same way goes beyond him.

The composer tells the following things:

“I was ecstatic of Bartók and I kept this exultation till these days. In music, Bartók is “my father.” As a creator, with an inner harmonically centered structure, I had, and I have as an example the following name: Debussy. Debussy is my “grandfather” in the music area. In addition, the dramatic character of my music, the intermittent crudity, its cornered into offshoots of primitive elements, alludes to Mussorgsky. On my musical genealogical tree, he is the “great grand-father.” However, “my preferred great grand-father” is Vivaldi. This strange baroque composer, who is beyond all conventions, and also beyond all the common forms, is the dean of the Bachian generation.

However, that time, in the 50’s I felt the closest to me to be Bartók. My first real opus is a little choral musical work on three voices, a metamorphosis that was inspired by the ‘Choral works for Children’s and Female Voices’ of Bartók. I might be too unfair to me, since this is not the musical work, which I gave concretely the number Op. 1. Nowadays, I am aware already that he would deserve this honor. Moreover, I am going to give him all that he deserves: NOW, at the end of the 90’s, as it passed a great part of my career and my existence, I intend to re-number my musical works. The fact that, then, after almost a decade, I gave to Op. 1 to my piano work ‘Aphoristic Sonata’ it can be attributed to my attachment to Bartók.⁴ Here, that, at the end of the year 1961, when the musical work was created, I still had inside me—and it was strong—the idea of the Bartókian homage.

From the perspective of almost 40 years I think with love at “my Bartókian years”. These years were synonymous to the youth, to the infinite joy of discovering the new into itself, with the happy and vibrating enthusiasm of the student years.”

*

1. The 1960’s brought to Ede Terényi—than he was a young professor at the Music Academy—the challenges of the pedagogy. Along him, for almost a decade, he taught counterpoint (only at the beginning of the 1970’s he went to teach harmony; outnumbered declarations attested the fact that he has always considered himself a harmony teacher, this is

⁴ in fact, it is Op. 1a, the musical work Op 1b is: *Prelude No 1 for Solo Flute – In Memoriam Claude Debussy* (1962). The presence of the homage pieces for Debussy in parallel with the homage brought to Bartók has a symbolic, significant value.

the branch of the music which was given the greatest interest of all). There is a normal concordance with his inner ego the fact that on the first plan of his musicological preoccupations there are the research regarding the harmony. In the 60's he started studying the phenomena as: "polyvalent harmony", "aspects of using the chords that have in their composition the diminished octave", the massif apparition of "structures of the chord strata in the contemporaneous music", "the types of clusters", "the types of the cadences in the contemporary music", and so on.

From these studies, on the basis of the analysis of the music from the first half of the 20th century he formulates a theory of his own, that is embodied into three systems. He works almost 25 years in a row at this theory. He foreshadows the systemic image of the structures of the GRAVITATIONAL, GEOMETRICAL chord strata and those that come from the SYNTHESIS of the first two.

The focusing of his preoccupations towards harmonically phenomena is not fortunate. It can be interpreted as a reaction to the daily pedagogical activity of teaching the counterpoint. However, it is in the same time, a natural continuation of the harmony individual lessons that were started in 1949. Realistically at the age of 14, he penetrated almost completely the secrets of the harmony:

"I brought almost seven-eight harmony themes to the class of the professor Tróznér József—he mentions in one of his declarations--. I invented all sort of the combinations in order to "put color" to the monotony and to the uniformity—for example, of the main degrees. I wrote ancient canons between the voices of the themes. Sometimes, there were the canons at two voices; some other times I "make my harmony lesson more beautiful" with canons at three voices. We cannot talk of the melodic possibility that is offered by the alternating notes, by the passing notes, by the chromatic ornamentation. The result was very varied in a stylistic way; but it always seemed beautiful to me and it was interesting that I succeeded to combine these elements in a compact musical alloy. It is a great thing that I had an understanding professor who had the necessary patience to wait for the gradually filtrating of my musical thinking...".

Another meaningful novelty of the young composers of the years '60 represented the spreading of the new dodecaphony and it's descendent: the serialization—with all its possible variants. The new musical spirituality, in a natural way, influenced in a small or great measure the feeling and the thinking of each composer, it became a universal phenomenon. After a while, its effect diminished, but, in those years, its value was priceless: he opened the way towards the forms of the new musical thinking from the second half of the 20th century. We can find this composition technique in

the creation of Ede Terényi, too. The most vigorous development of its own can be known through the musical work *Variations on B.A.C.H. for Organ solo* (1968). In the constructive plan of the musical work, all the musical parameters—the melody, the rhythm, the harmony, the counterpoint and even the formal structuring—are under the rules of the serialization. “*There is no free note*”—we can quote from the preferred device of the dodecaphony men. The musical work represents the final point in the serial universe of Terényi. The composer, whose thinking is of a constructive type, can feel that he can’t have an evolution through this way. He formulates his opinion by himself:

“I have never been the one that was for the external closing of the structures, although I know that a sonorous amount that can go forward as an incandescent fluid that needs this closing. However, from the very beginning, this formal closing can be conceived as a flexible stays that is modified from one work to the other, its own way is determined by the constituent material, and by the inner energies of the music. Only one type of closing—as it is the system of the rules of the dodecaphony—can not be proved to be applied to any musical material, not even in the case in which it can be used the most diverted variations and free forms that belong to this one. Alban Berg, comparing to Webern and even Schönberg made this thing. Also, not only the models of the serials form I have not felt to be all powerfully especially then when these included all the musical parameters. I do not say that it can not be work with them. I do not consider an impossible thing the fact that somebody can subordinate its entire creation to some external and internal closings. From my point of view, this is a thing of an inner conformation. I experienced on my own person the pleased safety of the comfort that is offered by the using of the musical “delimited” systems. I had a special touch for penetrating deeply into this world. I need it, even nowadays, but after the 60’s, I was aware of this tendency in order to let other musical inner callings. In the last instance, I wanted to create MUSIC and not constructions; the construction should be an exterior building that need not assume all the functions, all the expressing possibilities, all the secret, inner predisposes of the music. It is too bad that, in the traditional music, the essence can be looked for always in the SHAPE; it can be mistaken in its own case, namely, the music with the formal structure. We have the feeling that the shape is the only concrete element, the touchable one and, in the same time, the unifying one. It belongs to the person for whom the delectation with a precious stone is transformed into the “analyze” of its frame. Due to this thing, my composition ‘Variations on B.A.C.H.’ personifies the expression “FAREWELL CONSTRUCTIVISM”...

B.A.C.H.

I. Semplice
Tempo generale $\text{♩} = 96$ $\text{♩} = 80$ $\text{rit. mos.} \rightarrow 72$
pp *legato molto* *poco cresc.* 43^{a}

II. Parlando
 $\text{♩} = 80$
pp 15^{a} pp

III. Pesante
pp *cresc.* *allarg. molto* III X^{a}

IV. Misterioso
Molto mosso, poco rubato $\text{♩} = 72$
pp 15^{a} pp 30^{a} *legato molto* *rit.* *Attacca* 36^{a}

2. The musical creations of Ede Terényi from the 70's present a new face of the author of the need to experiment: in the first place, there is the musical graphic. We can find its roots in the period of the 50's, in the graphical aspect that was close to the calligramme that is sketched with black ink of his own scores. (We can underline that, in that period there were not spread the "fashion" of the scores written with black ink!) From the secondary school, one can discover, in fact, his own touch towards the fine arts, when one of his passionate preoccupations was to make and to ornate with paint of different figures, pots and vessels. Nowadays, he still keeps, as a kind of memory, a relic from that period of his young years.

At the end of 70's, a whole series of works made in graphic with color, "can send" to his previous fine arts manifestations. In the black and white variant, they have a special suggestive force, too.

The scores also start abounding into colored signs: sketched outlines, geometrical shapes, or even, the graphical illustrations that "invade" the field of the musical notes. He is intensely preoccupied by the modern musical notation: in the same way, theoretically and practically he immersed into this world, a

new world for him, of the musical graphic. He becomes a cultured man and he is even a theorist of the modern notation. Taking facultative classes on modern musical notation, he introduces in the Music Academy from Cluj-Napoca, the systematic of this type of sonorous representation, his exposes are illustrated through hundreds of devices.



Fig. 1 Graphic: *Ákombákom*

This preoccupation for the visual touches the graphical aspect of his scores starting from the *Stringquartet no. 1* (1973-74)⁵, and until the *Symphony "In Memoriam Bakfark"* (1974)⁶, and the *Sonata on Bartókian motifs*, for Violin and Piano (1980)⁷.

Together with this graphical tendency, the inner flow of his music is clothed with new meanders. The author tries to solve the double problem of the fitting of some sonorous images of different shapes: it associates the visual "harmony" to the parallelism of the sonorous harmony.

In this respect, the composer makes the following statement:

"I wanted again to penetrate the music from the exterior. In the same way as in the constructive period, I subordinated the music to some extrinsic ties. However, now, instead of mathematical systems we use

⁵ ST-ECE 02181

⁶ ST-ECE 01807

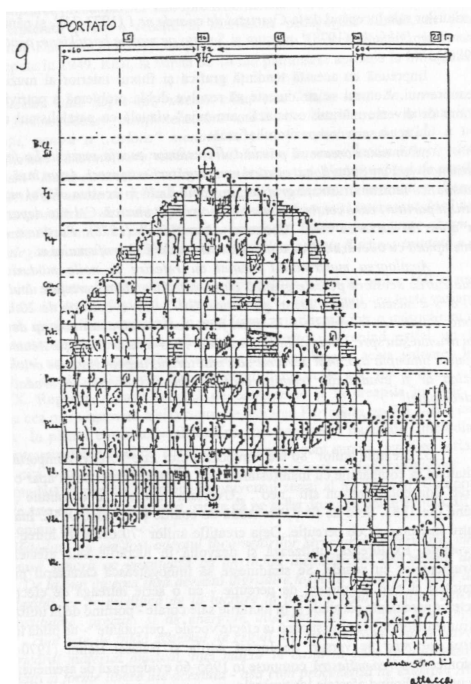
⁷ ST-ECE 02181

graphical illustrations “crowding” inside those the hot musical alloy. I made scores that contain more designs than music. The furthest on this way, I come into my musical work Concerto “Ars Nova” (1976). Its score deserves to be contemplated really, only from the point of view of its graphic.

The ample of the added material referring to the new modes of execution, and the visualization of those on a graphical way can satisfy even the requests of a theoretic study⁸. From it the following cycle was born : ‘Piano Games’ (1973-75), a collection of 20 pieces in four notebooks. At that time, in the years 1973-75, I was strongly convinced that this new type of the notation could make its own way towards the musical public opinion. It did not happen that way. I already know: it could not happen that way. Quickly or later, being against all the constraints, the music would have evaded from the jail of the graphic, in the same way in which it evaded from the cuffs of the dodecaphony!”

Ex. 2

Concerto per “Ars Nova”



⁸ “Piano Games—Games with Piano. Ideas about the pieces of the notebooks no. VII and VIII”, in: *Zenetudományi írások (Musicological Writing)*, Ed. Kriterion, Bucharest, 1986, p. 64-74. See, also, the legends of the scores: *Terzine di Dante* (1971-72), *Stringquartet no. 1* (1973-74), *Symphony ‘In Memoriam Bakfark’* (1978).

3. The creation of the '80s of the composer Ede Terényi has a huge qualitative mutation, comparing to his previous creative manifestations: where there appear a whole series of musical works composed in a "neo" style. "The overture" that belongs to these is constituted by *VIVALDIANA* that dates from 1983. Then, the flute solo, string orchestra and...PERCUSSION. He hardly had written for the percussion before. Already, the creations of the years '70s offer an entire arsenal of percussion effects. He explores, uses, and develops in his musical works the percussion effects of the strings.

He strives to enrich the character of the piano—which is, in fact the percussion instrument — with a whole series of new effects. The following effects of the percussion penetrate his choral works—starting from the occasional usage of the percussion instruments to the "percussion" vocal effects—for example in *Five Madrigals for Mixed Choir* on verses of József Attila and Balassi Bálint (1970-74). The symphonic variations *The Wonderful Bird* that are composed in 1965-66 highlights, also, the percussion instruments underline the timbre effects they have.

However, the real usage of the percussion instruments can be traced only in his creations of the '80s. Nevertheless, they already appear in a few works that are written only for the instruments of this type. The *Sonata for two percussionists* (1978)⁹ constitutes their anticipation of those things. It is one more a sonorous graphical musical work, with colored notes, with drawn illustrations that imitates the sonorous resonance.

The musical works from the second half of the '80s: *Swinging Suite* (Subtitle: *Tahiti*) for percussion quartet (1985)¹⁰; *For Four* - for percussion quartet (1986)¹¹; *Parade* for jazz quartet, percussion, piano and double bass (1988)¹². He already gives up to any particular elements of musical graphic. The graphical illustration reveals only on a visual plan the new musical effects, of a real repetitive character.

Especially in the *Concertos* in the style Neo-baroque, the musical graphics disappears completely. The TWELVE concertos for different solo instruments, string chamber orchestra and percussion instruments composed along SEVEN years come back entirely to the traditional graphical images of the musical notes. All of a sudden, everything simplifies. The harmony, also, "comes back" into the world of the consonance. The rhythm comes back to his basic elements. The usage of the alternative measures is replaced by the simple measures, which keep their value in an unitary way, during the time when that part belonged to a musical work. These modifications are in

⁹ Manuscript—colored graphics, Lithographed Music Conservatory "Gh. Dima", Cluj-Napoca.

¹⁰ ST-ECE 03045

¹¹ ST-ECE 03334

¹² Manuscript, Lithographed Music Conservatory "Gh. Dima", Cluj-Napoca.

a strong connection to the fundamental idea, to the thought, to the wish, to the possibility of “coming back” to the music of some far away epochs. In the same time, in the universal music, the tendency of the HISTORICISM assumes a coordinating role. Already, at the end of the ‘70s appear bands of old music. It begins the rebirth of some instruments that belong to other epochs. The composers discovers successively the music, the sonorous effects, the artistic conceptions—including the extra-musical manifestations, as it is the clothes that are specific to an epoch, and so on...of the old centuries, that are considered to be long forgotten. Nevertheless, let us hear the composer talking:

“I came back in time to the old music—and, in its frame, almost exclusively to the old music from Transylvania. Since, here, on our places, in the XVI-XVII-XVIII centuries there was not possible to embody and constitute those tendencies, those genres, those musical perspectives, which characterized the music of that Europe. Our musical culture remains a monodic one for centuries in a row it completed its existence in the popular melodic culture, in its greatest majority as an oral tradition. Only in a small part it is a relic preserved as a manuscript. I started my expedition of “archeologizing” on the field of our own music. I look for polyphonic latencies of the monody. Behind the rhythmical notation, apparently the smooth and primitive one I can search for the rhythmical richness, the asymmetries, and even the rhythmical symmetries that are known from the folkloric transcriptions of the popular melodies. I wanted to discover the harmonies that were hidden into the melodies. I strove to make the same way in the frame of our cult and old melodies that are inscribed, which were studied by the pickers of the popular music (the folklorists) in order to register and save the melodies that still exist. It was a wonderful period of my life and my music. I found much more that I was expected to find in that moment when I started my way. I understood, that those few compositions of ‘Codex Caioni’ are, in the same measure, representatives for an interesting epoch from the history of the European cultured music. It can be as follows: the unique gorgeous melody from 1969 of Misztótfalusi Miklós. On the other hand, it can be the musical specific features “Southeast European” (for example, the micro-cells with a particular halo of the popular melodies.); of those ten fantasies for the violin of Valentini Bakfark-Greff. Alternatively, it can be the melodically broken fragments of the church songs from the ‘Book of the Songs’ of Hofgreff. On the other hand, it can be the incomparable synthesis of the ‘Historical Songs’ of Tinódi Lantos Sebestyén—in which, the effects of the European music of that epoch are allied, with the elements of the popular music.

If, during the '50s through Bartók, I assimilated the universe of the popular music of Transylvania, in the '80s, I put that knowledge together through the penetration, the processing, and the transforming into a proper musical ego, of the cultured music from Transylvania. I shaped it and I was able to do this thing in a musical language.

The simplification made possible the consolidating of the expression, the retelling of the musical content that was dispensed of any exterior formalities. I omitted even the timbre effects from the row of the 'ornamental elements'.

At the beginning, even I considered that this new way of expression is just an experience for me. A game, in the proper sense! Nevertheless, during the years, it proved to be more than a play with the TIME, a musical evocation of ancient styles or of the real nostalgia. The greatest result that was obtained through this change of the style was that new style of relation composer-public which was not established through the explanations that were given to the own music but, it was born directly, clearly, the music became persuasive through its sonorous world. It were joyous this conscience that each new written musical work of mine of this period could count for the public understanding, and, especially, for the success—the hottest desire of each creator. This is not a factor to be neglected. From the universe of the INTERESTING music, I had to pass—even for a little while—in the empire of the ACCEPTED music. It was not only an intention in my new musical language, but 'reconciliation' through common living with my public.... "

Ex. 3

Baroque Rhapsody

INTRODUZIONE (2'15")
Largo maestoso $\text{♩} = 48$

3 5

Violini I
Violini II
Viole
Violoncelli
Contrabbassi

ff *simile* *ff* *simile*

Copyright by László Áttila, Cluj, 1985.

4. He arrived in the middle of the '90s; Ede Terényi gave up the tendency that was presented by a new musical language. That can be characterized by A MEETING TO THE GREAT CLASSICAL TRADITIONS. The composer is attracted again by the great shapes of the classicism: the symphony, the concert, and the mass. The *Legend of Transylvania* is a symphony formed by five parts. As a style, it represents a synthesis of the accumulations of the last four decades. The shape of the musical work has as a background, the great Romantic shapes. The orchestration turns back, also, in order to regenerate, towards the universe of the modern orchestration that has its roots in the Romanticism, too.

The antecedents of the musical work are two symphonies written in the period of the '80s: *Space and Light*—a symphony for big orchestra (1988) and *Hofgreff-Symphony—Mountains, Woods, Dreams*—a musical work that is conceived for big orchestra, too (1989). The first one has the intention to revoke the gothic. The second one reminds of the symphonic universe from the first half of the 20th century, more precisely, that of the *Concerto* of Bartók.

The *Legend of Transylvania*, from the point of view of the structural frame, in which it is reformulated in the symphony form, as from the objective of the sonorous of the big orchestra, it represents a synthesis of the universe—a neo-baroque-modern dialogue that was expressed earlier in the 12 concertos.

Ede Terényi created the symphony *In Memoriam Bakfark* (that was written in the year 1978) under the impression of the *2nd Symphony for String Orchestra* by Arthur Honegger. Inside the musical work, there can be felt the restraint of the author towards the big symphonic shape and his hesitation towards the chamber symphony and the symphony concertante. However, under this shape, too one can find a forerunner of the three later symphonies.

The sensibility of the composer for the Romanticism is clearly highlighted in the two *Concerts for the Piano and the Orchestra*. The first one gains the definitive shape in 1989, the second one, in 1990. Through the quoted features and by the architectural conception, both have a bi-part form and it is based on the tonalities *g minor—B flat major* evokes the memory of Liszt. So, the author heads towards the genre of the concert for the piano in a kind of esprit that we can be called: HOMMAGE A LISZT. Both the lengths of the two constituent parts and their shaping under a block form remind us of the concerts for the piano of Franz Liszt. In connection to these, Ede Terényi describes the following:

“The two concerts for piano and orchestra in E flat major and A major, by Liszt, I often listened, on a preferred disk, in a close succession. From here, it came to me the idea to combine in the frame of one and only work two parts that, on their own way, can be considered lone concerts. Nevertheless, I had chosen this solution in the scope of putting, reciprocally, the two constitutive parts in a close relationship one over the other, as a variation, and a pole - anti-pole. The first part is full of passion, full of pathos, sometimes tragically, they have moments that dilutes these states of being; while, the second part, transforms as a miracle all those into sonorities combined with joyfulness, embroiled with beautiful, lyrical, playfulness motifs. Many fragments of the musical work can be seen as a musical magic, the miraculous sounds of the nature are diluted into the music. The working on the piano-solo part under the sign of the virtuosity, and the brilliant sonority of the technical solving can bring us to Liszt, too. ”

If the first *Concert for Piano and Orchestra* revokes the universe of Liszt, the spirit of Chopin penetrates the second concert. The closing cadency of the five parts of the musical work quotes, at the practical mode, the Chopinian musical memories. In the same time, the universe of the 3rd part that makes us think at the *Mazurka* comes directly from the modal harmonic world, the chromatic and the exotic one of the *Mazurka-Polonaise*.

The 4th part in *c minor*, which reminds of the early Romantic world from The Concert for Oboe by Alessandro Marcello (that was taken and worked on by Bach) can be organically framed into the Chopinian image, as per assembly. We can quote the words of the author, for this time, too: *"The second 'Concert for Piano and Orchestra' wanted to be, in fact, a musical work of the ending of the 12 Concertos. Afterwards, due to its size, and to its assembly sonority I eliminated it from this row and I replaced it with another musical work: 'The Queen Mab Concerto'. Its basic idea was the subject of a movie, in which, the young musician, oboist, dies because of the cancerous tumor. The story describes his last days of life. For the musical sonority of this movie, the directors have chosen the marvelous 'Concerto for Oboe' by Alessandro Marcello. On this way, it penetrated in my musical work, which I wanted to write in the honor of those who supports, in a deep silence, the conscience of a painful death, of the brusque, inevitable end. The basic suggestion of the musical work is: suffering and honor. There were the moments of the crossroads of the pain and the transfigurations into the superior worlds, or, if we want, of their eternity. BODY and SOUL, EARTH and SKY, HUMAN and DIVINE. I was preoccupied of these contradictions interwoven one into the other.*

This dualism characterizes my religious music, too. Already, in the musical works of the '80s that were composed for the organ there one finds a special role of the two embodiments of Christ: the earthly one and the transcendental, the spiritual one. The musical works for the organ from that period send, through the title to some chapters from the Bible. Therefore, it can be taken 'The Discourse on the Mountain' and those that were exposed inside it, the 'Eight Happiness' ('Octo Felicitatis') or 'The Seven Sufferings of Maria' ('Septem dolores'). The series of the variations 'Stella pulchra aurora' sketches the image of Saint Maria. The musical play with the title 'Introitus' gives life, through its atmosphere the festive solemnities of the Advent, while the musical work 'Semper felice' revokes the Christmas tale, it dramatizes into a sonorous picture with a programmatic allure the Birth of Jesus Christ. The series of the musical works from 1988 is completed by the musical pieces 'Choral and Gloria'".

The 'Variations on B.A.C.H.' for organ solo from 1967 were sent to the working on the Bachian legacy. The 'Variation on a Theme by Misztótfalusi Kis Miklós' from 1970 and 'Odae cum harmoniis' (1983), through the variation processing of the melodies from the odes of Honterus were made to preserve into the world of the modern music as one chapter of our musical past. The series of the musical works for the organ that were composed in 1988 walks further on this way, exploring that strata of the religious melody that crosses the Transylvanian music of the XVI-th and XVII-th centuries, under the tentative to synthesize the European music and

the Hungarian popular music. It presents a special importance the transplantation of this scientific collection in the concerto life, since, only under this shape there can be offered to the public contemporaneous musical opinion the sonorous material that exists in isolation in the oral tradition of the popular song.

In the creation of Ede Terényi, the religious music of the '90s presents a depth and a special variety. He continues the series of the musical works for organ: '*Glocken*' for organ, soprano and percussion instruments (1991); '*In Solemnitate Corpore Christi*' for organ (1994); '*Messianesque*' for organ (1994); '*Die Trompeten des Gottes*' for trumpet solo and organ (1995). There are, also, the religious musical genres more ample: in 1990 he creates the compositions '*Te Deum*' and '*Mass in A for choir and orchestra*'; '*Stabat Mater*' for two feminine voices, organ and percussion instruments (1991). In this year, too it is born the cantata '*The Seven Words of Christ*' for soprano solo, baritone, percussion instruments, and organ. As it can be seen for the previous enumeration, the composer did not continue on working at some musical works for a solo organ. His interest is on the combination possibilities between the organ and the percussion instruments. The experimenting and the exploring of different sonorous effects of this type constitute the main innovating objective. The artistic intention takes into consideration a further modern cartography, a composing one of the ancient church music from Transylvania. In this new musical ambience, the ancient melodies live *ad literam*. For the most times, it is followed the release of the inner musical energies through the most varied composing procedures.

On the first place between those is situated the musical REINTERPRETATION that is characteristic to the notes, by using different keys. By applying this technique, there is released an amount of melodically variants, coming out in the same time new melodically turnings. The author names this procedure: KEY SCORDATURE. The method that is used looks like that chemical experience in which a certain substance is put in a contact to different media in order to follow its own reaction.

The second procedure is constituted by the permanent rhythmical fluctuation of the melodies, the microscopic analyze of the duration of the melodically cells—through augmentation and diminution. After the model of the naming of the previous melodic procedure, in this case one should use the term of RHYTHMICAL SCORDATURE. The end that is followed is, also, the release of the inner musical energies of the melody.

The third manner is the HARMONIC FUSION, that can come out from the overlapping of the sounds of the melodically line. In this way, there are born harmonically newfangled connections. The vertical structure that is

obtained is integrated, in its turn to the harmonic sonorities that have already been experimented and systematized; the novelty sensation comes out from the “accidentally” succession of those. In this way, it can be obtained brand new harmonic rows, original ones. The most important aspect of this procedure resumes to the close connection to the harmonic ties and the basic musical material: THE VERTICALITY OF THE MELODY did not destroy the accumulated musical energy; on the contrary, it enriches it with new energetic radiation.

“From the original melodically line—as the author mentions—there is born a new AMORPHOUS, malleable material. It seems to be comparable with the material, which is modeled under the hands of the sculptor. It can have the hardness of a block of marble or it can be as smooth as a piece of mud. The first one needs a chisel and a hammer. The last one needs the plastic hardness of the hands and the fingers, their energy that makes warmth. The material that can be created from melodies sometimes sprouts out like a hot ore. In these cases, there is need special shapes in which the incandescent substance can cool down and it can take the shape of the MODEL.”

The ‘Mass paraphrases on melodies from the 17th century’ belong to this last category. The five parts of the musical works had to their basis the motif of the beginning of one part of the mass from Codex Caioni, respectively from the creation of a composer of that epoch. The constituting material of the component parts is built on one motif in, which there is shaped a huge musical architecture.

The first part is the used part of the missa KYRIE with a triple composition: KYRIE ELEISON-CHRISTE ELEISON-KYRIE ELEISON. This is the pattern of the architectonic MODEL, in which it is solidified the incandescent sonorous substance that evolved from the motif.

The second part assumes the role of the mass section called GLORIA. It represents an unusual musical flow, which, opposing to the traditional atmosphere of the luxurious praising of its own parts called GLORIA, highlights the element of the kneading, of the anxiety. The dramatic musical action is moved by a microscopic melodically figure that is pulsating in a continuous current, as it is made of the first three sounds of the melodically pattern taken as a basis.

The last part, THE CHORALE from AGNUS DEI touches the special modal effects through the so called the KEY SCORDATURE.

From these examples there can be clearly viewed the fact that, in the creations of the ‘90s, they catch in an original way in a synthesis. Then, they catch the technical procedures formed in the composing practice of the anterior decades (the serializing, the tendencies of musical visualization, the

variation innovations, and so on.). We will try to expose in the following chapter the way in which it can be realized this syntheses and the way in which it becomes “visible” and “sonorous perceptible”.

In the short period between 1990 and 1997 there are born some jazz creations. Primarily we can remind of the *‘Concert for Harp and Orchestra’* (1990). It also continues the series of the cameral musical works for the percussion instruments: *‘Sky-Skeep’* (1995), *‘In the Boutique of Don Quixote’* (1996), *‘Bernstein-Variations’* (1997), and works that are centered on the percussion instruments. Nevertheless, they are sustained with the combination of the traditional instruments: *‘Figures’* (1993), *‘White Trajectory’* (1994), *‘Musica design no. 1’* (1995). This last one pretends, in fact, a synthesizer realization.

Ex. 4

Musica Design 1.

The image displays a musical score for 'Musica Design 1'. The score is written for a large ensemble, including Flute (FL), Clarinet (CL), Trumpet (TRB), Violin (VL), Viola (VLC), and Percussion (PO). The notation is complex, featuring various musical symbols, dynamics (mf, pp, ppp), and articulations (staccato). A central graphic element, labeled 'PC', is a square box containing abstract geometric shapes and musical symbols, with lines radiating from it to different parts of the score. A horizontal line with an arrow labeled 'rep.' indicates a repeat section. The score is divided into two main sections by a vertical line, with the right section starting with a 'rep.' marking.

The Problems of the Conception and of the Style

Looking in a retrospective way those almost 50 years of the composing activity of Ede Terényi, the most striving phenomenon is the regulated structuring of the periods of the creation on sections of 10 years, his creative, firmly profile and the clear delimitation of those periods. These decades that has a uniform pulsation begins in 1952—the year of the enlisting to the Music Academy from Cluj. After that, the changing moments with a profound inner systematic character is tied by the years 1962, 1972, then, 1982, 1992, respectively. Of course, the showing up of the new period of the creation can not be told exactly establishing the day and the hour. It appears approximately, sometimes earlier, sometimes it overpasses the temporal limit, but, in any case, it can be in a close connection with the rhythmic pulsation of the uniform creative alternation. A true motivation of this type of succession is constituted by those external influences that are coincident, in a certain part to the reminded data. Dodecaphony makes its presence to the creations to the Cluj composers at the beginning of the '60s. The musical graphic penetrates our space at the beginning of the '70s, and the musical historicism starts to manifest its effect at the beginning of the '80s. In addition, the development of the church music at the beginning of the '90s is a phenomenon known all over the world. These have a real effect over the creators and nobody can escape them.

After the retrospective self-observation, the composer sustains that, close to this pulsation in decades of the periods of the creation it can be affirmed a more generalized process of creative development. This can be put in correlation to the modification of the age. The result of the requests of this nature of Ede Terényi can be summarized in the following way:

The first decades of the life of each creator so, until the age of 30 it is the period of the assimilation: the time of the accumulation and that of the processing. In a graphic way, it can be represented through an ascendant line. The period that is between 30 and 50 is the altitude of the formation of the individual tone. It might be illustrated through a sinusoidal shape that develops over a horizontal line. In this period there are born the first greatest creations, of an original, personal language. Ede Terényi names this period “the plateau of the creative altitude”. After the 50 years, there comes a process of filtrating-concentration. In a general way, the innovators of the music transformed their style at this age, too, into a new, crystallized one. There can have its own beginning here the final summary of the creative work. Further on, considering the individual, there are many evolution possibilities. The most frequent situation corresponds to the starting of a new line of the evolution, in the same way with the beginning period. However, by this time, there exists the variation possibility of the sudden stop or of the decline, of the decadence, in the case in which the

creative energies were exhausted in the middle period. The creator evolves on the way he had started without any tentative of filtration in cases. The force of the inertia drives the creator of this type, it can not set free of the reflex movements, of the printed models.

In the case of Ede Terényi the three periods of the creation are tied by the modifications of the age can be constituted in the following way: 1935-1965, 1965-1985--? The two nodal creative points are signaled by the two important creations: the symphonic variations *The Wonderful Bird*¹³; and, in 1985—the closing musical work of the first 6 *Concertos in a Neo-Baroque Style*, that is called *Haendelian Rhapsodisms* for viola solo, string orchestra and percussion.

The composer notes the following things regarding the creative synthesis that started to *Haendelian Rhapsodisms*:

“...This is my first musical work in which there is a baroque theme all over it—it is about Haendel: Op. 6. No. 12, “Aria,” Larghetto e piano in E major—a tonal theme! After the burning innovations of the years ‘60s-‘70s, to where I took part, too, in the limit of the talent and my exploring pleasure, I had the courage to approach a theme in a major mode. I did this thing in order to present it as a basic material and to build on it variations in the same way in which it can transmit to the auditory of the modern epoch the message and the artistic content of the theme. The constitutive parts, of a varied character—small rhapsodies! —are becoming further the starting theme. Nevertheless, they keep energy, an inner expression that comes out of the starting to move, the similar start: from the dramatic-musical elaboration of the theme. The 11 sections of the musical work (the theme with 10 variations) are unified due to their identical dramaturgy. The tonal character is changed with a vigorous modal sonorous world. The real creative problem was constituted by the way, in which it can succeed in this metamorphosis. The music of the century has already anticipated this thing through its tonal transformation of the modes. Therefore, it changed not only the known heptatonic system, but also Heptatonia Secunda. The Lydian scale was transformed into a major in the same way as the Mixolidian one. In the case of the first scale, it was altered in a growing way, in the first degree. In the case of the second one, the modal dominant was obtained through the descending of the seventh degree. It was transformed, also, in the color of the minor mode through the Dorian sixth and the Frigian second. However, each of them received a tonal center—and this is the essential. The modes of the Heptatonia Secundas, for example the scale “Acoustic” (C-D-E-F#-G-A-B $\frac{1}{4}$) also received a tonal center; it was born a new major mode of an interesting color. Following

¹³ ST-ECE 0907

these preliminaries, the placing of some themes of Haendel in this sonorous universe that is already formed and well processed it constituted a natural procedure. The sonorous result is nevertheless an ambiguous one: along the variations, the major theme can be enriched with a series of new sonorous effects. In the proper meaning, the musical work is the wondering of a theme in a sonorous ambiance changing forever."

Analyzing and interpreting the musical work that was done so far of the composer Ede Terényi, we can not but take into consideration that dualism that is characteristic to the culture, and, in its frame, to the music of the 20th century of the Southeast Europe. This consists in the defining character and the power of the tradition of the popular music that was discovered at the beginning of our century and that was systematized on the way. The composer of the Southeast Europe could not emancipate himself of the musical influence of the medium. Any tentative of this nature — with very few exceptions — proved to be useless. The patterns of the modern music could not have been always knitted together with the impulses of the popular music. Without taking into consideration the realizations and the extraordinary irruption realizations, the modern music of the Southeast Europe kept its roots firmly in the popular music. More precisely: it conserved and it maintained at the surface, the antic culture, and the type of the thinking, the sentimental universe and the **ethos** of a geographical zone. This feature offers to the music this area, this color, a form, and a particular way of expressing.

Ex. 5

Sonata on Bartókian Motifs for Violin and Piano

The musical score is for a piece titled "Sonata on Bartókian Motifs for Violin and Piano". It is labeled "Ex. 5". The score is written for Violin and Piano. The Violin part is marked "Improvvisazione" and "rep. ad lib. ~". It features a series of rapid, ascending and descending runs, with a measure marked "40". The Piano part consists of a series of chords and single notes, with a measure marked "mf".

EDE TERÉNYI – THE RETROSPECTIVE OF FIVE DECADES OF CREATION

The image displays two pages of musical notation. The top page shows a single melodic line with various ornaments and dynamics, and a piano accompaniment. The bottom page is a section titled "Improvvisazione" with the tempo marking "Agitato molto".

Top Page:

- Single melodic line: *trill.*, *gliss.*, *(gliss. rapido)*, *sul pont.*, *(trem.)*, *f*, *erese.*, *gva.*
- Piano accompaniment: *f*, *più f*, *ff*

Bottom Page:

- Section title: *Improvvisazione*
- Tempo marking: *Agitato molto*
- Rehearsal mark: *rep. ad lib.*
- Dynamic: *fff*
- Rehearsal mark: *rep. molte volte ad lib.*

The strata of the popular music can be found in the creations of Ede Terényi, himself. Sometimes, he even imposes himself in the first plan, as, for example, in the *Sonata for Violin and Piano*, which was composed in 1953, or the summarizing musical picture of the *Sonata on the Bartókian Motifs* that was created after almost three decades (1980-1981).

Referring to those above, the author tells the following:

"I considered a great dare the coming back through a new musical work to my Bartókian ideal, at the beginning of the '80s, after a deviation of almost 30 years—when I already had in my past a series of constructive, graphical musical works. Nevertheless, it was about a musical work that was commanded with the occasion of 100 anniversaries from the birth of Bartók, and I did not have the necessary strength to reject it. It was a provoking, in the real acceptance of the word, and, in the meanwhile, it was a judge about/in front of my own person. Never, I felt any work of mine as

being Bartókian epigonism, although I become a composer due to Bartók and the connection with this universe was kept even today. I was convinced that even not with this "Homage" I would fall in the trap of the epigonism. I would not use a musical theme of Bartók (except for a quotation and a few sounds from the 'Sonata II for piano and violin'), I looked for those Bartókian themes that were picked by him in Transylvania, that constituted for him, too, the starting point. I came back to our common "**clear spring**." For this reason, I felt the following pointed observation made by the first interpreters of the musical work: 'you know, in this musical work, the grandiose truth is constituted by the fact that it is so much Transylvanian.' Otherwise, the cavalcade of the popular dance from the 1st part that is inserted into the amplified charm of a sonata exposition inspires, in a real way, this affirmation. The second part consists of a series of the variations on the most ancient Hungarian popular melodic relic (a fragment of a melody that was noted on the inner cover of a Manual, probably by the Minoric monk Pominoczky Fülöp (approximately 1516) –the manuscript can be found at the Batthyaneum Library from Alba-Iulia). The musical material of the third part is woven around a choral, which makes references to the music of Bach. On the other hand, this part, through its own effects, and regarding the depths of its musical message represents the dramatic apotheosis of the whole musical work. Between the first three parts, there is an organic connection: the first part is a naturist poem; the second part is an individual, musical dramatic show. In the main sense of the musical work, it is closed in here. The fourth part—the final part presents only weak affinities with the first three parts. It is a virtuoso game with the shape (a rondo with many episodes), with motive breaking, with amplifying measures and arbitrary diminished—delimited inside the score not by the vertical bars but by the supple silhouette of some interwoven spaces. It is the result of an ancient thinking—already, in the cycle of the pieces 'Piano Games', and in numerous other musical works, I tried to dissolve (on a **visual** way, too) the grates of the measure bar-lines. I was preoccupied of the searching of the limits of the amplification and those of the diminishing of that can be undertaken by a measure in the frame of the other ones. The solving is offered by the everlasting interpretation, and, of course, the musical ambient. From the reciprocal influence of those, it appears the fantastic game of the inner length of the measures, their energetic pulsation in a continuous dilatation and condensing. The increased pulsation, in its turn is constituted in a rhythm, too: a rhythm above the rhythms. The visual suggestion of this phenomenon has a special importance: it obliges the interpreter(s), to become perceptible, sensible this rhythmical background, too. / In fact, it is about a known phenomenon: each interpreter knows that he had to make the listener to forget the metrical grills of the score, for the

free development of the sonorous process. In our case, the innovation consists in the solving, on a visual way, of the determinism of the liberty of the metrical pulsation. /”

3. In the previous pages, our end was the delimitation of the creation periods, and the analyses of the musical ideas, the impulses, and the thinking that shaped the stylistic changing of the author, and the building of his musical language. Without the presentation of the preliminaries of these changing (since they do not appear spontaneously, but they appear because of their previous accumulations) our image would not have been complete. So, for example, the *Aphoristic Sonata* is preceded with three years before by the actual technical changing of a dodecaphonic serial style, by the musical work named *A Moan* a processing on three voices of a popular melody (1958).

The four pieces for the piano *A Game with Six Sounds* that were composed in the year 1957 are the forerunners of the later constructive works. They forerun with 10 years the *Variations B.A.C.H.* for organ solo, that are developed in a series made of four notes.

A few years before the experiences of the musical graphic, this tendency also appears in the creations that belong to Ede Terényi, in the sonorous imitative games of the chorus for two, respectively for three equal voices *White Flower*. Already, at the end of the '50s makes its presence the musical visualization through graphical drawings. Even today, the graphic aspect of his scores betrays his wish and his touch for the expressive, visual representation of the music. This might be one of the secrets of their musical influence: they can make the music “**visible**,” the art that is auditory by excellence. We can talk in here of an aspiration towards the synthesis: the rising of the visual representation to such a high level that this evolves purely and simple in parallel with the sound.

In addition, it is early manifested the creator appeal that is headed towards the music of for away closed era. So, the Gregorian melody *Dies Irae* can be found interwoven in the *Aphoristic Sonata* from 1961. The two melodically lines of the first part are in a variation report: a Gregorian melody is transfigured in a Hungarian motif of a song for the children. By this creative gesture, the author discovers the unity in the essence of these two worlds. Here it is the beginning of the starting of the practicing of a musical technique that relies on an auditory transformation.

The author says:

*“This metamorphosis resembles like the transfiguration images technique, that can be made on the computer—which, through the gradually modification of the features of a human face obtains a totally different particular physiognomy. Therefore, there are produced **transfigurations***

*almost imperceptible, giving numerous intermediate variations. The features of the final image do not remind by anything the characteristic frame of the initial figure. The drawing, the melody receives an **essence totally new**. From here, there results a **camouflage** variation technique, in which the intermediate gradations (the variations) they disappear during the elaboration work, in the musical work it, penetrates only the result—the **re-essential** melodically line. There is known the starting point—which is offered by the author himself through very detailed indications referring to the origins! —And it is known the result—the musical work in itself, in exchange, there stay hidden in front of the auditory, those hundred of little intermediate variations of the lab work. The procedure is similar to the serialize music. The series in itself constitutes just a cliché, from which there is born, through a variation technique, the most diverse melodically profiles. Among them, also, many of them remain lab secrets, sketches, ideas, and roots of the improvised micro-cells.*

*In a similar way, we can take into consideration as a “basic series” a melodically fragment from an ancient epoch, its harmonically turning, the rhythmical specificity or even the whole quotation, overlapped, then, through variations modalities, the new shapes from which there results, in the end, a totally new music. The process of making it re-essential can be passed through **the filter** of the different styles! For example, in the case of a melody from the 16th century we can concentrate on a filter from the rococo music of the 18th century, introducing the specificity of this world in the modern sonorous surrounding of our music. But, there is the possibility to overpass this stadium, molding the whole initial quotation in a manner that is specific to the 20th century—it must be organically underlined and it can not be integrated under a mounting shape to its musical context. This procedure is generally and eternal: any music can come out of one of them or from many they that already exist. I can declare together to Bartók: ‘Any art has the right to put its own basis on many other that already exist, and especially not only it has the right but also it must to embody.’ The other Bartókian conclusion I consider to be valuable for my music: ‘...only from the antique absolute there can be born the new absolute.’ Another Bartókian thinking of an obligatory validity for me: ‘there are, in the art only smooth or rapid progress (...interview in 1941--USA), so a development in its own essence and not a revolution.’ ”.*

The Continuous Perpetuation of the Styles.

From the previous thinking of the composer, there belongs to it that theory that excludes the historical process of disappearance of some certain styles. His point of view is not determined by the **linearly** system of

the styles alternation, a conception that is now accepted by the public opinion. The assembly of the ideas that refers to the perpetuation of the styles summarize them in the following way:

“The history of the music has analyzed for many times the cause and the ideated and the creative background of the great stylistic returns. The history of the art only rarely can find the explanations of those obvious cases, when certain painters—both in the modern epoch and in the older epochs—could identify themselves perfectly in their art with a previous style or to a particular painting manner. In the musical domain, only in the 20th century we can find some examples of the total recovering—a Japanese composer strives to compose in a manner very similar to Vivaldi! —Sooner or later, the micro-informative technology would transform the ‘old’ dream into a reality: to continue opera omnia of an already existing author, through the realization of some musical works that are made in a stylistic manner that is similar to the identification to it.

*There is not foreign to the contemporaneous musical opinion the accepting of some musical works that were composed nowadays, but the conception, the style and their realization technique is tied of a music that already exists. It is desired a **continuation** of this one. This thought—or maybe a wish! —that is inside all of us in a latent state—relies on the different epochs and styles grew dim for a while, but they do not disappear, completely. The “atavistic-musical” returns that are remembered of are representatives in the same measure in which is the repeating showing up of the neo-isms. We have to imagine the styles under the form of the simultaneous diversity of some different lines as a trajectory and color, but which are in a parallel evolution. The specific style of an epoch is dominantly highlighted among the others and it occupies a superior position in the bunch of the lines, consequently, it becomes more visible its energetic impulses are the most vigorous ones. The lines that are put under it (stylistic effluvious) grow pale; they discolor themselves, they have to stay in a secondary plan of the public opinion. In the universe of the subconscious, they continues their activity, waiting for the right moment to erupt into a volcanic explosion, to breach the superior stylistic covers, throwing the incandescent material to the surface. The big explosion-NEO of the ‘30s of our century is the result of such a volcanic activity. Under this form, there comes at the surface the neo-classicism, then, the neo-baroque. It is natural the fact that this volcanic explosion is always shorter; then, it follows a longer period or a shorter one of the silence, then, in a favorable moment, the deep accumulated tectonically musical forces to start again. **The favorable moment** is in a close connection to the 50 years age of a generation of the composers. These years of the synthesis always offers to the stylistic energies that are in the depths the possibility of releasing. In 1930, the generation of the*

1880s (Stravinski, Bartók) come to the synthesis of the maturity. Around the year 1980, the generation of the 1930s is that that touches this period of the creation. Without taking into consideration the few exceptions, these two **basic** generations proved to be receptive to the stylistic eruptions. The generations of the '60s creating in the fascination of finding their own **ego** (of the almost 30 years of the age!) rejects totally those stylistic explosions. On the other hand, on the contrary, as they are entirely under the conduct of their effect they abandon the stylistic aspiration that is specific to their generation. In addition, they adapt to their musical surrounding, to **the art operas that are made in a neo- style** of one or the other of the two **big** generations. Close to the neo- eruptions, almost in the art of every creator there live further the musical mementos of the most different epochs, styles, and techniques. In my personal musical works, a special place is for the choral melody. This micro-formal island, is usually on four voices, izorhythmic and of a simple melodically behavior that can be discovered into many of my musical creations. The most particular technical variant I used in a musical work for the organ 'Die Trompeten des Gottes.' I chose as a quotation a notorious choral of Bach, decomposing into their elements the sonorous process, in the same way in which I kept the essential melodic line of the choral. The pointillist structure presents us a completely new façade of the quotation of the Bachian choral."

Ex. 6

Die Trompeten des Gottes

Handwritten musical score for "Die Trompeten des Gottes". The score is written on ten staves, organized into two systems of five staves each. The top system includes staves for Flute (Flsp.), Clarinet (Cl), Bassoon (Fag), and two other instruments. The bottom system includes staves for Trombone (Tromb.), Trumpet (Tromp.), and two other instruments. The music is in 4/4 time and features various dynamic markings such as ppp, pp, ff, and f. There are also tempo markings like "lontano" and "rep. molto ritto". The score is handwritten and includes many musical notations such as notes, rests, and accidentals.



The Masks.

At the first auditions of the *12 Concertos in a Baroque Style*, both the interpreting people and the critics and the public have asked the question for many times: “*Why does the composer use the utilization of the masks?*” Respectively, the names of some composers that can be found into the title of some certain musical works (Vivaldy, Lully, Domenico Scarlatti, Haendel) seem to have created the impression that the author, hiding behind the musical masks keeps his modern ego. **He stays** a man of the 20th century, only that he presents himself in front of the public borrowing the mask of an older epoch.

Wearing a mask represents, in fact, a central subject of the 20th century. Maybe none of the epochs was preoccupied so much of the making of the masks and so closely tied of **wearing** them. The phenomenon hides into itself a peculiar dualism: the surface presents other things than the real depth behind it. The matter of this phenomenon is not whether the real face—sometimes it is an everlasting a tragic one—of our century comes out with a mask or without a mask. Nevertheless, it stays in

the question whether, from an artistically point of view, is it motivated and is it legitimate the identification with the used mask? What does represent the mask? What do we use it for? According to Ede Terényi:

*"The mask is **the requisite of the game**—'I play but you take it for serious'—as the poet says. In the music, the game is always a serious one; **the game in itself is a music, klavierspiel, piano-playing**, and so on. The game, as the word is everywhere present in the music, in its interpretation as same as in the creative process. '**A Play with six Sounds**' - I wrote as a title on the cover of one of the earliest cycles of the pieces for the piano. The cycle of the pieces '**The New Micro-cosmos**' indicates the passion for the game: '**play on the keyboard—a play with a piano**'. Except these concrete referring to the title, almost each of my composition is characterized by the permanent reporting to the game. Inside my scores there can be frequently be found the indication **giocoso**, and many other indications that are in close connection to the game: *grazioso*, *leggiero*, and so on. The central element of the game is **the idea**. It is about the spiritual ingenuity everlasting changing. A single movement can not carve the idea; it had to come to it, it has to be presented under many aspects, and—probably the most frequent request: it must **be taken again**. The repetition is never an end in itself—its loaded can not be considered only in one sonorous moment. Let us think of the starting idea that is made of four notes of 'The 5th Symphony' of Beethoven. After the presentation, it is almost immediately taken again, almost identically. Then it is lied down on the length of all musical work it frequently comes back in the chaining of the 4th part. In my scores there frequently appears the taking back for many times of certain measures or of some certain fragments, as if it would stop suddenly the inner course of the musical evolution. These passages had a similar function to the dams: they accumulate energy, for the later explosive release of this huge tension. In these moments, the repetition does not signify the technique of the ostinato: the ostinato compresses the energy, but, after a while, it neutralizes it. My musical creations are built from the ideas, from there comes the construction in **a mosaic** shape. Of course, this unleashes, in my music inorganic procedures: they are coming in a closed succession or in a loosely one the musical fragments, (pictures) full of the tension and energy. The logical **images and a-temporality** —but statically one in a way, are characteristic to my style. The music of this type had spatial proportions, as **the stereoscopy** is specific to it. So, it becomes dispensed by the tension, an **abstract** one, similar to a mathematics formula. It tends to the equilibrium, the solving, the law and order. **The game-idea** universe corresponds **the diatonic**, and not the chromatism, the **gravitational** attraction (so, the harmonically **tonal** thinking). To **the game** it belongs **the feast**, the good disposal, the wish of being all-understanding*

*(the irony), and the sense of the reality, the world of **the effects**—opposing that of the affects. (This new façade of the Ego and of my music have become relevant for me following the different Bartokian analyzes made by Lendvai Ernő. In the previous enumeration, I alluded him, too.) ”*

THE UNIVERSE OF THE EFFECTS can be created in the most vigorous way through the percussion instruments... and, of course, with any other instruments, especially through the percutting solving of the matter. This is the reason why Ede Terényi, in the '80s comes back radically towards the usage of the percussion instruments. Even in a musical work that was conceived for violin and piano (*Sonatina II*) he uses a percussion instrument. *Three Quartets*, *Swing Suite*, *For Four* and the most colored and ingenious parts of the “**parade**” effect music dedicated to the memory of Satie are written for the percussion instruments. We find plenty of the **mask** inside them. Except for the remembered reference to the music of Satie, *For Four* -for example- alludes to the improvising technique of the modern music of the American jazz, while *Swing Suite*—even the title shows that! – It suggests the music of the epoch—swing, both of them revokes the melodically masks, the composing portraits, sonorous backstage of the atmosphere. There can be distinguished, in a special way **the gesture of the mask** of the section that reminds of **Tahiti** from the musical work *Swing-Suite*.

All these things bring with them the variety of the styles, the extension of the musical geographical borders, and the everlasting tendency of thinking “different.” In a way, it can be called the **opening**. This keeps all the music parameters. It includes the public by a gesture: **visions fugitive**. As a summary to all those things in 1996, there was born his musical work for 4+2 percussionists that were called: *In the Boutique of Don Quixote*. The titles of the parts tell clearly there ideate components: *I. Among the musical relics—scales, chords, tonalities; II. In the exposition room of the old clocks of the composers; III. In the mirrors room of the melodically nostalgia; IV. The song of the stuffed birds; V. Among old disks*. The antecedents of this musical work are constituted by the universe of *Don Quixote* and by the musical works *White Trajectory* and *Design I*.

“20th century — for so many times! – longs of the thinking, ideas, ideologies that lost their ratio, or, even purely and simple were born without any ratio and value, and it longs of the wishes, presupposed or real ends. In the same manner as Don Quixote—as the composer recognize in one of his interviews—the process of the spiritual pouring evolved in a sinister way. This is the reason why the arts suffered the greatest. They had a fight and it even continues a Don Quixote kind of fight, in order to establish the equilibrium. The creator of our present days needs to face the fact that the humanity goes further more and more of the real culture, of the real values. It endures harder and harder the revealing warnings of the profoundness of

the culture. It is given out, on the marginal fields of the culture, in the world of the illustration novels, of the musical songs, of the homogeneously of the objects, that can always be thrown as garbage. However, the artists had the belief of the fact that their exasperating battle, their protest would not be in vain."

Ex. 7

Melody with a Mask from Piano Games

Parlando rubato

ppp sf ppp sf sempre simile

ff pp

p cresc. f dim. ppp

ff

In the Boutique of Don Quixote

The Spiritual Spaces.

“Our universe—this 20th century was marked by the tragedies and it was anything but not a serene, organized, festive world”—as the author says. “It is in vain any aptitude that, since we live in a given world, he is told, in an imperious mode of each word ofthist. In its depths, there are serious problems: both the environment and our spiritual world are exposed to the violence. The pollution does not affect only the environment; **its viruses penetrate all the spaces.** There are no places of refuge in front of them. In the climbing of the different musical technique experiments, in the permanent tricking of the looking of the ‘new, by all means’ and in the optimism ‘there is a way of coming out’—none of the creators of the 20th century can not self-allusion. The premonition of the tragedy, its possibility smolder in latency in everyone’s consciousness and soul, it makes its own

way to come out through come out through the sounds. This tragic premonition vibrates in every creation, from the over-exacerbated frenzy of the rock music to the sterile universe, of the test tube of the musical labs. From the great majority of the art, products there it is disappeared-the exacerbated laugh, the joy, the feeling of the happiness. Their place is taken by the concern, by the sonorous phantoms of the dark shadows. We can not make the situation more beautiful that it is. In addition, especially, we can not avoid this phenomenon through the solving of some mathematics problems. All we can do is to postpone the confrontation. But for how long?!

I can see with a surprise in my own creations the deepest psychological "bursts out." I almost look amazed at the tragic "shouts" that come out here and there. It seems that this belong to my essence, too. Moreover, it is in our essence, **of all of us!**

The chain of the questions surrounds us: **Why? Where? How long?** Our creations contain the possible answers.

I chose a motto with my first musical work named: 'Had I Been Running Water': '...I would not know the trouble ;Among mountains and valleys, Beautifully, I would flow slowly; I would wash shores, I would renew herbs, To the thirsty birds, I would offer water.'

For so many times there comes back this **wish** of the milleniums that is poetically concentrated in the quotation of the popular melody. It might have been a kind of Ars Poetica for me. In the light of this one, my lyrical creations become more intelligible, more 'explicable'. I would not look for the 'interesting' of the sonorities, but the voice of the soul inserted in the music. That is why the external aspect the 'measurable one' has never had a primeval interest for me; that musical profile that can be talked of, that can be analyzed and written a lot. Therefore, the surface elements can be always palpable. For this reason, I would not strive to highlight the musical appearance, formal elements. I aspired to the exploring of the inner universe, **of the spiritual fields** of the music. Even the title of a part—'Spiritual Spaces'—from the 'Concert for violin' entitled: 'The Castle with Seven Tours' I alluded to this one.

Where can take a refuge the contemporaneous man? He can find relaxation, denouement only in the infinite empire of the soul. For many times, the modern art refuses to the man this last refuge. Although, it is said, that even the art in itself should be foretold to have the ability **to create this spiritual space**. The great artists of the past centuries put this desiderate over all the objectives. That is why the nowadays auditory refugees **backwards**, to them. This is the reason why he turns his back to the contemporaneous art, and in their frame, to the music. If the music avoids, makes it vain, betrays and what is even tragically, laughs of the last

shelter of the human being, it could never hope to be sheltered anywhere. The words of Mozart were more actually than today: 'Since the passions, more or less violent, can never be restored to the sickness. And the music does not have to offend the ear not even in the most thrilling situation, but they have to continue to be pleased by us, so they have to stay music no matter what.' (...)¹⁴

Apparently, our century becomes a friend or it would become a friend to anything. It accepts or it will accept everything. It understands or it will understand anything. This thing for the art and, for the music does not mean a great liberty, but a bigger responsibility. It depends of us, the creators, the interpreters, the way in which we act with the responsibility that was given to us.

The daily fight for the career can not make darker **the divine spirit** that is inside us."

Ex. 9

In solemnitate Corporis Christi



¹⁴ Mozart, Wolfgang Amadeus, *Scrisori (Letters)*, Editura Muzicala a Uniunii Scriitorilor, București, 1968, p. 143.

GABRIELA COCA



(Translated from Romanian by: Maria Cozma)

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ESSAYS ZU GEORGE ENESCU¹

CORNELIU DAN GEORGESCU²

SUMMARY. The names of Enescu, Bartók and Strawinsky are frequently associated, and some points of view concerning the consideration of the traditional national music seem to be similar. Nevertheless is their evolution quite different. Enescu will be soon relatively isolated from international musical avant-garde, and he has spent much more time and energy as interpreter and cultural organizer of the musical life of his homeland. His tendency to an European synthesis with some elements of Romanian *lăutari*-folklore seems to ground to him on a most conservative conception. He is less successful as composer and his deep originality is difficult to analyze and accept.

Carl Gustav Jung defines about 1912-1919 the notion of the archetypes of collective unconsciousness (like *Animus-Anima*, *Persona-Ombra*) as an universal *a priori* element, which may constantly change his form. An application to the music suggests the use of some "musical archetypes" (like *Initium-Centrum-Finis*, *Crescere-Planum-Decrescere*, *Culmen-Vallis*, *Maximum-Minimum*) and may reveal some common gestures of all composers, but also some specific details. Six works of the late period by Enescu are experimentally analyzed in this respect.

An attempt to precisely define the "musical time" by Enescu, frequently evoked in recent studies, would also contribute to understand one of the most specific and intimate zones of his creation. The first problem in this approach is the formulation of some analytical criteria and an adequate terminology, as the domain is usually quite fuzzy defined. The answer to such question cannot be simple - as in the most cases of the attempts to describe the *Ineffable* of Enescu.

I. George Enescu im Ost-Europäischen Kontext

George Enescu, Béla Bartók, Igor Strawinsky: geboren wurden die drei ost-europäischen Komponisten in unbedeutenden Ortschaften - Enescu am 19.08.1881 in Liveni (Nordost-Moldau, Rumänien), Bartók 25.03.1881 in Nagyszentmiklós/Sânnicolau Mare (damals Süd-Ungarn, heute Rumänien) und Strawinsky am 17.06.1882 in Oranienbaum/Lomonosov (Nord-Rußland).

¹ Der vorliegende Text ist eine Ausarbeitung der Vorträge, die bei den George-Enescu-Symposien in Berlin - 27-29 Oktober 2005 ("Enescu, Bartók, Strawinsky. Eine mögliche Perspektive"), in Oldenburg - 17-19 November 2006 ("Spezifische musikalische Gesten bei Enescu. Eine Untersuchung unter dem Aspekt der Musikarchetypen") und in Bukarest - 5-8 September 2007 ("Enescus 'musikalische Zeit'") gehalten wurden.

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Mit sieben Jahren erhält Enescu Geigen-Unterricht in Wien, mit dreizehn wird er Student des Pariser Konservatoriums, u.a. bei Jules Massenet und Gabriel Fauré, um mit achtzehn seine Karriere als Geigenvirtuose durch Europa zu beginnen. 1898 dirigiert er zum ersten Mal ein Orchester. Er komponiert u.a. zwei Violinsonaten, 1900 ein umfangreiches Streich-Oktett, zwei berühmt gewordene Rhapsodien, 1903 die 1. Suite für Orchester, 1905 die 1. Sinfonie. Sein Stil schwankt etwa zwischen Brahms, Franck, möglicherweise Chausson oder Dukas (Malcolm, 1990:103) und Folklorismus, aber einige seiner Ideen überschreiten gewaltig diesen Bereich (so z.B. die Form oder einige Ideen aus dem Oktett oder das einmalige *Unisono*-Präludium der 1. Suite, 1911 von Gustav Mahler in Chicago aufgeführt, allerdings von seinem Lehrer Fauré nicht verstanden). Bartók studiert mit zehn Jahren Klavier und Komposition in Preßburg und Budapest. 1904 komponiert er die sinfonische Dichtung *Kossuth*. Er orientiert sich vor allem an Brahms, Wagner, Liszt, später an Debussy. Ab 1905 wendet er sich mehr und mehr der ungarischen, rumänischen, serbo-kroatischen usw. Volksmusik zu, die er systematisch sammelt und analysiert. Ab 1907 ist er Professor für Klavier in Budapest. 1908 erscheint sein 1. Streichquartett, 1911 seine Oper *Herzog Blaubarts Burg*, das Werk eines anspruchsvollen Komponisten, der seinen Platz auf höchstem europäischen Niveau sucht. Strawinsky erhält mit zehn Jahren Klavierunterricht, mit achtzehn Unterricht in Harmonielehre und Kontrapunkt, später studiert er Jura und nimmt Privatstunden bei Rimskij-Korsakow. 1903-05 entstehen seine ersten Kompositionen (1. Klaviersonate, eine Sinfonie in Es Dur), aber erst 1908 mit *L'Oiseau de feu* scheint er einen Weg gefunden zu haben, auf der Linie seines Lehrers. 1910 unternimmt er seine erste Reise nach Paris, wo er Debussy, Satie, Ravel, de Falla und Cocteau begegnet. Seine Entwicklung ist dann blitzartig: Mit *Petruschka* (1911) und *Sacre du printemps* (1913) wird er eine zentrale Figur der Pariser modernen Musik. Er hat seinen Erfolg größtenteils Djaghilew zu verdanken, der Interesse für die russische Kultur in Paris schon ab 1906 weckte.

Die Kriegsperiode nach 1914 hat unterschiedliche Bedeutung für die drei Komponisten. Enescu bleibt in seiner Heimat und erträgt alle Leiden des Krieges (u.a. verschwinden in Moskau für lange Zeit alle seine Partituren und Skizzen, die - zusammen mit dem rumänischen nationalen Goldschatz - 1918 über Moskau nach London geschickt wurden), aber er genießt auch einige Vorteile: Schon als Wunderkind wird er von der königlichen Familie ständig unterstützt. Er schreibt 1914-18 zwei neue Sinfonien und die 2. Suite, die Kulmination seiner neoklassischen Serie (Malcolm, 1990:132) (Zu bemerken, daß Prokofjew und Strawinsky erst 1916 bzw. 1920 ihre ersten berühmtesten neoklassischen Werke schreiben), scheint aber den unmittelbaren Kontakt mit der westlichen Kulturszene

verloren zu haben. Bartók bestätigt und radikalisiert seinen gefundenen Weg durch das Tanzspiel *Der holzgeschnittene Prinz* (1914-1916) und die Pantomime *Der wunderbare Mandarin* (1919), vergißt aber auch die Folklore nicht (z.B. *Rumänische Volkstänze* für Klavier, 1915, dann viele Bearbeitungen). Strawinsky pendelt zwischen der Schweiz und Paris. Der Krieg und die Revolution haben ihn 1918 von seinem Besitz in Rußland abgeschnitten. Seine Interessen scheinen sehr widersprüchlich zu sein: Jazz, Ragtime, Tango, Ironie und Spott: 1911 schreibt er *Piano Rag Music*, 1918 *L'Histoire du soldat*, 1920 aber auch die neoklassische *Pulcinella* und *Symphonies d'instruments à vent* (Debussy gewidmet). Er ist sowohl berühmt wie auch umschritten.

Die Zwischenkriegsperiode heißt für Enescu eine unermüdliche Tätigkeit als Konzertist und Dirigent in Europa und den USA (1923 Debüt als Dirigent des Philadelphia Orchesters). 1926 trifft er Menuhin in San Francisco, eine Schicksalsbegegnung für beide. 1933 gibt er 44 Konzerte in nur 2 Monaten (Malcolm, 1990:188). Er spielt Musik von d'Indy, Busoni, Golestan, Huré, Schmitt, Roussel, Milhaud, Korngold, Honneger, Szymanowski und vielen anderen. Als Komponist schreibt er jetzt einige seiner bedeutendsten Werke, auch wenn sie divergent sind und kaum noch Kontakt zur „offiziellen“ Avantgarde haben: 1926 eine einmalige 3. Violinsonate „im rumänischen volkstümlichen Charakter“ und die Oper *Oedipe*, 1931 aufgeführt, aber schon 1922 komplett fertig in Particell. In beiden Werken verwendet er frequent Vierteltöne und außergewöhnlich detaillierte Spielangaben. Viele seiner Kompositionen bleiben aber unbeendet, so *Vox Maris* (1929-51), zwei weitere Sinfonien, andere werden gar nicht geschrieben: So entstehen jetzt die 1. und 3. Klaviersonate (Fis Moll und D Dur). Eine 2. Sonate „ist schon fertig, im Kopf“, sagte er, wird aber nie existieren. Mit der 1938 geschriebenen 3. Suite für Orchester (*Suite villageoise*) kehrt er zum Folklorismus zurück. Nach *Oedipe* scheint dies merkwürdig, er strebt aber konsequent zu einer eigenen Synthese, die auch diese Richtung einschließen sollte.

Bartók, der während des Krieges den Kontakt mit dem Westen nicht unterbrochen hatte, schreibt jetzt seine ersten zwei Klavierkonzerte (1926 und 1931), drei Streichquartette (1928 und 1933, darunter Nr. 4, Höhepunkt dieser Gattung). Mit der *Musik für Saiteninstrumente, Schlagzeug und Celesta* und der *Sonate für zwei Klaviere und Schlagzeug* (1936 bzw. 1937) ist er zum Apogäum seiner Laufbahn gelangt. Er setzt sich aber auch als Ethnomusikologe durch: Er veröffentlicht seine Sammlungen und Studien, von 1934 bis 1940 ist er für die Ungarische Akademie der Wissenschaften tätig. Als Konzertist besucht er viele Länder, darunter 1934 Rumänien, wo er zu Enescu und Constantin Brăiloiu beste Beziehungen unterhält.

Strawinsky erweitert sowohl seine stilistische Palette als Komponist als auch das geographische Areal seiner Tätigkeit: Mit *Les Noces* (1923) erobert er auch die USA. Bei der amerikanischen U.A. 1926, von Stokowski dirigiert, spielen die vier Klaviere vier Komponisten: Enescu, Tailleferre, Salzedo und Casella (Malcolm, 1990:112). Dann geht Strawinsky, immer mit dem russischen Theater, nach Italien, wo er einigermaßen Interesse am aufsteigenden Faschismus zeigt und „unübertrefflich als musikalischer Clown“ beurteilt wird, da er stets zwischen Neoklassik (das Opern-Oratorium *Oedipus Rex*, 1928), Parodie und U-Musik pendelt. 1930 erscheint dazu noch die *Psalmensinfonie*, als erstes aus einer Reihe Werke religiöser Prägung. Schon 1924 formuliert er seine Bekenntnis zur „absoluten Musik“: „...diese Musik ist trocken, kühl, durchsichtig und prickelnd wie Champagner extra-dry“ (nach Scherliess, 2002:25-26). 1938 werden seine Werke im Rahmen der von den Nationalsozialisten organisierten Ausstellung *Entartete Kunst* in Düsseldorf, neben denen von Schönberg, Alban Berg, Hindemith usw. verurteilt. Bartók wird verschont, Enescu gar nicht wahrgenommen.

Beim Ausbruch der 2. Weltkriege (1939) emigriert Strawinsky sofort in die USA und läßt sich in Hollywood (Kalifornien) nieder. 1940 verläßt auch Bartók Europa. Während Strawinsky unaufhaltsam seinen Erfolg ausbaut (u.a. 1945: *Ebony Concerto* für Bigband von Woody Hermann) können Bartóks zeitweilige wissenschaftliche Tätigkeit an der Columbia University (1940-41) oder ein paar Konzerte seine bescheidenen finanziellen Verhältnisse nur geringfügig aufbessern. Trotzdem komponiert er (1942-45 das *Konzert für Orchester*, das 3. Klavierkonzert und ein Violakonzert, unbeendet), aber seine besten Zeiten sind vorbei. Er starb 1945 in New York.

Bartók blieb fern von seiner Heimat nur fünf Jahre; Strawinsky besucht Sowjetunion 1922 und 1962 („zur Versöhnung“), sonst lebt er im Westen. Enescu dagegen bleibt auch jetzt die ganze Kriegsperiode in Rumänien und übt hier eine bedeutende Tätigkeit als Dirigent, Organisator und Komponist aus (1940-44 *Impressions d'enfance*, das Klavierquintett A Moll, das 2. Klavierquartett D Moll). Wie Bartók - der von den Chauvinisten sowohl aus Ungarn als auch aus Rumänien angegriffen wurde - geht Enescu keine Kompromisse mit der faschistischen Ideologie ein; er wird Nazi-Deutschland nie besuchen, und sogar in Rumänien hat er Probleme mit der nationalistischen Orientierung, die er nur dank seinem guten Renomé überwinden kann. Er genießt weiter die volle Sympathie und Unterstützung der königlichen Familie, die ihm auch beste Arbeitsbedingungen sichert. Aber die Besetzung des Landes durch die sowjetische Armee muß er 1944 in Bukarest erleben. 1946 verläßt er wieder und definitiv seine Heimat, wo – nach einer Schonungsperiode - sein Eigentum von den neuen

Machtinhabern beschlagnahmt wird. Trotz seiner zahlreichen Beziehungen sowohl in Europa als auch in den USA schreiten seine Bestrebungen, eine Konzerttätigkeit wiederaufzunehmen, nur mühevoll voran, auch wegen seines immer schlechter werdenden Gesundheitszustandes. 1949 dirigiert er aber sein neues folkloristisches Werk (*Konzertouvertüre*, 1948), und es gelingt ihm, trotz Krankheit, den Ausdruck seiner Persönlichkeit in einigen letzten Werken zu verwirklichen, so 1951-52 im 2. *Quartett* in G Dur und 1954 in der *Kammersymphonie*. 1955 stirbt er in Paris, nach langem Leiden, arm und vereinsamt. Erst nach seinem Tode wird seine Heimat den wertvollsten Teil seines Oeuvres allmählich kennenlernen.

Nach dem Kriegsende wird der langlebende Strawinsky nochmals seine ungewöhnliche Arbeitskraft und stilistische Mobilität unter Beweis stellen: Er schreibt weiter neoklassische und religiöse Werke, später sogar auch Zwölftonmusik. 1948 begegnet er Robert Craft, der sich um die Durchsetzung seines Werkes in USA systematisch kümmert. Nach *The Rake's Progress* (1950-51), eignet er sich 1953 die Techniken der Wiener Schule an: 1954-63 erscheinen *In memoriam Dylan Thomas*, *Threni*, *Movements für Piano and Orchestra*, *Abraham and Isaac*, *Elegy for J.F.K.* 1962 wird seinen 80. Geburtstag festlich in Hamburg zelebriert. Im Krankenhaus studiert Strawinsky noch Händel, Mendelssohn, Bach. Er stirbt 1971, berühmt und von der ganzen Welt geachtet. **(siehe Beispiel 1: Vergleichende Tabelle – nächste Seite)**

Schon die Kontexte, aus denen Enescu, Bartók, Strawinsky stammen, sind unterschiedlich: Während in Ungarn eine nationale Oper im 19. Jahrhundert existierte und ein Name wie Franz Liszt als eine große Persönlichkeit des europäischen Kulturlebens anerkannt wurde, während man sich in Rußland spätestens mit den Komponisten des „Mächtigen Häufleins“ (vor allem, Mussorgskij und Rimskij-Korsakow) nicht hinter anderen Musikkulturen verstecken mußte, befand sich das Musikleben Rumäniens - obwohl Bukarest eine Philharmonie seit 1834 und ein Konservatorium seit 1863 besaß - in einem eher provinziellen Zustand: Zwischen billigem Folklorismus, Operetten und Potpourris suchte sich eine Sinfonie schwierig ihren Platz. Daher verließ der außergewöhnlich begabte Enescu schon 1887 als Kind seine Heimat, um eine entsprechende musikalische Erziehung in Wien und Paris zu finden. Dort unterliegt er gleichzeitig der Faszination einiger berühmten Figuren der Zeit, wie Brahms, Wagner, Strauss oder Fauré, Dukas.

Beispiel 1

Vergleichende Tabelle

GEORGE ENESCU (1881-1955)	BÉLA BARTÓK (1881-1945)	IGOR STRAWINSKY (1882-1871)
=====		
1900: Oktett		
1901: Rhapsodien		
1903-04: 1. Suite	Kossuth	
1905: 1. Sinfonie		
1908:	1. Streichquartett	Feu d'artifice
1910: Dixtuor		
1911:		L'Oiseau de feu
	Herzog Blaubarts Burg	Petruschka
1913-14: 2. Sinfonie		Le Sacre du printemps
=====		
1915: 2. Suite		
1917:	2. Streichquartett	
	Der Holzgeschnittene Prinz	Chant du rossignol
1918: 3. Sinfonie		L'Histoire du soldat
=====		
1920-22: 1. Streichquartett	1. u. 2. Sonate für Violine u. Klavier	Pulcinella
		Bläusersinfonien
1923-24: 1. Klaviersonate	Tanzsuite	Les Noces
1926: 3. Violinsonate	1. Klavierkonzert	Pater Noster
1928: (Caprice roumain)	4. Streichquartett	Oedipus Rex
1930: (Vox Maris - 1954)	2. Klavierkonzert	Psalmensinfonie
1931: Oedipe (ab 1922)	Der wunderbare Mandarin (ab 1924)	Violinkonzert
1934: (4. Sinfonie)	5. Streichquartett	Persephone
1935: 3. Klaviersonate		
1936:	Musik für Saiteninstr., Perc. u. Celesta	
1937-38: 3. Suite „Villageoise“	Sonata für 2 Kl. u. Schlagzeuger	Jeu de cartes
1939:	6. Streichquartett	
	Divertimento	
=====		
1940: Impressions d'enfance, Kl. Quintett	Mikrokosmos (ab 1926)	Tango für Klavier
1941-42: (5. Sinfonie) (Trio)	Konzert für Orchester	Circus Polka für einen jungen Elefanten
1944: 2. Kl. Quartett	Sonate für Violine Solo	
1945:	3. Klavierkonzert (Violakonzert)	Ebony Concerto
=====		
1948: Ouverture de concert		Messe
1951-52: 2. Streichquartett		The Rake's Progress
1954: Kammersinfonie		In memoriam Dylan Thomas
1957-58:		Agon
		Threni
1962-63:		The Flood
		Abraham and Isaac
1964-66:		Elegy for J.F.K.
		Requiem
		Canticles

Eine Faszination, die bei Bartók weniger bedeutend ist: Dieser nimmt sich Beethoven und Debussy als Modelle, und somit ist er gründlicher und hat bessere Voraussetzungen, sich vom bedrückenden Romantismus jener Zeit zu befreien. Strawinsky hat mit der Wagner-Strauss-Welt nichts zu tun: Er bleibt Russe, und seine Annäherung an Debussy ist schon vorbereitet durch dessen früheres Interesse für exotische, auch russische Musik. Er fixiert sich bald definitiv im Westen (Schweiz, Paris, Italien, USA), wo er auch den großen Welterfolg findet; Bartók und Enescu bleiben lange an ihre Heimatländer gebunden, Bartók aber fühlt sich auch in Wien oder in Deutschland zu Hause. Nur Enescu wird sich, nach einem guten Anfang, vom Westen allmählich isolieren. Allen drei wurde früher oder später durch politische Ereignisse (Oktoberrevolution, Faschismus, Sozialismus), der Kontakt zu ihrer Heimat unterbrochen. Enescu profiliert sich vor allem als ein weltberühmter Geiger, Dirigent, Pianist, Pädagoge, und Bartók, ebenfalls ein ausgezeichnete Pianist, als eine führende Persönlichkeit in der Ethnomusikwissenschaft; dagegen konzentriert sich Strawinsky ausschließlich auf Komposition.

Alle drei sehen in der traditionellen Musik eine entscheidende Hilfe zur Klärung der eigenen kompositorischen Persönlichkeit. Während Strawinsky - der Volksmusik nur aus den Büchern kennt - nach seiner ursprünglichen russischen Phase darauf bald grundsätzlich verzichtet, erforscht Bartók methodisch neue melodische und rhythmische Systeme der traditionellen osteuropäischen Musik; er entfernt sich meist vom direkten Zitat, aber seine tiefste Originalität beruht im Wesentlichen auf Ergebnissen seiner Forschungen in diesem Bereich. Enescu bleibt einigen direkten Suggestionen aus der Musik der moldauischen *lăutari* - die er als Kind erlebt hat - sein ganzes Leben treu; andererseits erreicht er nie eine tiefere Kenntnis der traditionellen Musik. Eine weitere Gemeinsamkeit, auf die Antipode der Folklorebetrachtung: Zu Schönberg und der Dodekaphonie halten sie alle drei Distanz; allein Strawinsky übernimmt diese Technik in seinen letzten Jahren.

Bartók scheint konsequenter bei einer Synthese zwischen aus der Bauern-Folklore entwickelten melodischen und rhythmischen Systemen einerseits, dem großen Geist der europäischen Musik andererseits, zu bleiben. 1939 nennt er Bach (Kontrapunkt), Beethoven (Entwicklungsform), Debussy (Akkordik) die „drei Klassiker“, und sein Ziel sei es, diese „in einer Synthese zu vereinen und sie für die Moderne lebendig zu machen“ (1939, in einem Gespräch mit Serge Moreaux. Nach Wörner, 1993:620). Insbesondere seine Orientierung zur Folklore verursacht aber auch Kritik. So behauptet René Leibowitz, Theoretiker und Praktiker der Zwölftonmusik: „Das Bewußtsein unseres Komponisten [zeugt] von einer grundlegenden Schwäche [...] Das hauptsächliche Interesse für diese Strukturen [der Volksmusik] rührt nur daher, daß sie in Wirklichkeit sehr alt sind und vergessen worden waren [...] Anstelle einer sorgsam konstruierten,

logisch und organisch aus einer hochentwickelten thematischen Arbeit abgeleiteten Architektur bietet uns die Folklore weit weniger konsistente Improvisationspraktiken an [...] die aber nicht viel mehr sind als ein Ganzes aus stets mehr oder weniger ähnlicher Formeln. Dank dieser Werke [*Musik für Saiteninstrumente, Schlagzeug und Celesta* und *Sonate für zwei Klaviere und Schlagzeug*] zählt der Autor - zumindest bis 1937 - zu den bedeutendsten Musikern unserer Zeit. Andere Werke [...] stehen auf weit niedrigeren Niveau.“ (Leibowitz, in: *Musik-Konzepte...*, 1981:16-17). Theodor Adorno behauptet (mit Bezug auf *Herzog Blaubarts Schloss*): „Allzu beharrlich lagert der Schatten von Debussy über dem Kolorit [...] Die allseitige Versiertheit der Partitur entpuppt sich bald als schlechtes Europäertum. [In der *Tanzsuite*] ist er in ein naives Folklorisieren zurückgefallen [...] Zugleich ist diesmal Bartók der Faszination der Strawinskijschen Neoklassizismus erlegen und borgt die Form mit einer pseudobachischen Motorik in Schwung [...] Das Stück ist so in die orientalische Monotonie verliebt, so ungebrochen arabisch getönt, daß es schließlich kaum mehr gilt als eine sehr aparte und sehr extrem gelagerte Impression.“ (Adorno, in: *Musik-Konzepte...*, 1981:121, 126). Zu bemerken ist, daß - obwohl Leibowitz und Adorno Apologeten der Zwölftonmusik sind und alles andere als „weniger fortschrittlich“ sehen - Bartóks spezifische Errungenschaften erkennen; sie kritisieren ihn nur, wenn er „zurück zum Folklorismus kehrt“, aber auch dann, mit etwas Respekt. Strawinsky - mindestens bis gegen Ende seines Lebens - genießt nicht diese Zurückhaltung. Daher ist er viel radikaler, auch den Begriff *Stil* sieht er ganz anders. Er propagiert „ein hohes Maß an künstlerischer Objektivität, als bewußte Reaktion auf die hohe Emotionalität der Spätromantik [...] von Natur her [hat die Musik] keine Kraft, irgend etwas auszudrücken“ (Strawinsky, 1935) – eine ästhetische Haltung, die einen starken Einfluß auf die Entwicklung der modernen Musik haben sollte. Allerdings hat er stets ein feines Gespür für das, was der Zeitgeist braucht: Folklorismus, Bitonalität, Atonalität, Jazz, Neoklassizismus, Zwölftonmusik, religiöse Stoffe. Seine Werke spiegeln die wichtigsten Tendenzen der Musik des 20. Jahrhunderts wider und beeinflussen sie andererseits. Die Kritik an ihm geht von zwei Richtungen aus: Einerseits von denen, die von ihm allmählich enttäuscht wurden, andererseits von denen, die von ihm nie etwas gehalten haben. „Im *Oktett* und *Klavierkonzert* - von *Pulcinella* ganz zu schweigen - [gibt es] nur Verrat am Fortschritt, Selbstverläugnung oder Versiegen der schöpferischen Kräfte.“ (nach Scherliess, 2002:256). Oder: „Untreue gegen sich selbst [...] Keine eigene Physiognomie [...] Das Bild des Clowns und zynischen Spötters [...] Maschinell, kalt, Stahlton, Leere, Unmenschlichkeit [...] Maskenspiel“. Über die *Geschichte vom Soldaten*: „Wimmelnde, falsche, zerfetzte Partitur [...] Durchlöcherter Rhythmus überall, eine Orgie aus falschen Tönen.“ (nach Scherliess, 2002:259) So schreibt Adorno, der Strawinsky konsequent als negativen Antipoden Schönbergs betrachtet (zu bemerken: schon 1913 hatte Florent Schmitt in

Schönberg und Strawinsky einen krassen Gegensatz gesehen), in seiner „Philosophie der neuen Musik“: „Das Material beschränkt sich auf rudimentäre Tonfolgen [...] Aversion gegen die gesamte Syntax der Musik“. Über *Geschichte vom Soldaten*: „Sich nicht nur über ihr eigenes Dasein lustig macht und damit das eigene Dasein preisgibt [...] Die alten Formen sind zerbrochen, die formlose Seele labt sich an den Ruinen [...] Primitivität, Ikonoklasmus, Reaktion.“ (Adorno, 1949, in: Scherliess, 2002:260-265). Andere Schlüsselworte der Kritik: „Stilmaskierungen [...] Unmoralisch [...] Vaterlandlandsloser Geselle [seine Musik sei] armselig, monoton, sinnlos, seelenlos, steril und ohne Wärme, zutiefst parasitärer Charakter [...] Kleptomanie [...] Einfallsblasse Papiermusik und Barbarei [...] Seine religiöse Werke sind unecht.“ (nach Scherliess, 2002:259-263)

Adornos harte Kritik an Bartók und Strawinsky scheint uns heute ungerecht - sie wird von der parteiischen Position eines dogmatischen Verteidigers der Atonalität geübt. Mit Bartók geht Adorno vorsichtiger um, bei Strawinsky stört ihn auch seine stilistische Instabilität. Versuchen wir, diesem Gesichtspunkt näher zu kommen. In der Tat verwendet Strawinsky zwar sehr charakteristische Gesten (die auch als eine Art universelle Parodie gesehen werden könnten - polytonale „falsche“ Gebilde, rhythmische Asymmetrien und Verschiebungen - aber auch „richtige“, primitive russische oder asiatische Elemente, z.B. Vorpentatonien, *aksak*-Rhythmen), diese bilden aber kein einheitliches, kohärentes System in sich. Bartók dagegen gelingt es, aus Elementen der osteuropäischen Volksmusik und dem Ethos der westeuropäischen Musik ein einheitliches System zu bilden - soweit er konsequent ist und nicht zurück zu direktem Folklorismus kehrt. So gesehen ist die Kritik von Adorno gar nicht so absurd. Insbesondere Strawinsky besitzt in der Tat keine eigene einheitliche „Sprache“ im Sinne von Schönberg, Webern, oder auch von Messiaen, um nicht zu sprechen von klassischer Musik. Übertrieben ist nur die Tatsache, daß Adorno keine anderen Elemente schätzt – Elemente, welche die große Originalität von Strawinsky oder Bartók ausmachen - außer Schönbergs Ideal, wo er den Kern des Fortschritts sah.

Enescu wird von der Kritik jener Zeit entweder nur formell gelobt oder ignoriert. Auch in Rumänien wird keine grundsätzliche Kritik an ihm geübt - hier spielt schon sein früher Kultstatus eine Rolle. Zwar wurde 1908 seine *Symphonie concertante pour Cello et Orchestre* von einem ironischen Pariser Kritiker „symphonie de-concertante“ genannt (Malcolm, 1990:102) und 1915 in Bukarest seine 2. Sinfonie als „fremd klingend“ beurteilt, aber das sind nur oberflächliche Betrachtungen. Von Enescu hätte Adorno wahrscheinlich auch nicht viel gehalten: Er befindet sich eben nicht in der ersten Reihe der „offiziellen“ Avantgarde, außerdem scheint er seine stilistische Orientierung zu ändern - auch wenn nicht gerade wie Strawinsky - und inspiriert sich aus Folklore. In der Tat kämpft Enescu mühevoll während eines halben Jahrhunderts um einen eigenen rumänisch-europäischen Stil

und kennt Sieg und Versagen. Während Bartók und Strawinsky - die sich mindestens ursprünglich auf die Liszt- bzw. die Rimskij-Korsakow-Tradition berufen konnten - stets neue Werke produzieren, quält sich Enescu, der sich nur auf sich selbst berufen kann, jahrzehntelang an einer einzigen Komposition, die er immer wieder verbessert, aber auch unvollendet läßt.

Enescus Musikideal, durch seine Worte ausgedrückt, lautet: "Ich liebe Wagners Musik, und ich habe sie immer geliebt [...] Einen gewissen Chromatismus Wagners trage ich in meinem Blut schon seit ich neun war" (Malcolm, 1990:39). "Mehr als Debussy gefällt mir Dukas, der mehr Substanz hat und allgemein stärker ist und dessen Werke solider in ihrer Struktur sind" (Malcolm, 1990:96). „In Deutschland ist Strauss, welcher der größte Komponist seit Wagner gewesen wäre, wenn er seine Ideen mehr verarbeitet hätte [...] Reger [...] kann ich nicht ertragen. (Malcolm, 1990:96, 121) Tschajkowskij war der am wenigsten bevorzugte Komponist, Strawinsky dagegen hat er stets bewundert. „Strawinsky ist ein Genius. Es gefällt mir *Petruschka* und auch *Der Feuervogel*, obwohl es stilistisch mehr französisch als russisch ist [...] *Sacre du Printemps* [...] die zwei Sätze kommen zu nahe als Charakter. Trotzdem, es ist ein außergewöhnliches Werk“. *Oedipus Rex* nannte er "einen insolenten Kubismus". In seinen letzten Jahren sagte er: „Diese ganze Zwölftonmusik [...] Das ist keine Musik [...]. Die Musik sollte vom Herz zu Herz gehen [...] In meiner Musik sieht man auf einer tieferen Ebene die Vergangenheit, woher ich komme.“ (Malcolm, 1990:260). Offensichtlich versteht Enescu also Debussy, auch Strawinsky, nicht ganz, sowie er auch von Schönberg nichts hält. Das mußte auch nicht unbedingt sein (Schönberg selbst hat nichts von *Sacre* gelernt, sowie auch Bartók bei Debussy nur seine Akkordik und nicht seine revolutionären Formprinzipien sieht). Aber was bewundert Enescu stattdessen? Dukas statt Debussy, Richard Strauss statt Schönberg? Die Lösung aus der postromantischen Krise dürfte Debussy oder Schönberg heißen, aber auch Strawinsky oder Bartók: Eben durch ihre anti-romantische Haltung haben diese zwei Komponisten die europäische Musik vorangetrieben. Somit wirkt Enescus Musik isoliert im zeitgenössischen Kontext. Durch seine post-romantische Einstellung scheint er zunächst unverzeihlich traditionell zu sein. Seine früheren Werke stammen aus der Richtung „Wagner and the French Wagner tradition“ (Malcolm, 1990:103), dann aus einer allgemeinen neoromantischen Richtung. Diese Aura (Lyrismus, Pathos, große Kulminationen) bleibt bei ihm auch dann konstant, wenn er ganz andere Musikmaterialien benutzt. Enescus Drama: *seine Musik scheint „zu traditionell“ zu sein, der Hauch von Spätromantik, auch im letzten Werk vorhanden, maskiert, versteckt zunächst seine tieferen Innovationen*. Dabei hat er aber einmalige Visionen - so u.a. das schon erwähnte Unisono-Präludium von 1903 oder seine 3. Violinsonate von 1926 oder *Oedipe* von 1931 usw. - die er leider nicht konsequent weiterverfolgt.

Vielleicht geben uns die Jahre des ersten Weltkrieges den Schlüssel für die verschiedenen Wege und Schicksale der drei Komponisten. Während Strawinsky in Paris oder in der Schweiz im Zentrum des Musikgeschehens sich stets mit neuen Ideen konfrontiert, viel schreibt, um seinen Platz kämpft und Paris „erobert“, bleibt Enescu meist in Rumänien, gibt Benefizkonzerte und organisiert das nicht gerade ausgeprägt moderne Musikleben des Landes. Kompositorisch muß er sich aber darauf begrenzen, was er bis dahin akkumuliert hat - zu wenig, für jene revolutionäre Zeit und für seine besten jungen Jahre. Seine ersten Werke waren zu Beginn von Erfolg gekrönt, jedoch allmählich ist er im Westen in Vergessenheit geraten - Vergessenheit, die nur kurzfristig durch *Oedipe* aufgehalten wurde. Seine Evolution wird somit unterbrochen, und er wird nie mehr den ersten Schwung erreichen, auch wenn seine wertvollsten Werke noch vor ihm stehen: Das werden insgesamt 5-6 Werke sein, u.a. *Oedipe* und die letzten Kammermusikwerke. Was Enescu für seine Heimat getan hat oder auch für andere Ortschaften und Menschen, ist beeindruckend. Über seinen Charakter und seine Würde wurden stets nur berührende Dinge gesagt, so Menuhin: „Er bleibt für mich der außergewöhnlichste Mensch, der größte Musiker [...] den ich je erlebt habe“ (Malcolm, 1990:9). Nicht dasselbe wird über Strawinsky gesagt: Er hat sich „nur“ um seine Kompositionen gekümmert, ist aber unumstritten eine der bedeutendsten Figuren der zeitgenössischen Musik geworden. Hat er weniger oder mehr getan? Wer könnte dies beurteilen? (Das ist eine provozierende Frage, weil es scheint, Moral und Kunst gegeneinander zu setzen. Sind sie aber nicht dasselbe, unter verschiedenen Formen?)

Trotz vieler wertvoller Analysen scheint es, daß eine eindeutige, ausführliche Theoretisierung Enescus Musik nicht möglich ist. Sein Spezifikum läßt sich nicht in einer Art Tabelle darstellen, seine Musik könnte keinesfalls per Computer simuliert werden, sie braucht eigene Begriffe, um beschrieben zu werden. Ist seine Musik zu subtil, zu komplex, zu originell oder zu inkohärent? Im Vergleich mit den feinen Nuancen seiner Musik scheint fast alles andere „primitiv“: Eine typische Seite von Strawinsky sieht wie eine Schulaufgabe aus im Vergleich mit einer typischen Seite von Enescus Musik. Aber ist die Komplexität seiner Musik eine Qualität oder eine Mangelerscheinung? Wie würde Strawinsky oder einer seiner vielen Anhänger eine Seite von Enescu schätzen? Vielleicht zu unübersichtlich, willkürlich, konventionell, langweilig... Das ist sicherlich nur eine Vorstellung, aber tatsächlich wird Enescu nicht von einem idealen, für ihn optimalen Gesichtspunkt, sondern aus einem konkreten „Strawinsky-, Schönberg-, Messiaen- usw. Gesichtspunkt“ gesehen; ein „Enescu-Gesichtspunkt“ existiert noch nicht, er müßte erst aufgebaut werden.

Vor allem die ungewöhnliche *Komplexität im Rahmen der relativen Klassik* scheint stets ein Problem zu sein. Es besteht kaum eine Chance, bei einer ersten Audition, die eigene Logik von Enescus Musik, alle Zusammenhänge zu verstehen, eben weil sie zunächst relativ familiär,

fast konventionell klingen. Man wird aber bald von einer stets dichten, fast überfordernden Sensibilität, raffiniert schwebenden Musikalität überschwemmt. Bentoïu spricht von einem "magischen Djungel" (Bentoïu, 1984:156), Malcolm, von „kaleidoskopischen Harmonieeffekten“ (Malcolm, 1990:124), von "interlocking set of complex modes, with their shifting 'mobile' notes." (Malcolm, 1990:128), von "Enescu's growing obsession with polyphonic and heterophonic textures in which each line needs to be read as an individual voice" (Malcolm, 1990:147). "The modes [...] belong to Enescu's own individual language, with its fusion of Fauréan and Romanian modal elements with an advanced post-Wagnerian chromaticism (Malcolm, 1990:150), "heterophony and rhythmical fluidity" (Malcolm, 1990:247). Allerdings kann der berühmte Chromatismus Enescus kaum durch Wagner erklärt werden, es geht nicht um einen harmonisch-funktionellen, sondern um einen meist rein ornamentalen Chromatismus, so wie er in der *lăutari*-Musik praktiziert wird. Debussys Freund Vuillermoz schrieb über *Oedipe*: "Es gibt keinen Standard, nachdem das gemessen werden kann. Die Instrumente sprechen eine seltsame Sprache, direkt, unauffektiert und ernst, ohne der traditionellen Polyphonie etwas zu verdanken zu haben" (Malcolm, 1990:158). Auch , behauptet, daß „die Bewertungskriterien der modernen europäischen Musik im Falle Enescus in vollem Umfang kaum funktionieren werden“. (Bentoïu, 2001:327-336).

Man könnte auch über Widersprüche oder Inkonsistenzen sprechen. So ist Enescus Musik stets träumerisch (auch im *scherzando*), ohne Spur von (modernistischer) Aggressivität, von Hysterie, Groteske, bleibt immer ernst, tief, edel. Sie beweist eine eigene *Zeitlosigkeit*, kennt keine radikalen Überraschungen, Paradigmawechsel. Trotz der Poesie und des unaufhaltsamen Lyrismus strebt sie aber oft nach gewaltigen, überlangen Kulminationen, auch in den Cudas, Kulminationen, die nicht immer überzeugen - so äußert sich sogar sein größter Kenner und Bewunderer Pascal Bentoïu über das Finale des Klavierquartetts in d-Moll (Bentoïu, 1984:497). Seine Kammermusik hat oft einen symphonischen Charakter - und auch umgekehrt. Seine musikalische Sprache ist grundsätzlich tonal, aber mit unübersichtlichen Tonalitätserweiterungen, eigenartigen mosaikhaften Modulationen, stets variablen melodischen Konturen, vielfältigen chromatischen Wendungen. Er notiert seinen Rhythmen genau, aber alles klingt frei, *quasi rubato*. Seine Polyphonie ist auch keine gewöhnliche - eher eine Art Heterophonie, oder „Heterophonie in Blöcken“, die zwischen Monodie, Homophonie und Polyphonie stets pendelt; allerdings denkt er fast immer grundsätzlich monodisch (Bentoïu, 1984:110). Er verwendet keine besondere modernen typischen Klangfarben, aber seine Musik hat eine besondere, unverwechselbar feine, stets veränderliche Verfärbung. Seine Notation ist überfüllt mit ausführlichen Spielangaben, welche die Interpreten erschrecken könnten; seine Musik wirkt aber spontan, wie improvisiert. Neben seiner schon erwähnten, noch

kaum untersuchten *Zeitlosigkeit* besteht seine tiefste Originalität vor allem in einer gewissen Art, *die Form schrittweise, von einem melodischen und rhythmischen Profil zum anderen zu weben*, so, daß alle festen Konturen eines Schemas verschwinden - und dies, obwohl er meist von klassischen Formmodellen ausgeht. Da der Zuhörer zunächst Klangfarben wahrnimmt (Instrument, Register, Dynamik), dann Koppelungen zwischen Tönen, Themen oder Motiven und versucht später eine Idee wiederzuerkennen usw., kommt er zur *Wahrnehmung der Form* viel später - oder auch nie. Wie einfach sind die sonst anscheinend viel moderneren Strawinsky und Bartók auf dieser Weise zu erkennen: Ihre Ideen sind prägnant, manchmal aggressiv prägnant, ihre Rhythmen und Dissonanzen drängen sich ins Gedächtnis, sind stets „ihre“, das Material ist unmittelbar erkennbar. Eben die *Formraffinessen* bleiben für die meisten Zuhörer verborgen - mindestens bei den ersten 5 oder 10 oder 20 Auditionen. Daher muß Enescu unzählige Male konzentriert gehört werden. Wer hat aber Zeit heute dafür? Man kann wohl zweifeln, daß auch die repräsentativen 5-6 Werke von Enescu sich irgendwann eines großen, populären Erfolgs erfreuen werden; sie sind einfach nicht dafür gedacht, wie z.B. die letzten Quartette Beethovens. Sie mit *Sacre du Printemps* oder auch mit seinen eigenen Rhapsodien zu vergleichen und deren Erfolg für sie zu erhoffen, wäre sinnlos: Sie sind *anders*, und so werden sie auch bleiben. Vielleicht sollte man auch vermeiden, kommentarlos seine Frühwerke gemischt mit seinen originellsten Werken zu spielen - das kann nur ein Publikum desorientieren, das ohnehin Schwierigkeiten hat, für ihn einen festen Platz in der Geschichte der Musik zu finden.

Alle drei Komponisten sind zu Kultfiguren avanciert, aber die Situationen sehen auch hier unterschiedlich aus. Sowohl die musikalischen Errungenschaften von Strawinsky (die „wilde“ Rhythmik, die aus Fragmenten aufgebaute Form) als auch seine Ästhetik, eine Ästhetik der Objektivität, der Parodie und Groteske, sind wohlbekannt. Bartóks Beitrag, inwieweit er nicht Gemeinsamkeiten mit dem von Strawinsky aufweist, wirkt auch sehr direkt und ist unverwechselbar originell. Strawinsky und Bartók haben zahlreiche Anhänger, bei weitem nicht nur in ihren Heimatländern. Enescu wird zwar als universelles Musikgenie und als erster Komponist aus Rumänien auf einem europäischen Niveau wahrgenommen, seinen Beitrag ist jedoch viel schwieriger zu fassen und ihm zu folgen. Die Zahl der Komponisten, die seinen Weg *direkt* gehen, bleibt gering, sogar in Rumänien - mit Ausnahme seines früheren Werkes, das Schule gemacht hat und in den Jahren des Sozialistischen Realismus sogar mißbraucht wurde, was gleichzeitig eine Art Gegenreaktion verursachte. Man kann seine Ideen nur *indirekt* weiterverfolgen - und das tun heute, in der einen oder anderen Weise, schon viele in Rumänien, mit Vor- und Nachteilen. Bartók strebt nach einer kohärenten europäisch-volkstümlichen Synthese, Strawinsky „spielt“ inkohärent mit allen Stilrichtungen und erreicht einen

Freiheitsgrad, der bis hin zur Postmoderne ausstrahlen wird. Enescus Beitrag geht eher senkrecht, seine Synthese ist vielleicht tiefer als die von Bartók, wenn man z.B. neben den entwickelnden Elementen auch die quasi-orientalische Zeitlosigkeit seiner Form betrachtet. Enescu ist kein Avantgardist, er ist eher ein *verspäteter Romantiker*, ein *Pseudo-Klassiker*, ein „*Orientale*“ - jedenfalls einer *jenseits der Moderne*. Vielleicht sollte man daher verzichten, Enescu unbedingt mit Bartók und Strawinsky zu assoziieren: Enescu ist ein *Problem-Komponist* und hat kein massives, homogenes Oeuvre eines erfüllten Komponisten zu präsentieren, dazu aber - neben unzähligen unvollendeten Werken, angefangenen und liegengelassenen Skizzen - viele disparate, wertvolle Ideen. Diese Situation ist um nichts uninteressanter, ganz im Gegenteil; nur sollte man sie nüchtern akzeptieren. „Nur indirekt“ seine Ideen weiterzuverfolgen, könnte sich allmählich als sehr fruchtbar erweisen.

II. George Enescu und die Musikarchetypen

Die Grundlagen der Problematik der Musikarchetypen können hier nur kurz umrissen werden. Zum Bewußtwerden dieser Idee in Rumänien habe ich mit einigen Studien beigetragen (über Zahlensymbolik, Repetition, Geburt-Tod und Yin-Yang Archetypen, veröffentlicht in den 1980ern) (Georgescu 1982, 1984, 1985, 1986, 1987), hinzu kommen in den 1990ern Artikel von Octavian Nemescu (Nemescu 1990, 1992) und Dan Dediú (Dediú, 1995) - von ihm vielleicht der umfangreichste theoretische Versuch - und Irinel Anghel (Anghel, 1997). Es gibt wesentliche Unterschiede in der Art, wie dieser Begriff verstanden wird. Anwendungen einiger Archetypen auf die Musik Myriam Marbes bzw. Enescus wurden von mir 1999 in Nürnberg (Georgescu, 2000) bzw. von Dediú 2005 in Berlin (unveröffentlicht) dargestellt.

Den Hauptbegriff in diesem Zusammenhang habe ich von Carl Gustav Jung übernommen, und ich beabsichtige, soweit wie möglich seinem Konzept treu zu bleiben. Jung definierte zwischen 1912 und 1919 seinen Begriff eines *Archetyps des kollektiven Unbewußten* als ein an sich leeres, formales Element, eine *a priori* gegebene Möglichkeit der Vorstellungsformen. (Jung, 1990:1) Archetypen erscheinen in allen Produkten des Unbewußten im weitesten Sinne: in Mythen, Legenden, Träumen oder Phantasien, in personifizierter oder symbolischer Bildform. Obwohl sie fundamentale Elemente des kollektiven Unbewußten sind, wandeln sie ihre Gestalt ständig. (Jung, 1990:38) Das *Symbol* ist der bestmögliche Ausdruck für einen solchen unbewußten Inhalt. (Jung, 1990:105) Es gibt so viele Archetypen, wie es typische Situationen im Leben gibt. (Samuels, A..., 1991:51) Vor allem die elementaren menschlichen Erfahrungen wie Geburt und Tod haben in der Seele des Menschen eine archetypische Verankerung. Einige Archetypen lassen sich gruppieren, etwa **Animus-Anima, Persona-Ombra**.

Eine besondere Kategorie bilden die Zahlen, gesehen als Träger von wesentlichen, *numinosen* Inhalten. So bedeutet **Eins** Einheit, **Zwei** Opposition usw. Die *Projektion* eines Archetyps heißt, einen unbewußten Inhalt auf ein konkretes Objekt zu fixieren; die *Konstellierung*, daß jeder Archetyp in einem gewissen Kontext erscheint, überlappt sich teilweise mit anderen Archetypen oder Motiven. (Jung, 1990) (Samuels, A., 1991) Die Theorie der Archetypen und des Unbewußten wurden in letzter Zeit sowohl von Anhängern und Gegnern Jungs als auch aus anderen Gesichtspunkten ergänzt, weiterentwickelt, teilweise geändert bis zur Auflösung.

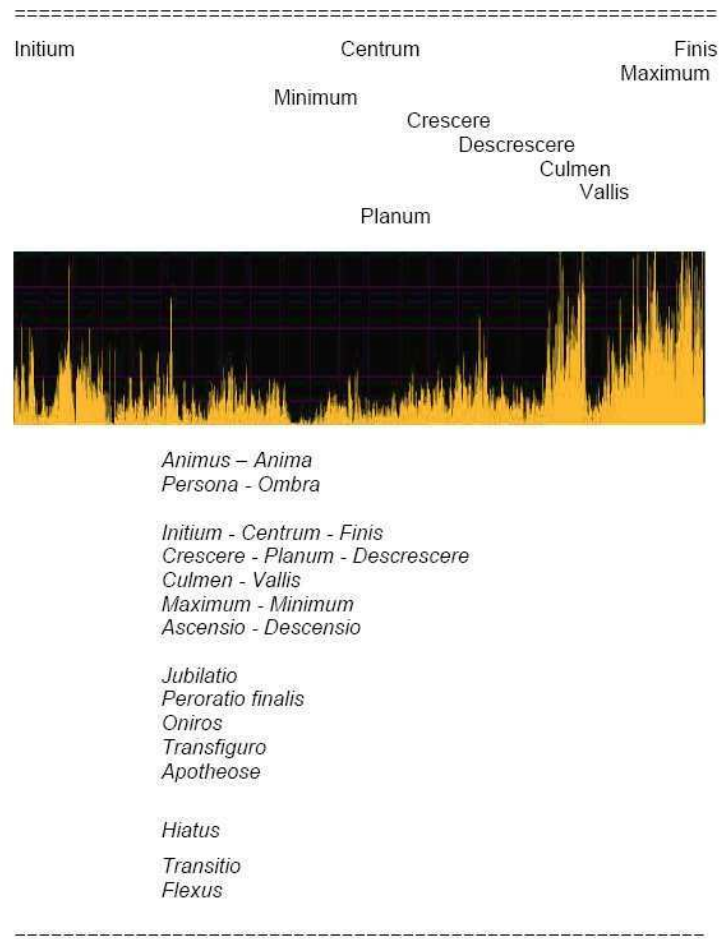
Soweit zum Thema Jung und Archetypen. Da alles Psychische präformiert ist, sind es auch dessen einzelne Funktionen, insbesondere jene, die unmittelbar aus unbewußten Bereitschaften hervorgehen, wie die schöpferische Phantasie. (Jung, 1990:78) Dies öffnet den Weg für eine Untersuchung der *Musikarchetypen*, eine Untersuchung die sich zunächst mehr bemüht, die Fragen richtig zu stellen als sie endgültig zu beantworten. Unter Musikarchetypen verstehe ich allgemeine, gemeinsame, elementare, „ewige“, unveränderbare Inhalte der menschlichen Psyche, die durch spezifische musikalische Gesten unterschiedlich, also relativ, je nach Zeit und Raum veränderlich, verkörpert werden, wobei beide Faktoren und ihre Verbindung unerläßlich sind. Die Musikarchetypen sollten durch konkrete Musikstrukturen ausgedrückt werden, im Sinne der Normen und Regeln einer entsprechenden „Musiksprache“. Die Tonhöhenstrukturen, Rhythmen, Formprinzipien usw. sind aber keine Archetypen in sich, sondern lediglich variable Darstellungsmittel eines Archetyps. Diese Perspektive hat nichts mit einer ästhetischen Beurteilung des analysierten Werkes zu tun. Wo die Grenze zwischen Archetypen und einfacher symbolischen Betrachtung oder Literarisierung der Musik gezogen wird, hängt größtenteils davon ab, wie konsequent man die Sichtweise Jungs anwendet. Es hätte keinen Sinn, diesen Bereich vollständig systematisieren zu wollen - dies hat Jung selbst nicht versucht; es geht nur darum, einige herausragende Ideen in konkreten Situationen zu behandeln.

Durch Musik werden allgemeine Menschheitserfahrungen ausgedrückt, ob der Komponist will oder nicht. So könnte z.B. die Art der inneren Entfaltung, die Umwandlung der Ideen, die inneren Kräfte, welche den Entfaltungsprozeß steuern, der Anfang und das Ende eines Werkes usw. mit einem Individuationsprozeß bzw. mit dem Archetypen-Paar **Animus-Anima** d.h. logisch, strukturiert bzw. kapriziös, mit der Geburt und dem Tod usw. in Verbindung gebracht werden. Archetypisch sind die elementarsten Dimensionen, welche die Art des Musikverlaufs (der wachsen, sinken oder konstant bleiben, einen oder mehrere Höhe- bzw. Tiefpunkte erreichen, Konflikte, synthetische oder analytische Prozesse enthalten kann) sowie die Eckpunkte einer Komposition (Anfang, Zentrum, Ende) steuern. Diese Elemente könnte man, im Sinne der Tradition Jungs, durch folgende lateinische Bezeichnungen (die ich aus meinen früheren Studien übernehme, wobei

auch die Ideen von Dan Dediu berücksichtige) fassen: **Initium-Centrum-Finis** (bezeichnet eine Position oder Funktion), **Crescere-Planum-Descrescere** (bezeichnet Eigenschaften eines Prozesses), **Culmen-Vallis** bzw. **Maximum-Minimum** (bezeichnet Eigenschaften eines Moments, Ergebnis eines Prozesses). Wie ersichtlich, sind die Archetypen nicht immer vergleichbar, sie können auf verschiedenen Ebenen wirken.

Beispiel 2

Tabelle mit Archetypen



Eine Anwendung dieser Ideen an Musik Enescus scheint besonders attraktiv, mindestens dafür, um zu versuchen, archetypische Konstanten unter den so unterschiedlichen Erscheinungsformen zu erkennen, oder zu finden, wo und wie diese vorzugsweise in einer Komposition hervortreten. Gewählt wurden Beispiele aus dem Enescus Oeuvre nach 1940, auch wenn diese Werke unterschiedlich sind - oder eben deshalb. Das sind sechs Werke: „Impressions d'enfance“ Op. 28 (1940), das Klavierquintett a Moll Op. 29 (1940), das Klavierquartett d Moll Op. 30 (1944), die Konzertouvertüre Op. 32 (1948), das Streichquartett in G Dur Op. 22 Nr. 2 (1952) und die Kammer-symphonie Op. 33 (1954). Sowohl Oedipe (1931) und die 3. Violinsonate (1935), die zeitlich hier nicht gehören als auch die 5. Symphonie (1941, unvollendet), Vox Maris Op 31 (1954 fast beendet, aber 1929 angefangen) werden nicht angesprochen. Es geht nicht darum, den bisherigen Enescu-Analysen zu widersprechen, sondern sie in einigen Punkten zu ergänzen. Eine Konfrontation mit bekannten ästhetisch-stilistischen Musikanalysemethoden läßt sich hier auch nicht realisieren. Neben dem Namen Jungs für den Grundbegriff *Archetyp* sollte auch der Name Heinrich Schenkers erwähnt werden, dessen Suche nach einer *Urlinie* in der klassischen Musik als indirektes Modell dienen könnte. Es geht im Folgenden um keine ausführlichen Analysen, sondern um einige Beispiele, die meist nur die Makroform betreffen.

Beispiel 3

Darstellung der dynamischen Kurven der sechs Werke



Die **Konzertouvertüre Op. 32** wird oft als weniger repräsentativ angesehen. Zumindest wird dem Komponisten die Unausgeglichenheit der Form (Bentoïu, 1984:562) wenn nicht gar ein konzeptueller Rückschritt vorgeworfen: Es geht wieder um Folklore, und auch nur dies könnte viele pro oder kontra Vorurteile provozieren. Ohne das zu kommentieren, möchte ich hier - nach Bentoïu - einige besondere Eigenschaften dieses Stücks hervorheben. Es geht vor allem um die Weite der Umwandlung, welche die Musik erlebt. Ein ursprünglich tänzerisches Rondo-Thema wird von verschiedenen anderen Ideen konterkariert. Es werden immer dichtere Schatten darauf geworfen, ohne daß es seinen Charakter ändert; die Kontraste für ein gewöhnliches Rondo sind jedoch zu groß. Alles mündet dann in einer außerordentlich ausgedehnten Coda (fast ein Fünftel des Werkes), was so etwas wie die Pforte zu einer ganz neuen, gewaltigen, tragischen und erhabenen Welt überraschend eröffnet. Die ursprüngliche Idylle ist vorbei, ein letzter Klang, ein langes, massives, wiederholtes *unisono* auf A in einem gut etablierten Kontext von Cis-Dur, bringt eine maximale Spannung mit sich. Bei einem anderen Anlaß habe ich bemerkt, daß die rumänische Musik bis Enescu (und größtenteils auch nachher, mindestens bis zur Generation Stroe-Niculescu-Vieru-Olah-Marbe) überhaupt kein Interesse für Tragik und Erhabenheit hatte. Der etwas süßliche Idyllen-Ton war maßgebend für einen Geschmack, der an der Praxis der National-Potpourris des 19. Jahrhunderts gewachsen ist. (Das betrifft nicht andere Kulturformen in Rumänien, wie Literatur, sondern, unerklärbarerweise, nur die Musik). Enescu ist der erste rumänische Komponist, der diese enge Perspektive überschreitet - und dies, sogar in einem folkloristischen Werk.

Aber das scheinbar „nicht zum Werk passende Ende“ ist ein allgemeines Problem bei Enescu, auch wenn die Wendung nach Tragik hier einmalig bleibt - ein Problem, weil seine Tendenz zur Erhabenheit, die Vorstellung eines gewöhnlichen, ausgeglichenen Endes überschreitet. So ist der Schluß der Suite **Impressions d'Enfance** nicht nur „zu lang“, sondern auch „zu laut“, sowohl äußerlich wie innerlich - wie eine „Klangexplosion“. Es geht programmatisch um einen Sonnenaufgang, aber das dürfte auch verinnerlicht werden, wie es in anderen Szenen dieser Suite geschieht. Warum so eine lärmende Agitation am Ende einer eher lyrischen, poetisch-evozierenden Musik? Das Ende des **Klavierquintetts in a-Moll** wirkt wie eine unaufhörliche, fast gequälte *Jubilatio*. Auch im **2. Streichquartett in G Dur** ist das Ende überproportioniert; es scheint der Moment des eigentlichen Schlusses immer wieder verschoben zu sein. Er kommt dann plötzlich, als ein brutaler Bruch: ein paar kurze, dissonante Klänge, die dem konsonanten Tonika-Akkord vorangehen. Im **Klavierquartett in d Moll Op. 30** empfindet Bentoïu den ganzen dritten Satz als fremd: Er ist zu motorisch und schadet der sonst so innig-träumerischen Musik (Bentoïu, 1984:496); auch hier, am

Ende derselbe abschließende Gestus. Das Finale der **Kammersymphonie** bringt keine **Apotheose** und endet mit einem ähnlichen Bruch. Kurz gefaßt: im Sinne von Jung könnte man vor allem über eine Inflation des **Finis**-Archetyps sprechen. Sowohl die Überdimensionierung, die Umwandlung der Optik, als auch der scharfe Abschluß sind in diesem Rahmen typische Gesten Enescus.

Was den Archetyp **Initium** anbelangt: fast alle Werke Enescus beginnen ohne Einführung, *ex abrupto*, mit der Exposition des Hauptthemas. Es ist hier ein stabiles, umfangreiches Thema, das viele Kerne der weiteren Entwicklung enthält, wie eine *vorangehende Synthese*. Bentoiu erwähnt "*enorma dezvoltare melodică*" aus dem G-Dur-Quartett: das 1. Thema erstreckt sich über 28 von 92 Takten des 1. Satzes. (Bentoiu, 1984:504) Auch **Initium** kann inflationiert sein, aber seltener und anders als **Finis**. **Initium** ist thematisch, kohärent, hoch strukturiert, ausgeglichen, während **Finis** fragmentarisch, gespannt, schwach strukturiert ist, eine *peroratio finalis*. Der Verlauf der Musik beschreibt eine analytische Betrachtung der ursprünglichen Synthese - **Finis** stellt keine neue Synthese dar. Eine Reprise oder rekapitulative Funktion existiert jedoch im letzten Satz, aber diese rekapitulative Funktion wirkt eher als eine wage Erinnerung an Vergangenes.

Über andere Musikarchetypen kann man hier nur kurz sprechen. **Crescere** (was nicht unbedingt aufsteigende Bewegung, *crescendo*, *ff* heißt - **Ascensio-Descensio** (Dediu) überlappen sich nicht immer mit **Crescere-Decrescere**), welches den quantitativ größten Teil der Form bei Enescu belegt, ist immer mit **Decrescere** gekoppelt. So werden mehrere „Wellen“ aufgebaut, die durch Sequenzieren und Verdichtung (Polyphonie, Ornamentierung) zu mehreren Höhepunkten (**Culmen**) führen, unter denen ein **Maximum** (was nicht unbedingt als **Centrum** gilt) meist eindeutig bleibt. Meiner Meinung nach bieten einige **Crescere**-Momente Gelegenheit für eine relativ konventionelle Musikvorstellung an, die sich - auch wenn sehr indirekt - etwa auf Wagner, meist über einen französischen Umweg, beruft. Auch das **Maximum** wirkt oft konventionell: hier klingt das Hauptthema oder ein Hauptmotiv emphatisch, *molto appassionato*. Dagegen ist **Decrescere** konziser und origineller - hierzu gehört auch jene Umwandlung, die wie eine Verdunklung wirkt. (Das Archetypenpaar **Persona-Ombra** kann ich hier nur soweit erwähnen). Einige Tiefpunkte (darunter ein **Minimum**) sind noch deutlicher als die Höhepunkte zu lokalisieren, sie werden fast ohne Ausnahme durch das Ende eines inneren Satzes dargestellt. Der Archetyp **Finis** kann ebenfalls als Ende eines Segmentes (Satz, Phrase) eintreten, jede Unterbrechung (**Hiatus**) kann das Archetypenpaar **Finis+Initium** erneut suggerieren. Die Inflation des Archetyps **Finis** betrifft aber nur das Ende des Werks, wo dieser oft mit **Maximum** konstelliert wird. Die inneren Sätze

dagegen enden durch eine Konstellierung der Archetypen **Finis** und **Minimum**, im Kontext eines Übergangs, einer Ankündigung des nächsten Satzes (**Transitio**). Der **Planum**-Archetyp tritt oft selbständig in langsamen Sätzen auf, sonst am Ende des Werkes, ebenfalls mit **Finis** und **Maximum** konstelliert. Das sind Momente, in denen die Originalität Enescus ausgeprägter ist. Vielleicht paßt **Planum** besser zu Enescu, als die **Crescere-Descrescere** Koppelung. Ihrerseits bildet diese Koppelung milde Wellen, zwischen den Sätzen gibt es oft Übergänge - allgemein fehlen die großen Kontraste. Somit spielen die Archetypen **Flexus** und **Transitio** ebenfalls eine wesentliche Rolle beim Versuch, das Spezifische Enescus zu definieren.

Im Unterschied zum Musikarchetyp besteht ein *Gestus* aus einer konkreten Prozedur, einem Detail oder einer Kombination, die als charakteristische Einheit wahrzunehmen ist. Wir erkennen einen Komponisten nicht an allgemeinen Struktureigenschaften (z.B. daß er Heterophonie verwendet oder Sonaten schreibt - es sei denn, daß diese Qualitäten „inflationiert“ wirken) sondern an solchen spezifischen Gesten. Ein Archetyp kann durch ein einziges symbolisches Wort definiert werden, ein *Gestus* braucht aber eine ausführliche Beschreibung, die hier nicht möglich ist. Das wären einige Gesten Enescus, kurz dargestellt (viele wurden von Bentoiu oder andere Analytikern mehr oder weniger explizit erwähnt) (Bentoiu, 1983): *die erste Exposition der Themen* (nicht aber ihre Reprisen und nicht das Thema des letzten Satzes) als Kette **Vallis-Crescere-Culmen-Descrescere** (so alle 5 Themen in der Kammersymphonie); *die chromatische Beugung* in einem rein diatonischen Kontext (als „gedrehter Chromatismus“ meist gegen Ende einer Einheit - z.B. in den von Bentoiu A B D genannten Themen der Kammersymphonie (Bentoiu, 1984:527), oder als 3-4 aufsteigende Halbtöne, die zu einem neuen Tonzentrum oder seiner Quinte führen können; absteigend werden sie rein melodisch verwendet - z.B. Thema E aus der Kammersymphonie oder das 2. Thema aus dem Klavierquartett in d Moll), oder als Zickzack (z.B. im 2. Satz des Quartetts in G-Dur); *das allmähliche Erreichen der Höhe mit fester tiefer Verankerung* - so Bentoiu über die Melodik im Quartetts in d-Moll oder in Zentrum der Kammersymphonie. (Bentoiu, 1984:484) Mein Kommentar: daß ein arabischer Maqām dieselbe Prozedur systematisch verwendet kann nur auf archetypaler Basis erklärt werden); *die gemeinsamen melodischen Profile für ein ganzes Werk* (Bentoiu beschreibt in „Impressions...“ drei Grundformeln, die auf einem Halbton und einem variablen Intervall - Quarte, Klein- oder Großterz - bestehen) (Bentoiu, 1984:449) - „*submotiv bihorean*“ (Dorian Varga, 1975:271) oder „*cvintă umplută*“ in QStr G Dur (Bentoiu, 1984:506) aber auch *die parallele Arbeit mit konstanten Zellen* (oft als *Embleme* eines Werkes wirkend: so das Thema D aus der Kammersymphonie oder das Motiv α aus

dem Klavierquartett in d Moll) *neben melodischen Profilen; die leere Quinte als Ziel einer Modulationskette; der „schwere Akkord“ (sfz) als neues Tonzentrum (Konnotation: „dramatische Wende“); die „ornamentale Modulation“; der Fall im glissando von einer hohen Ton usw.* Die meisten dieser Gesten - deren Liste praktisch unendlich ist - bedeuten „Abweichung von einem Kontext“ oder „Schwanken“ (Formen von **Flexus**).

Beispiel 4

Notenbeispiele

a.

b.

c.



d.



Weiterhin könnte man in etwas freierem Sinne über archetypische Hypostasen bei Enescu sprechen, so wie: lyrische Träumerei, motorische Episode, *scherzando*, *burleske*, *molto appassionato*, *jubilatio* usw. Insbesondere die Träumerei (**Oniros**), eng mit einer gewissen *Atemporalität* (Zeitlosigkeit) gebunden, scheint seiner Natur näher zu sein. Oder über einen Hauptgestus, die als Marke für ein Werk wahrgenommen werden kann - so das Motiv k aus Thema D der Kammersymphonie (Bentoiu nennt es „*incasabil*“, „*emblema lucrării*“) (Bentoiu, 1984:535), oder die große, aus Variationen bestehende Durchführung in mehreren Wellen in der Kammersymphonie (als **Centrum** des Werks, ein **Crescere**, das als **Maximum** die Reprise des Themas A bringt), oder die Umwandlung von Idylle zu Monumental (**Transfiguro**) in der Konzertouvertüre. Das gilt nicht für jede Komposition; so lässt sich z.B. in dem Klavierquintett in a-Moll keinen solchen prägnanten Gestus erkennen. Die Archetypen müssen nicht alle in einem Werk ausgeprägt erscheinen, ein (ohnehin existierender) Archetyp wird aber deutlicher wahrnehmbar, wenn er inflationiert ist.

Das Beachten des archetypischen Niveaus in einem Kunstwerk ist keine sterile Spekulation, sondern eine Hilfe zu einer Differenzierung zwischen ihrer tieferen, allgemeinen psychologischen Grundlage und ihrer konkreten künstlerischen Darstellung. Das schafft Hierarchie und Ordnung, bietet Stützpunkte, wie ein Raster, für die Analyse: Einerseits wird festgestellt,

welche allgemeinen Elemente unvermeidlich gemeinsam, konstant sind und - trotz aller Innovationen und Revolutionen - auch so bleiben werden, andererseits, welche konkreten Elemente in diesem Rahmen variieren und wo sie zu finden sind. Diese Sichtweise kann keine ausführliche Strukturanalyse ersetzen; sie kann aber ihre Ergebnisse transparent und intuitiv wahrnehmbar halten; die Musikstrukturen werden nicht nur minutiös linear beschrieben, sondern aus einer breiteren Perspektive betrachtet, indem man hinter ihnen einen Inhalt sucht - keinen literarischen, sondern einen psychologischen Inhalt, symbolisch darstellbar. D.h. auch, in der Musik nicht nur reine Klangphänomene zu sehen (so wie wir sie in der Natur finden: das sind eben physikalische, akustische Phänomene, denen wir durch Projektion musikalische Eigenschaften zuweisen können), sondern ein Produkt der menschlichen Psyche, das menschliche Erfahrungen ausdrückt. Archetypen in Platons Sinne kann man überall sehen; mit Hilfe der Musikarchetypen kann man aber ein menschliches Produkt verstehen, dessen Strukturen eine spezielle Logik haben. Auch wenn es sehr verführerisch sein könnte: Es handelt sich hier um *eine Analyse der Musik*, nicht um *eine Psychoanalyse des Komponisten*. Schließlich geht es um eine Interpretation, und die Subjektivität kann nicht komplett vermieden werden. Das ist aber bei einer üblichen Analyse auch oft der Fall, bei einer Analyse von Enescu sogar noch öfter.

III. Der Begriff 'Musikalische Zeit' bei George Enescu

Die um die Zeitdimension der Musik kreisenden Diskussionen scheinen sich meist auf Sonderfälle zu konzentrieren. Jede Periode, jeder Komponist, vielleicht jede Komposition oder jedes Segment einer Komposition, könnten uns ein besonderes Zeitgefühl vermitteln, welches eine eigene, praktisch einzigartige Beschreibung erforderte. Oft ist die Rede nur von einer raffinierteren Betrachtungsweise des Rhythmus, der Agogik und insbesondere der Form, die aus einem speziellen Gesichtspunkt untersucht und mit Hilfe einer besonderen Terminologie beschrieben werden - was zu einer ebenfalls speziellen Art von Spekulation führen kann. Das außergewöhnliche Interesse für dieses Gebiet, mindestens in den letzten Jahrzehnten, ist auf jeden Fall beträchtlich, und die entsprechende Literatur immens. Gregor Herzfeld zitiert die Bibliographie von Jonathan D. Kramer, die - ohne komplett zu sein - 1985 32 Seiten umfaßte, eine Bibliographie, die heute längst überschritten ist (Herzfeld, 2007). Die einzige Chance, durch diese Unmenge von Informationen, Bedeutungen und Interpretationen durchzublicken, ist - selbstverständlich, nachdem diese wahrgenommen wurden - sie zeitweise "in Klammern zu setzen" und sowohl die Domäne eines neuen Ansatzes als auch die benutzte Terminologie soweit wie möglich eindeutig zu definieren und von den anderen abzugrenzen.

So ist das Objekt meiner jetzigen Forschung die Feststellung derjenigen Strukturen in der Musik Enescus, die uns berechtigen würden, von einer speziellen musikalischen Zeit bei ihm zu sprechen. Zu diesem Zweck werde ich im Folgenden einige Begriffe benutzen, die meist aus der Psychologie stammen und angepaßt wurden, wie die *Wahrnehmung der Dauer und der Aneinanderreihung der Ereignisse*, die *Änderung eines Ereignisses*, der *Wartezustand*, die *Rolle des Gedächtnisses* (Fraisie, 1967).

In einem 1979 veröffentlichten Text habe ich den Ausdruck *atemporelle Musik* ("musique atemporelle", Georgescu, 1979) verwendet und in einem anderen Beitrag aus der Reihe Musikarchetypen, die Begriffe *iteratives* bzw. *progressives architektonisches Bauprinzip* (Georgescu, 1985) vorgeschlagen. Diese Prinzipien sollten das Gleichgewicht zwischen dem "Alten" und dem "Neuen" beim Aufbau einer musikalischen Form regeln. Da die Mehrheit der hier verwendeten Begriffe selbsterklärend oder Teil des Konzeptes der *atemporellen Musik* sind, werde ich mich hier auf eine knappe Definition dieses letzteren begrenzen.

Schon Aristoteles sagte, daß "ohne Änderung keine Zeit existiere" (Aristoteles, in: Fraisie, 1967:3), und Bergson behauptete, daß die Änderung, die Bewegung das Substantiellste, das Dauerhafteste auf der Welt bedeute (Bergson, in: Houben, 1992:29). Syntetisch formuliert, die *atemporelle Musik* würde auf einer besonderen Betrachtung dieses zentralen Punktes der Zeitewahrnehmung beruhen, bzw. auf einer *speziellen Regie der Änderungen*, die im Kontext einer musikalischen Form hervortreten, mit dem beabsichtigten Zweck, die *normale Zeitewahrnehmung auf der Ebene der Wahrnehmung der Dauer und der Ordnung der Ereignisse zu verzerren*. So wird bewußt eine *direktionierte Dramaturgie der Musikideen* vermieden, eine *Löschung der Zeitstützpunkte* (der *perspektivischen Punkte*, die für eine *Orientierung in der Zeit* unentbehrlich sind: so die Annäherung an eine *labyrinthische Zeit*) vorangetrieben, ein *Abtrennen der Strukturen vom Kontext* durch extreme Dauer, Wiederholungen oder *flexible syntaktische Artikulationen* vorgezogen. Der wesentliche Zustand der Dauerwahrnehmung, der *Wartezustand*, kann auf verschiedenen Ebenen wirken: Man kann auf das Ende eines Klanges oder eines Segments, auf das Wiederkehren eines bekannten Materials, auf die Auflösung einer Kadenz warten, auf eine absteigende nach einer aufsteigenden Linie (im Prinzip, nach Symmetrien, Kompensierungen), man versucht die wahrgenommenen Ereignisse zu *messen* und zu *ordnen*. Was das Gedächtnis anbelangt, so identifiziert das *Kurzzeitgedächtnis* Konfigurationen, während das (reflektierende) *Langzeitgedächtnis* versucht, die *Vergangenheit zu rekonstruieren* und die *Zukunft vorauszuahn*en, also eine *Zeit-Topologie* aufzubauen. Solche Reaktionen sind erschwert oder werden unmöglich, wenn die Ereignisse ungenügend voneinander differenziert oder ihre Dauern zu ausgedehnt

sind. So könnte man das Mißverständnis der *atemporellen Musik*, bzw. die Enttäuschung in den Reihen eines Publikums mit Bezug auf diese Musik erklären, eines Publikums, das ausschließlich in der Tradition der westlichen *direktionierten Musik* aufgewachsen ist. Man könnte über die statuarien oder allgemein räumlichen Qualitäten dieser Musik reden, über die Instaurierung eines extatischen, kontemplativen Zustandes, über die Plazierung ihrer Strukturen außerhalb einer temporellen logischen Ordnung - wie in der a-logischen Welt des Unbewußtseins oder des Traumes, die sie teilweise widerspiegeln würde. Dalhaus sagt, das Programm einer Musik ziele darauf, die Inkohärenz ihrer Form zu motivieren (Dalhaus, 1978:279-290, in: Houben, 1994:161): die *atemporelle Musik* setzt eben eine besondere Kohärenz der Form voraus, ist sogar das Gegenteil jeder Musik-Anekdotik. Zu bemerken: die *Monotonie* wird hiermit nicht abwertend verstanden, im Gegenteil, sie ist die Hauptqualität dieser Musik und das ästhetische Niveau wird vorausgesetzt.

Die *atemporelle Musik* stellt den extremen Fall der Idee der "Aufhebung der Zeit" dar, eine Idee, die wie ein Refrain erscheint, jedesmal wenn man über musikalische Zeit spricht. Selbstverständlich wird somit nicht die objektive, physikalische Zeit gemeint (*temps mesuré* bei Bergson) – eine Zeit, die von der Klangerzeugung bis hin zur Rhythmusorganisation, Formentfaltung, Aufführung oder Wahrnehmung der Klänge in der Musik inbegriffen ist - sondern die subjektive, psychologische Zeit (*temps vécu* bei Bergson). Und dies betrifft bei weitem nicht nur die moderne Musik: von Perotinus zu Bach, Beethoven, Schubert, Berlioz, Debussy, findet man sehr unterschiedliche und subtile Modalitäten einer "Aufhebung der Zeit" (Schnebel und Houben beschreiben vielfältige Prozeduren von Störungen des "normalen" Zeitlaufs sowohl in der modernen als auch in der klassischen Musik) (Schnebel, 1979, in: Houben, 1992). Grundsätzlich kann jede langsame, ruhige, majestätische Musik, die keine großen Kontraste zwischen Ideen, keine Kulminationen oder nur milde *crescendi* und *diminuendi* kennt, ein bestimmtes Gefühl des "Sich-selbst-Vergessens" provozieren; hiermit wäre die Rede aber nur von einer sehr allgemeinen Bedeutung des Begriffs *Atemporalität*. Einen ähnlichen Effekt kann auch eine *moto perpetuo*-Bewegung hervorrufen, in der die Kontinuität der Zeit eben durch keine Unregelmäßigkeiten gestört wird. Aber auch die Unterbrechung eines musikalischen Fluxus (durch Hiatus, Collagen, Überraschungen aller Art), einige harmonische Ambiguitäten, das Auflösen und Rekomponieren eines Materials usw. beweisen, daß das Spiel mit dem Zeitfaktor keine rein moderne Erfindung ist. Das Moderne dabei ist vielleicht nur das bewußte, intensive, systematische Behandeln dieser Aspekte der *allgemeinen Atemporalität*. Aber die *strenge Bedeutung der Atemporalität* - eine Situation, in der die Prozeduren der Distorsion der Zeitwahrnehmung konsequent

angewendet werden - existiert in der musikalischen Wirklichkeit viel seltener als das gewöhnliche Ansprechen dieser Problematik sie suggerieren wollte, sogar in der neuesten Musik. Andererseits ist dies kein ausschließlich musikalisches Phänomen, wir treffen es - außer in Film oder Literatur - überall im alltäglichen Leben, so wie ebenfalls die Distorsion der Raumwahrnehmung (die optischen Illusionen). Es geht in allen Fällen um psycho-physikalische Interpretationen einiger objektiver Daten. Eine besondere Situation erscheint dann, wenn die Wahrnehmung selbst sich Konfigurationen herstellt, die als solche in der Wirklichkeit nicht existieren, wie im Falle einer absoluten Monotonie – wie die psycho-akustischen Illusionen bei Steve Reich (Reich, 1974) - oder einer Interferenz der Stimuli (*resulting patterns*), sowohl auditiv als auch visuell - wie im afrikanischen *hoquetus*, bei Ligeti oder in der Op-Art (Barrett, 1971).

Unter welchen Bediengungen könnte man aber über etwas eigenartiges, spezifisches, im Bereich der musikalischen Zeit mit Bezug auf das Werk eines bestimmten Komponisten reden? Anscheinend immer, wenn wir die zahlreichen zu diesem Zweck ausgeführten Analysen in Betracht ziehen. Wann könnte man aber über jene außergewöhnliche Situation sprechen, die als "Aufhebung der Zeit" bezeichnet wird? Wir sollten versuchen, gewisse typische Extremfälle aus dem Gesichtspunkt der Betrachtung der Zeit in der Musik zu definieren, und, in diesem Zusammenhang, eine Typologie jener unterschiedlichen Situationen beschreiben, die auftreten können.

Es ist offensichtlich, daß sowohl die extreme "Armut" als auch der extreme "Reichtum" der Information zu demselben Ergebnis führen: die Erwartung ist gleichermassen aufgehoben, wenn der Wahrscheinlichkeitsgrad der Erscheinung einer Idee *eins* oder *null* ist, also, die Erscheinung *absolut sicher* oder *unmöglich* ist. Man könnte hier das *temporelle Modell von LaMonte Young* ("eternal music", verwandte Begriffe: Yoga, Singularität, Existenz, Parmenides), auf der anderen Seite, das *temporelle Modell von John Cage* erkennen ("Musik der Umwandlungen", verwandte Begriffe Zen, Multiplizierung, Bewegung, Heraclit)(Herzfeld, 2007), wobei beide zu *Atemporalität* führen. Ebenfalls zu *Atemporalität* führen die non-repetitiven Modelle von Feldman und Brown ("extreme Rarefaktion") oder Stockhausen und Hesperos ("Moment-Form"; Houben, 1992:196-197). Eine temporelle Typologie sollte aber der zyklischen Zeit einer radikal repetitiven Musik (wie im Gamelan oder bei LaMonte Young) die direktionierte Zeit der europäischen klassischen Musik (von Bach bis Mahler) entgegensetzen. Im ersten Fall (Young) *wird* die Musik nicht, sie *ist*; und die Begriffe der Zeit als Prozess oder Epiphanie konvergieren zu einer "eternal epiphany" (Herzfeld, 2007). In der klassischen westlichen Musik dagegen ist das Werden, der teleologische Aspekt, grundlegend. Aus einer archetypischen Perspektive scheinen in diesen Situationen das *iterative*, bzw. das *progressive*

Aufbauprinzip zu dominieren. In der Wirklichkeit benutzt jede Musik aber beide Prinzipien in einem eigenen Gleichgewicht. Ein treffendes Beispiel wäre eine Wagnerische Sequenz: die Musik schreitet kontinuierlich durch neue Transpositionen voran, der transponierte Pattern ist aber wiederholt - *Progression* und *Reiteration* sind gleichermassen vorhanden. Falls die Sequenzierung unendlich wäre - eine theoretische Möglichkeit -, würde sie reine Wiederholung werden und insofern keine Erwartung wecken: *Progressio* ist in *Iteratio* einbegriffen oder wird *Iteratio*. Nach dem Abschließen eines solchen Segments wird normalerweise neues Material eingeführt, und somit, die Erwartung reaktiviert. Diese Erwartung hat aber auch im Falle einer neuen Transposition funktioniert, nachdem die Wiederholung eines Patterns akzeptiert wurde; sie kann sich also auf mehreren Ebenen manifestieren. Die Strukturen der funktional-tonalen Harmonik, stets im Substratum einer klassischen Musik präsent, wie ebenfalls der Modulationsplan des Quintenzirkels, sind in ihrem Hauptwesen zyklisch, aber ihre "Konkretisierung" durch "originelles" rhythmisch-melodisches Material ist normalerweise direktioniert. Übliche Wiederholungen sind ebenfalls die Reprise einer Sonatenform, eines Rondos, einer strophischen Form, die "Übernahme" auf einer anderen Ebene, wie die, der syntaktischen Kategorie, das Thema einer Passacaglia oder ein "Thema mit Variationen", wo die "versteckte" oder offene Wiederholung selbstverständlich ist. In gewissen Situationen könnte man über die "Tiefe der Zeit" sprechen (*deep Time* bei Brodhead, 1993); dieser Gesichtspunkt könnte uns ermöglichen, unterschiedliche, synchronisierte oder nicht synchronisierte Zeitebenen zu betrachten. Selbst die serielle Musik - Symbol der Non-Wiederholung - akzeptiert die Repetition der zwölf Töne: Webern betrachtete die Variation als Wiederholung (Webern, 1960). Also kann die direktionierte Musik die Wiederholung nicht vermeiden. Aber auch die repetitive Musik kann das Werden nicht komplett vermeiden. Beispiele könnten Kompositionen von Riley, Glass, Reich sein, anscheinend pur repetitive Musik, die aber entweder eine langsame, kaum wahrnehmbare, oft evolutive Änderung oder eine konsequent erneuerte Alternanz der Überlagerung der musikalischen Linien enthalten, z.B. in einem *shiftig-phase*-Prozeß. Andere eindeutige Beispiele der statischen Musik - wie im Nô-Theater, Maqām, Rāga-ālāpa, Gamelan oder bei Satie, Varèse, Feldman oder in der "techno"-Musik - verwenden in einer eigenen Weise neben Wiederholungen bestimmte progressive Elemente auf unterschiedlichen Ebenen. Es ist klar, daß *atemporelle* Segmente in eine direktionierte Musik gelegentlich eingefügt werden können oder umgekehrt. Durch diese letzten Bemerkungen wollte ich die Aussage begründen, daß die Metapher der Zeitaufhebung nicht ausschließlich der modernen Musik zugewiesen werden darf, aber auch, daß die Untersuchung ihrer verschiedenen Manifestationsformen weniger

von den manchmal phantasievollen Deklarationen einiger Komponisten, als von der Analyse der objektiven Strukturdaten der entsprechenden Musik ausgehen sollte.

Die Definition einer spezifischen musikalischen Zeit bei Enescu – eine Idee, die direkt oder indirekt von den meisten seiner Forschern berührt wird – sollte sein ganzes Werk in Betracht ziehen, den Akzent jedoch auf einige spezielle Fällen setzen, die ihrerseits auf den ganzen Umfang dieses Oeuvres verteilt sind, so wie z.B. das Unisono-Präludium aus der ersten Suite, die langsamen Sätze der Sonaten, der letzten Kammermusikwerke. Zu untersuchen wären: (1) bestimmte Formsegmente, und (2) bestimmte Strukturelemente.

Formsegmente, die analysiert sein sollten, sind: (1.1.) Das **initium** einiger erster Sätze, die oft eine Exposition mit ausgedehnten Themen vom **Planus**-Typ enthalten (so wie z.B. das erste Thema des Oktetts op. 7 (1900), wo der tiefe *Ison* die Breite der Geste betont – aber insbesondere einiger langsamer, oft ungewöhnlich platzierter Sätze – wie z.B. der ersten Klaviersonate, op. 24 (1924), die mit einem Andante beendet wird. (1.2.) Ein spezieller Fall wäre die einführende Exposition eines diffus organisierten Materials – so wie im "Lăutarul" aus "Impressions d'enfance" op. 28 (1940). (1.3.) Die monotonen Wellen vom **Crescere-Descrescere**-Typ; (1.4.) Momente vom Typ *Yin* (z.B. Beruhigungen, nach dem Auslösen einer Kulmination); (1.5.) das auslösende Finale insbesondere einiger erster Sätze, das mit der Ankündigung des nächsten Satzes verschmolzen ist (*descrescere* plus **Transitio** – wie z.B. im Klavierquartett in d Moll op. 30 (1944); (1.6.) ungewöhnlich expandierte **Finalis**-Segmente, die wie eine "verallgemeinerte Reprise" wirken, eine andere Hypostasis von **Planus**, die manchmal die Bedeutung einer extatischen *jubilatio* hat (wie z.B. im zweiten Streichquartett, op. 30 Nr. 2, 1951).

Unter den Eigenschaften der Strukturelemente spielen eine wichtige Rolle: (2.1.) ihre *Dauer* (sehr ausgedehnt im Falle einiger Themen, Durchführungen oder Schlußsätze); (2.2.) die *Frequenz* ihrer Erscheinung (relativ hoch auf der Ebene einiger Intervalle oder rhythmisch-melodischer Zellen); (2.3.) ihre *Differenzierung* (bzw. die Undifferenzierung, die enge Verwandtschaft der Elemente); (2.4.) ihre *Prägnanz* (durch "Rhythmus-Verflüssigung" und Heterophonisierung minimiert); (2.5.) ihre *Stabilität* (bzw. ihre Instabilität, ihre kontinuierliche Variabilität, die unvorhersehbaren Änderungen, Abweichungen, "Fehler"); (2.6.) die *Ordnung ihrer Erscheinung* (oft unvorhersehbar, insbesondere auf der Ebene der Mikrostruktur); (2.7.) die *Art ihrer Koppelung* (insbesondere durch allmähliche Übergänge realisiert); (2.8.) ihr allgemeiner expressiver, lyrischer, non-aggressiver, *cantabile*-Charakter.

Ein paar erste Bemerkungen:

(1) Enescus Musik, ihr Ethos, können nicht "außer der Zeit", in *abstracto* relevant beschrieben werden, so wie es im Prinzip für eine streng formalisierte Musik, wie die serielle, noch möglich wäre. Xénakis bezieht sich auf die Dimensionen der Musik "in der Zeit" und "außer der Zeit", Dimensionen, die ein spezifisches Gleichgewicht in unterschiedlichen Musikstücken kennen (Xénakis, 1971). Enescus Musik scheint entweder unformalisierbar, oder sehr komplex formalisierbar zu sein.

(2) Diese Musik hat kaum Gemeinsamkeiten mit der radikalen *Atemporalität* einer zyklischen Musik, ebenfalls mit der Atemporalität einer minimalen, "rarefizierten" Musik oder einer Moment-Form-Musik. Bei Enescu werden wir keine pur repetitive oder aus dem Kontext herausgenommenen Segmente entdecken oder nur ausnahmsweise. Wir werden aber zahlreiche variierte Reprisen oder Alternanzen einiger Intervalle, Motive und *crescere-descrescere*- Kopplungen finden.

(3) *Grosso modo* ist eher die Rede von einer "ondulierten Zeit", von einer *Monotonie der Wellen* und der *permanenten Variation*, nicht sehr unterschiedlich von denen einer post-romantischen Musik, und den dazwischenliegenden Ruhemomenten, bei Enescu ziemlich ausgedehnt.

(4) Diese "ondulierte Zeit" wird jedoch als spezifisch für Enescu wahrgenommen insbesondere dank der vagen Grenzen zwischen den melo-dischen Linien und den allmählichen Übergängen zwischen den Segmenten (der Archetyp **Transitio** scheint bei Enescu permanent präsent zu sein).

(5) Wenn von "parallelen Zeiten" (wie bei Charles Ives) nicht die Rede sein kann, finden wir doch frequent die *quasi-Simultaneität einiger verwandter Linien* als eine charakteristische Prozedur Enescus, die auf einer eigenartigen Kombination zwischen Polyphonie, Heterophonie und "verflüssigtem" Rhythmus beruht.

(6) Obwohl fast das ganze Material einer Komposition schon in der ersten thematischen Exposition vorhanden ist, sind diese Themen selten "klassisch", die im Laufe der oft diffusen und unterschiedlich interpretierbaren Formentfaltung Stützpunkte liefern könnten. Diese ersten musikalischen Ideen sind dann meist fragmentiert, variiert, metamorphosiert, "vergessen", "wiederbelebt" oder "vorausgeahnt".

(7) Ein Spezifikum Enescus im Sinne des ziemlich vagen Begriffs der "Kugelgestalt der Zeit" von B. A. Zimmermann (Houben, 1992:25), welche "die Vergangenheit, die Gegenwart und die Zukunft zu einem permanenten Präsens vereint", würde sich eher auf spezielle Eigenschaften des Materiales konzentrieren. Zu bemerken ist, daß schon Busoni behauptete, daß "die Architektonik der Musik die Sphäre sei" (Houben, 1992:26). Seinerseits sagte Bergson, der einen phänomenologischen Gesichtspunkt

synthetisierte, daß unsere einzige Erfahrung die der Gegenwart ist, die ihrerseits unvermeidlich die Vergangenheit und die Zukunft in ihrem zeitlichen Horizont einschließt (Fraisie, 1967:8). Die Metapher der "Kugelgestalt der Zeit" oder der sphärischen Architektur der Musik sind also als Teil unserer allgemeinen Zeiterfahrung zu sehen.

(8) Es gibt eine besondere, spezifische Art Enescus, *den Musikdiscours immer weiterzuweben* ("weben" impliziert Syntax) um einige einfache, flexible Ideen herum ("flexibel" impliziert Morphologie), so, daß diese uns stets gleichzeitig als alt, bekannt und als neu, unbekannt erscheinen, genauer: daß das Spiel zwischen der Wahrnehmung einiger oft infinitesimaler neuer Details und die Erkennung einiger schon bekannter Daten, worauf diese sich stützen, so weit die Aufmerksamkeit erobert, bis hin zu jeder "Vergessenheit von sich selbst", die mit der "Aufhebung der Zeit" verbunden ist.

(9) Eben solche ausgeprägt komplexen und manchmal beabsichtigt konfuse Zusammenhänge, die sich zwischen den Linien und Segmenten einer Komposition insbesondere auf der mikrostrukturellen Ebene manifestieren, welche sich aber auch auf der Ebene der Makrostruktur widerspiegeln, Zusammenhänge, die während einer ersten Audition nicht kontrollierbar sind (das ist eine Idee, zu der Bentoiu wiederholt zurückkehrt: Bentoiu, 1984) - verirrt die normale Zeitwahrnehmung.

(10) Neben dem diffusen Charakter des Materials, seiner Undifferenziertheit, Variabilität, ist seine Reduktibilität zu einfachen, wiederholten Schemata hinzuzufügen: eine Quarte, ein Dur-Moll-Pendel, eine Melodik, die einen minimalen Ambitus verwendet, mit charakteristischen Oktavensprüngen. Alle diese Elemente werden nur in der Zeit wahrgenommen, und ihre mentale Synthetisierung ist äußerst schwierig.

(11) Der wellenformige, ondulierte, pendelnde Charakter der Themen und der Form könnte eine gewisse Annäherung an die spezifische *doina*-Zeit (nicht nur die der *lăutari*) bedeuten, ebenfalls durch eine ondulierte Monotonie auf mehreren Plänen charakterisiert (die Wiederholung eines einfachen Schemas, einer melodischen absteigenden Kontur, einiger lang anhaltender Töne oder minimal variierten Zellen) und wieder zur Maqām-Zeit, zur Zeit der ālāpa-Gattung aus der hinduistischen Musik, aber nicht der Gamelan-Zeit, das absolute Modell von einer fast mechanischen Perfektion der Poly-Temporalität.

(12) Bei Enescu gibt es wenige absolute, rein *atemporelle* Segmente. Statische, zögernde, *quasi-atemporelle* Momente ohne eine klare, eindeutige Entwicklungsrichtung führen fast immer, insbesondere in den Symphonien, zu einer großen Kulmination, eine Prozedur, welche die direktionierte Zeit reaktiviert und mehr oder weniger offensichtlich das Erbe der deutschen oder französischen Musik aus der post-wagnerischen Welt

suggeriert. Insbesondere die zahlreichen Sequenzen, die ausgedehnten thematischen Durchführungen und Kulminationen, auf die Enescu auch in seinen letzten Kammerkompositionen nicht verzichtet - er selbst deklarierte sich als einen eingeborenen Symphonisten, der Wagner im Blut habe (Manolache, 2005) -, stellen so etwas wie einen letzten Nachklang der Tradition der monumentalen Symphonie vom Ende des 19. Jahrhunderts dar, die sich prinzipiell der *Atemporalität stricto sensu* entgegensetzt.

(13) Es existiert aber, sogar in solchen Fällen, eine gewisse allgemeine *Atemporalität*, die insbesondere von der "monotonen Koppelung" einiger in sich direktionierter Segmente resultiert; nur ausnahmsweise werden wir auch eine "direktionierte Koppelung" einiger monotoner Segmente treffen.

(14) All das dürfte die These unterstützen, daß "Enescu ein kompletter, ausgewogener Komponist" (vielleicht ein wenig eklektisch) sei und gegen die These, daß seine Musik "ein ununterbrochenes Adagio" sei - Formulierungen, die beide das Problem der Originalität nicht berühren: oft konjugiert sich die Originalität eben mit einer gewissen Begrenzung der stilistischen kompositorischen Palette. Original sein ohne eine Begrenzung der stilistischen kompositorischen Palette im Kauf zu nehmen - das scheint das Ideal Enescus zu sein.

(15) Vielleicht besteht sein Spezifikum eben in der Ambivalenz, in der Unmöglichkeit, seine Musik einseitig zu definieren. Enescu kann nicht in einem Raster der Zeit-Typologie Ives-Young-Reich-Feldman-Hespos plaziert werden, er reklamiert für sich eine spezielle Position. Dieselbe Situation treffen wir immer wieder, wenn wir durch einfache, vorexistierende Begriffe seine Harmonik (eine tonale Harmonik, die aber in Richtung einer modalen, oft stark chromatisierten Harmonik erweitert wird), seine Form (welche klassische Formprinzipien unkonventionell anwendet), seine Agogik (jede *quasi-rubato*-Musik, die aber absolut genau notiert wird), seine Poly-Heterophonie (Olah, 1982), das Verhältnis zwischen Ornament und Substanz (Bentoïu, 1984), die deutschen, französischen, folkloristischen, impressionistischen oder expressionistischen usw. Akzente aus seiner Musik erklären wollen.

Wie auch bei anderen Versuchen, über das *Ineffable* bei Enescu zu reden, die Antwort auf die Problematik eines spezifischen Zeit-Begriffs bei ihm kann nicht einfach oder definitiv sein. Eine erste, einfache Antwort - vielleicht zu einfach - wäre die folgende: Man kann über kein einheitliches Zeitkonzept bei Enescu sprechen: von Rhapsodien, Symphonien, *Oedipe*, Sonaten zu den letzten Quartetten existieren so viele unterschiedliche Situationen, sowohl in verschiedenen Perioden oder verschiedenen Werken als auch sogar in einem einzigen Werk, nicht weniger unterschiedlich in langsamen oder schnellen Sätzen. Wir müßten entweder eine sehr allgemeine Definition einer *diffusen, ondulierten Zeit*, von einer mehr oder

weniger ausgeprägten post-romantischen Herkunft, oder mehrere separate, miteinander verknüpfte Bildungen akzeptieren. Unter diesen letzten - neben der *capriccioso-scherzando*-Zeit einiger schnelleren Sätze, der verlorenen und wiedergefundenen Zeit seiner letzten Werke (es ist die einzige Referenz, die ich auf Marcel Proust machen kann) - scheint die charakteristischste Situation jene zu sein, die aus einer bestimmten "Träumerei um ein permanent variables Material" besteht, ein Begriff, der eine etwas konkretere Bedeutung hat als eine normalerweise "kältere" und objektivere Meditation. Es ist nicht so viel die Rede von einem Traum (die atemporelle Logik eines Traumes wäre insbesondere vom Surrealismus ausgedrückt) sondern vielmehr von einer Träumerei, welche, prinzipiell genau so a-logisch, eine Verschmelzung der Bilder in einem milden Licht impliziert, eine gewisse Schwebung, wie ein Imponderabilitätszustand, sowie aber auch die parallele Präsenz der Wirklichkeit im Hintergrund voraussetzt. Man könnte bei Enescu von einer subtilen *onirischen Zeit* reden, oder sich bei ihm einen zwischen *Atemporalität* und Temporalität schwankenden, oder als Integration der beiden, spezifischen **Oniros Zeit-Archetyp** vorstellen.

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SIMON BOCCANEGRA

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SUMMARY. *Simon Boccanegra* is one of Verdi's most interesting operas. Its unusual mix between old and new elements makes it both innovative and loyal to the traditions of the 18th century. The new approach of the characters creates a completely new world, in which the person – with its psychological and emotional experiences dominates the stage. Simon Boccanegra was the inspiration behind the opera, this authentic historic figure acted as the backbone of a story, which has shocked so many people at its first premiere. In the next few pages, we will present the opera's path from start to finish, mixing in some personal elements that will give the tale a human perspective, from the view of someone who attempts to take on such a challenging role to find herself immersed in a wonderful, historical age as well as the composing genius of Verdi.

Simon Boccanegra is an opera written by Giuseppe Verdi that – despite the fact that it was written in 1856 – it is rediscovered with great admiration only at the middle of the 20th century. This sudden interest for one of Verdi's most loved operas, an opera that is present to this day on the opera stages of the world, is confirmed by not only the opera directors who long to bring back to life a theme that is ever present in today's society, but also by the singers who find themselves before a great challenge to capture and then loyally convey the composer's wonderful and most pertinent writing.

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 shine some light on one of the most complex musical genres - the opera.

The history of its origin

In the spring of 1853 Verdi was spending some time on his Sant' Agata estate. He would have wished for a quiet summer after personally supervising the many performances of *Il Trovatore* and *La Traviata*, but a project that he planned for years – *King Lear* – was constantly on his mind.

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He resumes his correspondence on this complex project with Antonio Somma² - the future librettist of *Un Ballo in Maschera*. Verdi was preoccupied throughout his life with the writings of Shakespeare, and so he has promised in 1846 to B. Lumley³ that he would compose an opera based on Shakespeare's *King Lear* for *Her Majesty's Theatre*⁴. They have even arranged that the lead role to be sung by Luigi Lablanche⁵, the renowned bass. Still, Verdi could not convince himself to start working on this project. In order to stop the never-ending correspondence between them on the same subject, Somma finally writes the libretto to *King Lear* in 1853. Verdi pays him for his service, but as he wasn't satisfied with the work, he goes over on several of his earlier musical hits. In the meanwhile, he is asked to write another opera – *Les Vespres siciliennes* - the first of his operas that will have its premiere in Paris.

A few days after his 40th birthday, in October 1853, Verdi goes to Paris, leaving his wife, Giulietta Strepponi, on the Sant' Agata estate. After E. Scribe⁶ handed him the libretto of his future opera - a libretto he had worked on with Charles Duveyrier⁷ - Verdi starts working on the opera throughout 1853.

Although he is not completely satisfied with Scribe's work, he will soon write four of the five acts. Rehearsals start. Scribe, offended, misses the rehearsals, as for the soprano – S. Crivelli – she disappears after a few days. This was the last straw for the composer, who writes an angry letter on January 3rd 1855 to Louis Crosnier⁸, the director of the *Opéra Comique*, condemning Scribe's attitude and asking to be let out of his contract.

² Somma, Antonio (1809-1864) was a lawyer who has made a name for himself as a poet and librettist. Verdi respected him especially for his abilities as a poet and for his patriotism.

³ Lumley, Benjamin (1811-1875) was the director of *Her Majesty's Theatre* in London in 1841.

⁴ A second theatre named this way in Westminster, London which opened in 1791, after the first original building burnt down; it was associated with opera performances, many of the London opera premieres taking place here, like Mozart's *Clemenza di Tito* (1806), *Così fan tutte* (1811) and *Don Giovanni* (1816), as well as Bizet's *Carmen* and Wagner's *Ring Cycle*.

⁵ Lablanche, Luigi (1794-1868) was a famous opera singer who even though came originally from a French family was born in Naples, where he later made his stage debut at the early age of 18, then came to be known elsewhere too signing important contracts with the Opera House from Palermo and *Scala* of Milan.

⁶ Scribe, Eugene (1791-1861) was an extraordinarily prolific playwright. He has often collaborated with other playwrights; he had a unique sense of theatre, he always knew what the audience wanted, while the dramatic structure of his plays still inspires playwrights today. He wrote many famous librettos, especially for the works of Auber and Meyerbeer.

⁷ Duveyrier, Charles, (1803-1866) was a French librettist who collaborated with E. Scribe on *Les Vespres siciliennes* by Verdi.

⁸ Crosnier, François-Louis was the director of the *Opéra Comique* in Paris starting with the year 1838.

The composer would like to return to Italy to continue *King Lear*, but the Parisian Opera insists that *Les Vespres siciliennes* to be finished. This will turn out to be an unbelievable triumph not only in the eyes of public, but also to the critics. This opera will have been performed 50 times in the first season alone. The incredible triumph will ensure the libretto's speedy translation into Italian. The opera is performed under different names - due to the censorship - until the unification of Italy, when it returns to its original title. Verdi goes back to his estate where he continues to work on *Stiffelio* with Piave⁹, and in March 1856 goes to Venice to conduct a successful re-enactment of *La Traviata*.

Thanks to the remarkable triumph it had, *Teatro La Fenice* requests a new work that will have its premiere in the 1856/57 season. The work will be based on the play of the same Gutierrez¹⁰ who also inspired *Il Trovatore*.

Simon Boccanegra, the doge of Genoa from 1339, inspires the lead role, the man who not only wanted to unite the two parts of the city, but also the many regions of Italy. The topic sends an genuine political message if we take into consideration the political reality of the time, and its prophesying many clashes with the censorship.

In the year that Verdi composes *Simon Boccanegra* (1856), he has already written 21 operas - if we count every version. *Simon Boccanegra* is preparing to be a real success. The composer does not need a simple librettist, but a poet, someone who can willingly follow his every direction to the letter. However, since no poet is interested in writing an opera libretto in Italy, the person who will start writing it immediately will be once again Piave. Not that he would be an inspired innovator, but he is still a sensible man who is familiar with the theatre and is ready and able to follow Verdi's directions accurately. The first draft is returned to Piave with numerous corrections, notes and changes: "*If what happened is unpleasant for you believe me that it is more unpleasant for me, but the only thing I can say is that it was a necessity.*"¹¹

In 1856, Verdi, concerned not only with the writing of *Simon Boccanegra*, travels to Paris and London, where he oversees the French version of *Il Trovatore*. At his return to Sant' Agata at the beginning of 1857, *Simon Boccanegra* is far from being finished, and by the middle of February there is still an act missing together with the orchestration of the whole piece. The censorship interferes with the creative process, but Verdi stays firm in his belief and does not allow any changes to take place. He works continuously and finishes his work on time so there will be no impediments in the way of the premiere on the 12th of March at Teatro La Fenice.

⁹ Piave, Francesco (1810-1876) was an Italian librettist, Verdi's lifetime friend and collaborator.

¹⁰ Gutierrez, Antonio Garcia (1813-1884) was a great romantic Spanish playwright, is known especially for *El Trovador*, which served later as a starting point to Verdi's *Il Trovatore*.

¹¹ Luzio - Gesari: *I copialettere di G. Verdi*, Milano, 1935

Simon Boccanegra is doomed to have the fate of *La Traviata* in Venice. “I thought I have made something useful, but it seems I was wrong.”¹² - He writes his wife two weeks after the premiere. What happened?

Earlier, with *Rigoletto*, Verdi has taken an important step in revolutionizing the opera as a genre. He abandoned the traditional forms of the *aria* and *cabaletta* introducing the *gran scena* as well as the *misto* style – in which the *recitativo* and *aria* forms alternate and change structure. The first step in achieving this new direction was made by *Macbeth*, and with *Simon Boccanegra* Verdi continues to adopt the same philosophy. The maestro’s revelation that the traditional Italian opera is dead and that romanticism is over opposes the public’s opinion. The composer believes that his true purpose is to breathe life into his characters, to make them act in a realistic, convincing way, to present their inner turmoil in contrast with the strong political and psychological setting.

An opera that has this modern leading man cannot count on success from a public that does not understand why *Simon Boccanegra* does not even have a single *aria* or *romanza*, *stretta* or *cabaletta*. This audience cannot understand why the traditional love story should take a second chair to the personal and political conflicts that emerge throughout the opera. The lead character is a hopeless hero and from a dramatic standpoint *Simon Boccanegra*, the opera, is a complex human and political drama.

***Simon Boccanegra* - 30 years from start to finish**

At the time that Verdi decided to write *Simon Boccanegra*, in the summer of 1856, he had already established a name for himself, a name validated also by his latest romantic trilogy - *Rigoletto*, *Il trovatore* and *La traviata*. His name is on the lips of everybody who is a member of the cultural circles in Italy and abroad.

The issues rose in *La traviata* and *Rigoletto* were most controversial at that time and both the public and the critics approached it with many reservations, noticing that this was a clear message that the composer parted with the traditional Italian opera music of the 18th century.

Verdi’s first loud critic on the matter was Basevi¹³. His criticism had an astoundingly accurate way of presenting a few basic features, essential characteristics of Verdi’s music. Basevi writes about one of these traits, namely about the “edgy” approach to some musical pieces – like the Nabucco march – in great contrast with Rossini’s “round” melodies.

¹² Luzio - Gesari: *I copialettere di G. Verdi*, Milano, 1935

¹³ Basevi, Abramo (1818-1885) was an Italian composer and musicologist, he was the musical editor of *L’Armonia* journal and author of *Studio sulle opere di G. Verdi; Introduzione ad Un Nuovo Sistema d’Armonia; Compendio della Storia della Musica*.

Therefore, seeing that Verdi at the time that he composed *Simon Boccanegra* was 40 years old and by the time of the adaptation 70 years old, we can safely say that this opera is like a synthesis of his work, a combination of his musical themes and his variety of different styles. It is a synthesis between the 1850s and finishing *Otello* along with *Falstaff*, then rewriting *Macbeth* as well as *La forza del destino*, also different versions of *Don Carlos* and *Aida*.

As we mentioned earlier, the story of *Simon Boccanegra* begins in the summer of 1856, when Verdi decides to write an opera based on the libretto written by Piave, inspired by the Spanish Antonio Garcia Gutierrez playwright's drama. The composer intended this work to have its premiere at *Teatro La Fenice* on March 12. Unfortunately, the opera was not a great success.

Verdi takes full responsibility for the fiasco. He writes to Princess Maffei¹⁴: "*Simon Boccanegra's failure is as great as La traviata's in its time. I thought I have created something suitable, or now I feel deceived.*"¹⁵ However, he does not back down, as it is shown in the letter he has written to his friend, Cesare Vigna¹⁶: "*Have the Venetians calmed down yet? Who would have thought that poor Boccanegra – may he be good or bad – could unleash inferno in this manner?*" The word *inferno* refers to the innuendos of some that say the libretto was actually written by the composer himself and not Piave. Nevertheless, Verdi sets the record straight by saying: "*I admit my ignorance, I am not perfect.*"¹⁷

Still, we can't deny that the opera has nearly vanished from the Italian repertoire. The cause may be either the unwillingness of the public to open up to something entirely new, or the obvious short endings of the opera itself, especially compared with the great success of the others.

In 1880 Verdi decides to rewrite this opera, which he never forgot, and in which he continues to believe. "*I will try to make the public accept this as it would a new piece.*"¹⁸ He starts by studying Piave's libretto, and then asks for Boito's¹⁹ help to introduce a few other scenes, as well as correcting some of the previous ones. Verdi's letter to Boito shows that he

¹⁴ Maffei, Clarina was a countess, the wife of the famous poet Andrea Maffei; she met Verdi at the premiere of *Nabucco* and they shared a lifelong friendship. The time's cultural and political life took place in the salon of Clarina Maffei, where people like Balzac, Liszt or Berlioz were regular guests.

¹⁵ Luzio: *Profili biografici e bozzetti storici II*, Milano, Cogliati, 1927

¹⁶ Vigna, Cesare (1819-1892) was a Venetian psychiatrist, Verdi's longtime friend, who later publishes a book that studies the moral and psychological effect of music on the human nervous system.

¹⁷ Luzio - Gesari: *I copialettere di G. Verdi*, Milano, 1935, page 553.

¹⁸ Luzio - Gesari: *I copialettere di G. Verdi*, Milano, 1935

¹⁹ Boito, Arrigo (1842-1918), Italian poet, journalist and composer, best known for his opera librettos and for his opera – *Mephistopheles*

asks the musician-poet to totally renew the second part of the first act, introducing a few scenes that take place inside Senate or the San Siro temple. *“Your idea regarding the temple scene is excellent. It is fresh and it brings something new to the story both musically and dramatically, it is beautiful but it would make me go to too much trouble and sadly, we should let it go and solely rely on the scene from the Senate, which I’m sure will hold it’s own, thanks to your genius. Your critique is justifiable, but still you are setting the stakes to high and expect perfection, a perfection that is unfortunately impossible to attain from here. I do not have such great ambitions, and being an optimist, I will not lose hope. Admittedly, the table is trembling, but I am confident that after its legs will be fixed it will hold up. Maybe this opera does not have the most unusual characters, still I believe that both Simon’s and Fiesco’s character reveals unexpected, hidden emotions. Finally, let us try to make the ending the most theatrical it can be. If all this agrees with you, then start composing. I will try my best to straighten the crooked legs of our melodies, and then we will see.”*²⁰

Boito engages in correcting the libretto, following the maestro’s directions. Soon Paolo borrows a few traits from Iago, and Verdi entirely transcribes the ending of the first act while shortening the *cabalettas* and *arias*. The opera’s structure advances and grows into a whole, more explicit and more solid, putting an emphasis on the political background that was so modest the first time. The original love story could not be considered the opera’s core, and maybe that is why the public did not embrace it at first. The male characters - now spared by the traditional *ornaments* – are driven by their political aspirations contrasting with the traditional way, when they were subject to their heart’s desire. The opera revolves around the drama of the responsible, civically engaged man, who is preoccupied with his emotions and his responsibilities as a public servant, as well as on the individual versus the masses, on the individualistic ideal opposed to the overwhelming passion of the masses.

This new rendition of the opera is presented to the public on the 24th of March 1881 at Teatro Alla Scala in a triumphal success, conducted by Faccio²¹ and casting D’Angeri²², Tamagno²³ and Maurel²⁴ in the lead

²⁰ Alberti: *Verdi Intimo*, Milano, 1931

²¹ Faccio, Francesco (1840-1891) was an Italian composer and director born in Verona. In 1867 he became the head of the Conservatoire of Milan, then in 1872 the director of the *Teatro Alla Scala* also in Milan. He is the one who conducts the premieres of Verdi’s *Aida* (1872) and *Otello* (1887) as well as the revision of *Simon Boccanegra*.

²² D’Angeri, Anna was a renowned soprano of the time; she created the Amelia Grimaldi/Maria Boccanegra role.

²³ Tamagno, Francesco (1850-1905) the most famous dramatic tenor of the time, was one of Verdi’s role creators - *Otello*.

²⁴ Maurel, Vittorio (1848-1923) was an Italian baritone; Verdi created Iago and Falstaff having him in mind.

roles. Undoubtedly, Verdi's fame reached a new height with this amazing accomplishment.

Verdi conveys his contentment in a letter to his friend, Oppradino Arrivabene²⁵: "*Even though it's the evening of the premiere, I write to you knowing that I've managed to fix old Boccanegra's legs. Tonight's triumph strengthens that belief.*"²⁶

The love story portrayed in the opera remains introductory at best and only that. Moreover, if we look at the opera from a strictly musical standpoint, then we will notice a link between the part where Simon tells the story about his daughter's disappearance and some folkloric influences in *Il trovatore*. The "*Oh, de' Fieschi implacata, orrida razza*"²⁷ sentence throws us back to the past, especially to *Rigoletto*. The ending of the prologue is remarkable from the point of view of the stage, offering a genuine surprise to the audience, while its musical score has a mannerist influence. A few melodic fragments follow, that remind us of *Il trovatore*, and the singing voice from afar - at the beginning of the first act - is reminiscent of Manrico's first appearance.

The political events are an integrant part of the characters psychological state of mind. Amelia's encounter with the doge makes us recall the passionate setting of *Rigoletto*, though in this case the music has a darker dynamic palette. The incredible force of the masses is illustrated in the Senate scene, where by using a high tonality; the composer creates an amazingly vibrant atmosphere.

Thus, we arrive to the extraordinary scene 10, the Senate scene. This is where the unbelievable, unleashed power of the mass takes the scene to a different level. Verdi uses a higher tonality for the more dramatic scenes, therefore aiding the delicate self-analysis of the characters. We can easily draw a parallel between Otello and Boccanegra, as well as Iago and Paolo, especially if we take into consideration the sombre dialogue between Boccanegra and the bass clarinet, a sequence that introduces the "*Sia maladetto*"²⁸ aria. This part remains one of Verdi's most eloquent musical illustrations of utter fear and panic. Iago's suspicious character is clearly depicted at the beginning of the second act, in Paolo's monologue - "*Me stesso ho maladetto*".²⁹ With this starts the downfall of these two characters. Verdi transposes the ominous, disturbing, unsettling musical

²⁵ Arrivabene, Oppradino (1805-1887) was an Italian count, journalist to the first daily newspaper in Milan - *Indicatore Lombardo*, as well as an art lover who also actively participated in the political life of the time.

²⁶ Alberti: *Verdi Intimo*, Milano, Mondadori, 1931

²⁷ "*Oh, unyielding Fiescos, you horrible race!*"

²⁸ "*You be cursed!*"

²⁹ "*I have cursed myself*"

portray of his characters using just recitativos, thus showing the incredible force of this generally understated style. The second act finale impresses with its colorful orchestral sound; Simon's "*Me ardon le labra*"³⁰ aria describes a frightening and febrile atmosphere also emphasized by the dreadful pizzicatos of the bass. At the beginning of the third act a new surprise emerges, the sight of the sea intensifies Simon's hallucinations after taking the poison. It is most remarkable how the composer illustrates the mysterious power of nature which subsequently becomes an organic part of human drama.

The final scene of the opera revolves around the voice of the people. Its almost religious approach reminds us of the "*La vergine degli angeli*"³¹ from *La forza del destino*. We can observe old and new elements coming together to form this last scene; a touching testimony to the composer's hunger for peace, harmony and understanding, still never letting go of his political hopes, that one day – as in the opera itself – there would be possible to reunite those conflicted.

The Fiesco Palace

This omnipresent "*palazzo dei Fieschi*"³² serves not only as a mere prop on stage, it is much more than that. Every scene of the opera happens in front of the palace, therefore due to its permanent presence it acts as a symbol of the past – the prologue if you will – throughout the opera. It is the ever fixed reminder of the past, giving the audience a sense of time and space by simply being there.

The palace is very much similar to a silent character that is used to build tension between the acts we do see in front of the edifice and those that happen inside the mysterious palace. It is beyond the walls of the palace that Boccanegra finds out Maria had died, leaving just Fiesco's detailed description to aid us in imagining the moment.

The Fiesco palace has three main functions. Primarily its compact, impenetrable facade symbolises the rigid, unyielding way of the Fiesco family, Jacopi Fiesco's attitude, which due to his prejudice puts the family honor ahead of his daughter's life. The dark, somber depiction of the palace's image appears as early as in the middle of the orchestral prologue. Although Paolo's prologue is essentially a monologue in which he blames the Patricians³³, together with the Fiesco family, the monologue turns into a dialogue given that he talks directly to the palace, a building that to him

³⁰ "*My lips are burning*"

³¹ "*A virgin among angels*"

³² "*the palace of the Fiesco's*"

³³ The term "*patrician*" originally referred to a group of elite families

represents the personified enemy. By giving such importance to a plain building, Verdi is making the palace into one of the most defining characters of the opera, “*who*” will later witness silently the lives of the other characters. The second capacity in which the composer uses the palace is as a magnificent, cold tomb. Both Paolo and Simon refer this way to the palace: “*prigioniera geme in quella magion*”³⁴. And then later Fiesco calls it “*Palagio altero, freddo sepolcro dell’angiolo mio*”³⁵, therefore the palace is always linked to Maria, as it is first her prison, then later her tomb.

It’s interesting to hear Verdi’s description of the Doria palace from Genoa, where the composer spent the winter months of 1874. Most likely it was the image of this palace that inspired him later to create the Fiesco family’s palace. “*I had the perfect scene imaginable in front of my eyes for the fifth scene in a drama. A palace which elongates to the sea, and has white marble columns reflecting in the water. The structure appears to be completely abandoned and its solitude moved me. From where I was standing it seemed to be a sort of immense tomb where shadows of past rulers rest surrounded by the gentle hush of waves and orange trees.*”³⁶

Finally, Fiesco’s aria, in which he mourns his daughter, gives the palace a sort of sacred impression; it transforms it in a temple, in a temple where the requiem hums for Maria. We hear a women’s choir from the back of the stage singing a *capella*, saying “*she’s dead*”, words that seem unreal, heavenly – not unlike some similar scenes from *Faust* or *Parsifal*. The can observe the same antithesis between the outer – with Fiesco in front of the palace – and inner space - Maria’s dead body inside the palace. The sacrosanct character of the palace is enhanced by the men’s choir, who sing *miserere* in a style that resembles the song of monks.

In the prologue, *Palazzo dei Fieschi*³⁷ is the core around which the events wove. Even if the characters periodically leave the stage, they sooner or later come back to it, lured there by its incredible magnetism, for the palace is the center of the story – may it be in a direct or indirect fashion.

At the beginning of his aria, Fiesco speaks directly to the palace, the symbol that means so much for the honor of his family, being also the place of his daughter’s death. And in the end, for Simon, the palace represents the home of his loved one, the place that pulls him closer every time, the place in which he entered much too late – at the end of the prologue. The hidden connections or obvious ties between the cold, rigid castle and the characters reveal its importance not only as a stage element, but also as a reference point in integrating the dramatic character of the prologue - a true miniature opera.

³⁴ “[*Maria*] as a prisoner, she moans inside the palace”

³⁵ “*Majestic palace, my angel’s cold tomb*”

³⁶ Alberti: *Verdi Intimo*; Milano, Mondadori, 1931

³⁷ “*the palace of the Fiesco’s*”

Power and Self-destruction – Genoa in the Time of *Simon Boccanegra*

Genoa reaches its peak in the second half of the 18th century. Its road to prosperity is marked by three historical dates: 1261 – the fall of the Byzantine Empire; the victory of the Genoese people at Meloria against the people of Pisa and finally 1298 – the victory of the Genoese people at Curzolari against the Venetians. In the next period Genoa went through several more riots, which always ended in the rise of either one or the other main party. Venice had to rely mostly on the party intrigues rather than on its own army.

The Doria and Spinole families led the Ghibelline party at the time of the Venetian wars, while the Grimaldi and Fiesco families led the Guelph party. The titles Guelph and Ghibelline were not labels, but names that showed reference to party beliefs, or to the party's loyalty either to an emperor or the Pope. It was rather important that these parties be led by such fiery personalities, it helped to give the entire party much needed moral – if not financial – help. The names were also an asset for the leaders in the political tactics. The ambition and will to rule of each party fueled the political confrontations. In Genoa's case, while we know that the Fiesco and Grimaldi families stretched out from one shore of the Adriatic to the other, and also in Liguria, along with the Doria and Spinola families, who owed their fortunes to sea trading and financial transactions, it is rather difficult to determine exactly the original causes that led to the longtime feud between the Doria and Fiesco families.

German emperor, Henrik the VIIth of Luxembourg (1308-1313), who came from Italian descent, was the person chosen for signore in Genoa. After his death many battles took place for the occupation of the land, until the 1336 signing of the peace treaty that stated that Corsica will be Genoa's property and Sardinia will belong to the Catalans. Genoa's political life turns rapidly unstable and in 1339 the Bourgeois rebel groups along with some groups led by peasants drove out the nobility from Genoa, and would not allow them to take public offices.

Simon Boccanegra, descendent of a wealthy family, is elected doge in September 1339. After driving away the nobility – a category considered being the main cause and civil war – Boccanegra decides to strengthen the republic, an effort that will be his main goal in office, only the political scene was not quite tamed. Since most of the land as well as the sea access were controlled by the nobility, Boccanegra had to face the fact that this temporary situation would not last for long.

In 1344 Boccanegra gives up his seat and moves to Pisa, he will later be reelected 1356 and he will rule for seven years until he is poisoned. The next elected leader chosen by the people will be Gabriele Adorno.

*"You are much more familiar with our political realities than I, and the distance permits you to have a better judgment on the matter. I however am not satisfied – not necessarily because the left is in power – but because it lacks in capabilities. It is aggressive and its goal is to exclude, in the mean time it self-proclaims to be liberal."*³⁸

*"Politics, an area with which you are better acquainted, do not concern me; I do not care to discuss such an unpleasant topic with you. Things are bad indeed throughout Europe, but most of all here. You are right: everybody is trying to become the next president or minister, still nobody is looking out for the homeland"*³⁹

Simon Boccanegra becomes doge

The discontent escalades in Genoa, and some peasants from Volti requests the people's resistance. The governing party, the Ghibellines, send Eduard Doria to ease the conflict. But Doria, threatened, surrounded by the rebels, finds refuge in the palace. The armed rebels drove away the aristocracy and they proclaimed the city to be under the power of the people. In order to make peace with the citizens, the aristocracy selected 20 men from the people who will later represent them in the elections. However, while the election process takes place inside the election hall, the crowd waits outside. An impatient goldsmith says that there needn't be this much excitement about the whole thing, when they can choose their one doge right there in the square. Every important leader accepts this proposal, and in the next few minutes they elect the next doge from one of their own – this will be Simon Boccanegra.

The delegates run out of the election hall at the sound of commotion and cheering in the square. In order not to jeopardize their authority, they find it best to support the people's decision. The crowd takes Boccanegra to the palace, where the *capitaneus* meetings take place. They make him sit beside the most important man there and name him the ruler. The ambitious Boccanegra uses this opportunity to make his statement. He lets everybody know about his intention to speak out, and to much of his surprise the people are actually interested in hearing the things he wanted to say. He states that even though he does not believe to be worthy of such an honor, he will accept the nomination in order to keep the political conflict from escalating once more. The crowd asks him to become the next doge, and carry him to his house, shouting "*Long lives our Doge!*" The town officials - fearing another riot – retreat to their homes. Since usually this sort of riots end in pillaging, the rebels prepare to force open the gates of the

³⁸ Letter written by Verdi to Ferdinand Hiller on January 26 1879, Genoa.

³⁹ Letter written by Verdi to Ferdinand Hiller on April 14 1879, Genoa.

aristocrats. In order to maintain the appearance of his authority, Boccanegra sentences the leaders of the pillagers. The severe measures insure the retreat of the people. After this power play, Simon Boccanegra orders the aristocrats into the town square, where he blackmails them into signing the official paper stating he *is* in fact the new doge.

The Story of 'Simon Boccanegra'

Prologue: The action begins in a square at night, where Simon agrees to be a candidate for Doge, or leader, of Genoa. He'll represent the commoners against in a contest against the candidate of the noblemen.

A lantern is lit at the nearby palace of a nobleman named Fiesco, who comes out of his home to confront Boccanegra. Fiesco says his daughter Maria has just died. Maria and Boccanegra had been lovers, but Fiesco never approved of Boccanegra and the two men became enemies. Boccanegra offers his sympathies, but Fiesco says Boccanegra can only mend their differences by turning over the daughter he fathered with Maria — Fiesco's grandchild. Boccanegra says his daughter has mysteriously disappeared.

The orchestra plays a beautiful, innocently soaring string theme as Boccanegra enters Fiesco's home, looking for Maria. He finds her body just as the crowd joyfully announces his election as Doge.

ACT ONE:

The drama resumes 25 years later. Boccanegra is still the Doge of Genoa and has gained enormous power. Outside the Palace of Genoa's wealthy Grimaldi family, we meet the young woman Amelia Grimaldi. Boccanegra has banished the Grimaldi sons for subversive activity. Amelia is in love with a young nobleman, Gabriele Adorno, who arrives to speak with Amelia's guardian. The guardian is actually Fiesco, Boccanegra's longtime enemy, now living under an assumed name. Boccanegra's advisor Pietro interrupts, saying the Doge himself is approaching and would like to visit Amelia. She agrees.

As Amelia suspected, Simon wants her to marry his associate Paolo, and he offers to pardon her brothers if she'll agree. She's grateful, but says she's in love with Adorno. Anyway, she tells him, she's not really a Grimaldi by birth. She was taken in as a foundling, after the old woman who was caring for her died.

Considering this, Simon produces a locket with a picture of Maria, his long-dead lover. Amelia has the same picture in her own locket — it's a picture of her mother, whom she never knew. They both realize that Amelia is Simon's own lost daughter, and Verdi gives them a reunion scene that rivals even his own masterpiece *Rigoletto* in its portrayal of love between father and daughter.

SIMON BOCCANEGRA

Boccanegra leaves and abruptly tells Paolo to forget about marrying Amelia. But Paolo's not going to bow out quietly. He and Pietro plot to kidnap Amelia before she can marry Adorno.

Next is the famous scene in the Doge's Council Chamber. A group of plebeians is admitted with a grievance. They've apprehended two noblemen — Amelia's lover, Adorno, and her guardian, whom Simon still doesn't recognize as Fiesco. It seems Adorno has killed a Plebeian leader. Adorno says the man he killed had tried to abduct Amelia, on the orders of "a powerful person." Adorno assumes the Doge himself ordered the kidnapping and draws his sword to assassinate Boccanegra. The Doge's men prevent this and Amelia begs Simon not to harm Adorno.

Boccanegra agrees, at least until the whole kidnapping matter is straightened out. This enrages Paolo, which puts Simon in a tricky, political situation. But the Doge has a psychological trick up his sleeve. He rightly assumes it was Paolo who actually ordered Amelia's abduction. So he pronounces a deadly curse on the supposedly unknown kidnapper and forces Paolo to repeat that curse. The act ends as the superstitious Paolo knowingly curses himself, while dreading the possible consequences.

ACT TWO:

Paolo is left in a sort of double jeopardy. He's afraid of the curse and of what the Doge will do when he finds out what's been going on. Paolo decides that his only way out is to kill Boccanegra.

Paolo knows he'll never keep his power if he's known to be the Doge's assassin, but he wants to be doubly sure of Simon's death. First, he puts poison into Simon's carafe of drinking water. Then he summons Adorno and Amelia's guardian Fiesco, who are both being held in the palace as plotters against the Doge. Paolo suggests that Fiesco might just want to sneak up on the Doge while he's asleep — and murder him. Fiesco refuses and returns to his cell.

Paolo then tells Adorno that Amelia is in the palace, visiting Simon, implying that the two are lovers. Adorno finds this plausible — he doesn't know that Simon and Amelia are actually father and daughter. He confronts Amelia. She refuses to reveal her true relationship to Simon and Adorno is convinced that she's betrayed him.

Meeting with Simon in private, Amelia asks him to give Adorno clemency in return for political support. Simon agrees and Amelia goes off to find Adorno.

Alone, Simon drinks the water that Paolo has poisoned and falls asleep. Adorno appears. Unaware of the deal Amelia made, he's intent on killing Boccanegra. Amelia stops him. In a dramatic trio, Adorno finds out that Amelia is Simon's daughter. He asks for the Doge's forgiveness and vows his loyalty.

ACT THREE: Fiesco has been freed, as part of the Doge's deal with Adorno, and is now in a position of power. Paolo has been taken into custody and tells Fiesco that he has poisoned the Doge. He also admits that he's the one who planned Amelia's abduction. For his trouble, he's hauled off in chains.

The Doge himself appears, still unaware that he's been poisoned. Fiesco reveals his true identity, as father of Simon's long-dead lover, Maria. Simon can now accept the peace that Fiesco offered as the opera began and reveals that Amelia is his daughter, and Fiesco's granddaughter. Fiesco and Simon are reconciled, and Fiesco tearfully tells the Doge that Paolo has poisoned him.

After blessing the love of Amelia and Adorno, Boccanegra names Adorno his successor and dies.

Giorgio Strehler⁴⁰: The Political and Human Drama. May Simon Boccanegra be Verdi's self-portrait?

Simon Boccanegra is one of Verdi's most complex dramas - a political and human drama, but especially a dialectic melodrama. It is considered usually to be a *traditional opera* precisely for this reason, growing into a uniquely interesting work. The modern characteristics of the opera are provided by the constant mixture of the private and political life of the characters.

The usual plot of stories written in that day consists of kidnappings, misunderstandings, troubling personal and historic conflicts, which are meant to impress the audience, for they reveal history shaped by people, ideas, success and failure. We can also find human conflicts in the opera. Viewed from a personal standpoint, the historical and political aspect becomes most important and believable. There is also a constant shift in power between the noblemen and the commoners. The masses – represented by the choir – become another character of the play in the final scene of the first act. All this is thank to the wonderful man of theatre, Boito. And Verdi's music comes to complete this work in some area where it may lack dramatic substance. The composer created a masterpiece in which all of the nuances of the political and psychological turmoil melt into one intensely perfect and deeply convincing story.

The constant duality between the individual and political aspirations of the characters is best illustrated by Simon Boccanegra's character. We could even go to the length that Simon Boccanegra is a reversed Boris Godunov. Both operas depict the drama of the human conscience. On one hand we have the tyrant who attains power through sin and then dies from

⁴⁰ Strehler, Giorgio (1921-1997) was one of the most influential Italian theatre and opera directors.

remorse, while on the other hand we have a man – Simon – who craves the power offered to him, tries to make justice for all, but dies in the process and hopes that his urge to reconciliation will be listened by the next generation. Simon Boccanegra is the drama of a good, sensible man, who is forever daunted by his idea of justice. Boccanegra, a hostage to a political situation, tries to validate an essential idea – the political unification of Italy.

Verdi draws himself in Boccanegra; Simon has many of the composer's traits, such as his efforts made for the unification of Italy, as well as enduring pain caused by the loss of his children. In a troubled world, where people devour each other, Simon is *evil enough* to become the ruler of the world. Seeking the truth, he finds himself asking more and more questions. His mediation before falling asleep – in act three - is filled with bitterness. He cannot decide what to do with the names of those condemned – should he acknowledge the accusations or should he pardon them? The same tragic dilemma comes before him when he has to choose between sentencing or pardoning Gabriele Adorno. We have to admit that his gentle pacifism is not normal for a man of power. The last act sees him disgusted by his power and from his aria we find out that he had given up – not because he could not exercise his power – but because of his failure to do justice. Simon and Fiesco's last dialogue is most troubling both musically and emotionally. This musical interaction between the two men, who have known each other all of their lives, leaves us with a sense of acceptance, with the resignation of death being inevitably an integrant part of nature.

Ezio Frigerio⁴¹: Out of the depth of the sea

'I believe Verdi's music must be listened without conditions. His unique world has to be embraced without reflection, judgment or historical association; it has to be looked at as the romantic dimension of passion, which – not unlike a diagrammatic story – gives life to the space where the opera takes place.

This musical drama's verdiesque world has to be relived and its images have to be conveyed without consideration to today's audience, who has significantly drifted away from these romantic stories. It is necessary to have the Italian folklore as a source of inspiration, which may not but perfect, but it has some imposing, magnificent landscapes. We need to draw ideas from the intense nuances of the folklore, the simple approach, and use the obvious inadequacies of the dialectical anachronisms. Then, we should coordinate all these elements not trying to over complicate the whole process; we should simply direct the opera without unnecessarily forcing any modern approach. All the material needed to direct or adapt is already there within the work.

⁴¹ Frigerio, Ezio (1930-) world famous Italian costume designer.

Starting from these simple principles, my buildings come from a far away land, covered with mould and moss as if they were dragged out from the bottom of the sea; palaces in the size of cathedrals, which are supported by gothic pillars that give the impression of a homogeneous, vertical, monotone rhythm.

Behind them there is always the sea, with the fishermen's boats and sailor's ships. The costumes suggest two different worlds – the artists who sit on golden chairs, wearing purple clothes and the people who storm the stage like human waves wearing the strong, lively colors of the sea. At the end of the opera, when the dying Simon recalls his sailor days, it is precisely the sailor people who honor him by raising the great Latin sail in order to darken the clear blue sky.'

Graffiti – Verdi: A conversation with Gian-Carlo del Monaco⁴²

'I could direct Macbeth every year ten years in a row, as well as Simon Boccanegra. They are magnificent operas. Anytime I hear someone talking about their discovery, it always makes me smile thinking they have just revealed their own ridiculous perception about this opera, for they do not have to be discovered, because they were never lost. But then again they are not "tenor operas", and even though they possess two admirable tenor roles, the story does not orbit around the tenor like in Il trovatore. I would hardly consider Il trovatore superior to Simon Boccanegra, it's just Il trovatore is much more direct, it is approached in an al fresco manner. In my opinion Simon Boccanegra is a more mature piece, along with Macbeth.

Simon Boccanegra's story happens in the early renaissance. This era had a remarkable influence on any Italian who was preoccupied with culture or theatre. But then a question rose: how would I go about depicting this era on stage? One thing was certain – I would not transpose Petrarca's era on stage. From a political standpoint, renaissance was a cruel era; freedom of expression was extremely dangerous. The political power struggle reached new heights. Small states, countries and republics were at the bottom of the social stratification, followed by the rulers, and ending with the Pope on top.

Verdi and Boito resurrect Petrarca's frightening prophecy, and the illustrious figure of Cola di Rienzi. The conflicted people of Genoa could face the same fate that was bestowed on the people of Rome by Cola di Rienzi. Verdi uses this opera situation to express his own conception about the unification of Italy. The unification, the revolution is the most important thing for him. There are two narrative threads in the opera: in the first, Boccanegra is the central figure, the man who tries to unify the country in a

⁴² Monaco, Gian-Carlo del (1943-) world famous opera director, the son of the renowned tenor Mario del Monaco.

democratic government relying on a strong base provided by the people. But this vision has a fantastic reference, a paradox – in order to attain his goal he must become the dictator, following the classic pattern of Rome, which leads us to the magnificent image from the opera, an almost roman monument resurrected in a neoclassical manner.

The costumes reflect the early renaissance. The strength and aesthetics of renaissance – which manifests itself so lively in art and architecture, bears a very specific resemblance to the remote and to the recent past.

But the heights of power and art carry within themselves the signs of weakness and early decadence. An era what coincides with as much crimes as power is a weak era. We give up demonstrating on stage the either side of this age.

We have to let ourselves be taken by the severe aesthetic silence that signifies power. The other narrative thread me mentioned earlier is Verdi and his own era, the Risorgimento. The word Risorgimento means resurrection, and in the political and historical view of the time, it meant the rise and unity of Italy. There are many powers competing for a slice of the Italian cake. Verdi's name became the symbol of liberty and unity, and was written on the walls of buildings.

Viva Verdi – Viva Vittorio Emmanuelle Re d'Italia⁴³, this was the graffiti of the Austrian persecuted Italian Risorgimento.

I am convinced that if Italy would ever be occupied again, Verdi's name would reappear on the same walls. '

The Musical Analysis of Amelia Grimaldi

The musical definition of Amelia Grimaldi is almost identical to the one of Gabriele Adorno. Their characteristic melodies are dominated by some *barcarola* formulas, typical to the baroque.

Ex. 1



The musical material for these two characters remained unaltered, therefore it represents very much of the original 1857 *Simon Boccanegra*. Their musical patterns stay the same in all of their duets; they do not differ

⁴³ "Long live Verdi!"

not even when Gabriele Adorno suspects Amelia to be unfaithful. It is perfectly natural that Amelia and Gabriele's melodies to be related in the first act, where they express the same feelings of love and passion.

Ex. 2

Cantabile

Ri - pa - rai tuo - i pen - sie - - ri, ri -

dolcissimo *dim.* *pp*

pa - rai tuoi pen - sie - ri al por - to dell' a - mor,

Their melodic approach stays the same even in the duets of the second act, in which the dramatic twist could ask for a change in either of their view from a musical standpoint as well.

Amelia's character becomes more important than her lover's in the Senate scene. She will be the one who will take the lead of the *concertato* part after Simon Boccanegra's call for peace; she will be the one who will introduce the second climax point of the *concertato*. More than this, Verdi will end this scene with Amelia's voice, with her voice that sings *a capella*, thus using the simplest way to attain the desired effect, yet introducing the ideal of peace with this amazing voice.

Ex. 3

ppp

ah! - pa - - ce!

Personal Impressions of the Role

Verdi's female roles represent the height of an opera singer's calling. The sheer amount of musical, vocal and dramatic knowledge you need to perfect such a role can help form the identity of the artist, it can influence the way she perceives the world around her. The dramatic roles I have sung – Amelia from *Un Ballo in Maschera*; Abigail from *Nabucco*; Elisabeth of Valois from *Don Carlos* – and their psyche and motivations depict many of Verdi's own traits, show his values, the moral and ethical rules after which he guides himself, such as: justice – sometimes poetic; truth and compassion.

Amelia Grimaldi is one of Verdi's leading ladies that bring a breath of color among the other female roles. Where as the aforementioned roles can be characterized by an overwhelming dramatic feel, Amelia Grimaldi is a lyrical role defined by her ingénue attitude. She symbolizes innocence, brightness from the first time she steps on the stage. While the plot of the opera is mostly dominated by political conflicts, family feuds, treason, mutiny, Amelia remains the stable element in the opera, she exudes moral cleanliness and is used by the composer to act as a moral compass for the others. The lyrical parts of Amelia's melodies express the burning desire to be with her beloved – Gabriele Adorno – to make peace between her father and Gabriele, and finally to unite all the people disregarding their differences.

In approaching this role, I had to consider Amelia's more subtle traits, especially in comparison with Abigaille (*Nabucco*) or Amelia (*Un Ballo in Maschera*). I have made the role my own with the enormous help from the pianists' with whom I've worked. Since the director's take was crucial in the dramatic understanding of the role, I have had the honor of working with a wonderful director, Kürthy András⁴⁴, who has taken Amelia, and together with the other characters, put together in immense puzzle. Besides the characters, the costumes, scenery and props were the elements that helped create the whole picture.

The national premiere of *Simon Boccanegra* took place April 30 1992, in Cluj-Napoca, Romania, and had an unbelievable success. After many more performances throughout the years, we took it to the International Bartók + Verdi Opera Festival at Miskolc, Hungary in 2001.

Even though Amelia may be the exact opposite of Verdi's leading ladies that I was used to up until then, I thought it is absolutely fascinating the way Verdi uses the symbolism of the role. This apparently subtle aspect made me appreciate the role on a whole different level.

(Translated from Romanian by: Köpeczi Juliánna Erika)

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⁴⁴ Kürthy, András, world renowned opera conductor, 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.

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TOWARDS A THEORIZING OF THE MANNERIST STYLE IN MUSIC

VALENTINA SANDU-DEDIU¹

SUMMARY. The mannerist style could be evaluated as a historical period or as an aesthetic constant in art history. In contemporary musicology, we already have the frame of a mannerist period that might correspond, in music, to what was happening at the time in fine arts and in literature (in the transition from *Hochrenaissance* to *Hochbarock*), and the composer unanimously considered mannerist - in such a context - remains Gesualdo da Venosa. But mannerism could be seen also as a constant infiltrated within other styles and highlighting its characteristic manifestations, according to each case. Arguments could outline a mannerist tradition that connects musical guidemarks which are remote in time: representatives of the Renaissance with Bach, with Schumann and other romantics, with Berg and other moderns, with Berio and other postmoderns. This paper sketches some concepts, symbols, procedures that could be related with the aesthetic constant of mannerism in music: the magic letter, Ars combinatoria, the magic square, the magic number, the ludic element, musical quotation, labyrinth, mirror, masque.

A contemporary rehabilitation of mannerism

To justify the purpose of this research, I am going to emphasise the interest aroused for redefining mannerism in the twentieth century (after it had been understood as formalism, affectation, mechanical artificiality, etc.): the change of vision in the history of styles is marked by theoreticians, art and literature historians, such as Max Dvóřak, Ernst Robert Curtius, Gustav René Hocke, Arnold Hauser, John Shearman, Johannes Jahn, Franzsepp Würtenberger a.s.o.

The re-evaluation of the mannerism / baroque relation was one of the main subjects of the stylistic dispute. After fundamental books - it suffices to quote the one written by Eugenio d'Ors - had brought back the aesthetic implications of the baroque category into the modern consciousness, another tendency to favour mannerism redefined creations of major artists (such as Tasso, Shakespeare, Cervantes, Góngora, Michelangelo).

As we are living in an age that is stylistically impure (in fact, who could ever point to an age characterised by one single artistic concept ?), we shall have a tendency to overview the general theory of styles in a synthetic

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vision, which will also look at the past from the perspective of stylistic "impurity". Hence, the (spectacular) rehabilitation of mannerism, seen not only as a substitute for the baroque or for romanticism as opposed to the classical (in terms of *stylistic* categories, of *constants* of the creative spirit), but also as an orientation *infiltrated* within other styles.

The complexity of the contemporary artistic landscape (of the musical one, especially) makes it impossible for one to define the period we are going through at least with some amount of precision. The term "modern" - the convention normally used to refer to the characteristics of the 20th century in a global way (modern music, modern literature, modern painting etc.) - is not precise enough, also because of its connotation of "fashionable". Actually, nowadays the multiple and subtle connotations of words have started making communication difficult. How "modern" are the next century artists going to be? Neither will we be able to save the terminological properties of a word such as "postmodern" - a notion that has also been almost exhausted. In the given context, the disputes and the debates are practically inexhaustible, which applies to mannerism as well: for instance, in the musicians' conscience there will always be the deep rooted everyday meaning, despite the absence of an attitude - which is specific to other artists - to accept a stylistic reality defined by this term.

As regards the baroque versus mannerism dispute, where could the argument of the "substitution" of the baroque by mannerism come from, if not some similar features of the two styles (artifice, scepticism, subjectivity, intellectualism, the assiduous pursuit of originality²)? The main difference is however to be noticed in the fact that the baroque is characterised by *mimesis* and mannerism by *manner* ("prolongation, threading, dilatation", in one word - *deformation*). Mannerism either deforms natural models or chooses and reproduces the "abnormal", the "monstrous". The causes of this attitude are synthesised by Edgar Papu in the following way: the need for "absolute" freedom in art (correlated with certain cultural moments, this is why mannerism is usually associated with historical moments of artistic "crisis"; excessive individualism, which dominates the creative act (nothing could better characterise 20th century art...); avoiding epigonism; the "cooling" of artistic passion.

It is for sure that, generally, all cultural exegeses rely for conclusions on the analysis of some cultural guidemarks taken out especially from literature and fine arts. And, in such fields, the idea of a *deformation* can be adequately illustrated, as there is a possibility for representation - by specific means - of natural models. One may thus distinguish the particular situation of music, since it does not operate with representations from nature.

² Papu, Edgar, *Despre stiluri (About Styles)*, Editura Eminescu, Bucharest, 1986.

„As, if there are naturally colours in nature, it is here as well that there aren't - except in a fortuitous and passing manner - any musical sounds, but only noises.”³

Actually, if fine arts work with a vocabulary that contains iconic signs, they have a correspondent in music only in taking over the noises - which is but an isolated case - the musical vocabulary is made of *sounds*.

At the level of specific technique and language, the idea of a *deformation* cannot be adapted therefore to music in the ways in which painting and even literature operate. In these fields the deformation of language - with Joyce or in Issou's lettrism - one can give examples without a musical equivalent, since the handling of words does not apply the same principles as that of sounds. But the deformation principle will be found in music in various specific forms: the treatment of some "abnormal" subjects, frequent in music on given lyrics (and since expressionism is known as a modern hypostasis of mannerism, one may suggest here, for instance, the operas of Alban Berg, *Wozzeck* and *Lulu*). This points out deformation not only at the "technical" level of language, but especially at the level of dramaturgy (which may be of a scenic nature), implying the significances of the word. Then, the deformation of noise in nature, in concrete music, for instance (a problem of iconism), is indeed an illustration at a technical level, but which is insufficient for a desired generalisation.

However, *deformation* in music must be interpreted by a procedure that is proper to music, which can be *musical quotation*. The reflection of a *musical* reality (therefore, not a *natural* one) belonging to a certain composer or to another work signed by someone who calls himself so, undoubtedly means a *deformation* of the initial message of the respective musical text. Musical quotation will thus constitute a predilect theme of the following pages, alongside of some other symbols - establishing various relationships among all of them, that will make up a stylistic system, that of mannerism.

Mannerism - a historical period and/or a stylistic constant

Literary and fine arts studies - such as Gustav Hocke's⁴, for instance - can trigger musicological interest in going into further studies of applying the mannerist stylistic concept, its aesthetic, to musical creation. A whole history of music could be rewritten from a mannerist perspective, which would not be limited to a certain period of time, but would point out elements, formulae, techniques that constantly characterize certain composers. Thus,

³ Lévi-Strauss, Claude, *Le cru et le cuit*, Paris, 1964.

⁴ Hocke, Gustav René, *Die Welt als Labyrinth*, Rowohlt, Hamburg, 1964/1987; *Manierismul în literatură* (*Mannerism in Literature. Alchemy of Language and Esoteric Combinatory Art*), Editura Univers, Bucharest, 1977 (Romanian version by Herta Spuhn, with a foreword by Nicolae Balota).

the ways open to the analysis and the interpretation of the sonorous phenomenon spread and diversifies enormously, either for the Renaissance century or for the contemporaneity of a trend such as postmodernism.

Along this line, the distinction that will dominate all through this paper will be the one between *mannerism as a historical period* (G.R. Hocke delimits the period to be 1520-1650) and *mannerism as an aesthetic constant* in art history. The latter situation, embodied in the dialectic relation between mannerism and the classical, points out a different perspective over the literary-artistic tendencies which Hocke considers from the angle of one or the other of the two "expressions of the absolute" in art. While carefully avoiding exaggerations, I am not going to use mannerism to replace another constant that opposes the classical - such as the baroque or the romantic -, but I will add it to them, pointing out the similarities and the relationships, of a sometimes surprising nature, that are to be found among stylistic categories. Mannerist tendencies existed before, after and at the same time with classicism. The two concepts do not exclude or neutralize each other, but the classical borrows from the tension of mannerism, while mannerism crystalizes its form through the classical:

*"The classical without mannerism becomes classicism, mannerism without the classical becomes manneristic."*⁵

The conceptual relationship between the classical and the mannerist can be translated, in its essence, by the illumination, respectively the covering in darkness of certain sides of artistic creation. Hence, a series of dichotomies can describe the relation between the two terms: regular / irregular, conservative / modern, harmonic / disharmonic, logos / mystery or exoteric / esoteric, natural / artistic, character / personality, configuration / deformation, order / rebellion etc. Of course, all these dichotomies will not be interpreted as a rigid variant of the "white / black" pair, on the contrary, the interest will be aroused precisely by that virtually infinite range of "greys", with its creative role of determining ambiguity, therefore poeticity.

But the need to perform a nuanced evaluation sends us to the idea of approaching the *fuzzy* concept in defining mannerism and its components.⁶ In all the historical hypostases of the mannerist constant, it will always be necessary to point out the imprecision and ambiguity, the existence of gradual intermediate states between a property and its negation. For instance, where does mannerism start and where does the baroque end? Where is the precise border between the exoteric and the esoteric in interpreting, in perceiving a musical quotation?

⁵ G.R.Hocke, *Die Welt als Labyrinth*, p. 221.

⁶ See the logical theory of the *fuzzy* concept, In: Marcus, Solomon, *Paradoxul (Paradox)*, Editura Albatros, Bucharest, 1984, pp. 12, 42, 33 and *Timpul (Time)*, Editura Albatros, Bucharest, 1985, p. 266 and following.

Which does not mean that one may not specify the features of the mannerist constant at various temporal moments: I am referring to enumerating attributes of specific problems, of a certain aesthetic behaviour, of a certain human creative type, characterized by revolt, escape from or fear of the world, deformation, constructivism, expressionist or surrealist attitude, abstraction. One will be able to determine rhetorical figures, language techniques, particularized according to the epoch, but which can be brought to a common denominator (such as the procedure of transforming letters into sounds: the B.A.C.H. type melograms, used in the entire history of music), one will be able to determine specific types of creators, most of the cases being difficult to subscribe to one style or another.

Without further complicating the already sophisticated system of stylistic terms (leading to confusions among stylistic constants most often opposed to classicism: baroque, romanticism, expressionism and, as we can see, mannerism), I intend to try, in what follows, to go beyond the conventions that have become commonplaces in music history. Paradoxically, I am going to add another one. Thus, it will be indispensable to introduce the term mannerism in my retrospective of the art of sounds, in order to suggest new solutions for a complex understanding of some musical personalities. Irrespective of whether one accepts or denies *the term* mannerism in such cases, a musicological approach to masterpieces is bound to involve the same subtleties, unavoidably connected precisely to the poetic profile of the masterpiece. In an instance of mannerism translated into music, a composer will not be labelled "mannerist", but one will point out those mannerist data that may be integrated within his creative universe.

In contemporary musicology, we already have the frame of a mannerist period that might correspond, in music, to what was happening at the time in fine arts and in literature (in the transition from *Hochrenaissance* to *Hochbarock*)⁷, and the composer unanimously considered mannerist - in such a context - remains Gesualdo da Venosa. But mannerism could be seen also as a constant infiltrated within other styles and highlighting its characteristic manifestations, according to each case. Arguments will outline a mannerist tradition that connects musical guidemarks which are remote in time: representatives of the Renaissance with Bach, with Schumann and other

⁷ Alongside of many musicological studies dealing with this subject - which I am going to refer to in due time - only one volume was written on mannerism in music (to my knowledge, at least): Maniates, Maria Rika, *Mannerism in Italian Music and Culture. 1530-1630*, Manchester University Press, U.S.A., 1979. As it can be noticed, the book deals with mannerism as a historical period (although the same author had written a study on mannerism as a constant: *Musical Mannerism: Effeteness or Virility?*, in "The Musical Quarterly", New York, 2/1971). But I do not know of any volume on mannerism as a stylistic category (constant) in music, but only of studies, short-sized essays.

romantics, with Berg and other moderns, with Berio and other postmoderns. These connections are not meant to be speculative - as the "discovery", for instance, of the first dodecaphonic theme ever in Gesualdo's music -, but based on certain data of the creative act, guidemarks which are beyond the language of a limited era (encodings of letters, numbers, sounds in a specific system, musical quotation, a.s.o.).

Starting from the principle of the simultaneity of mannerism with other styles, we can define it also by confronting it with them (either by contrast, or by similarity), with the parameters of Renaissance, Baroque, Romanticism, the 20th century.

More than a mere justification, the considerations above are supposed to stimulate the search for new modalities of stylistic interpretation and, finally, even the redefining of musical contemporaneity, by means of its connection with certain symbolical constants that are to be found across centuries.

Concepts, Symbols, Procedures.

The magic letter

We should all remind those sonorous constructions in which letters (of a name such as B.A.C.H. or A.S.C.H.) transform into the correspondents of the sounds in the respective notation. There is the problem - which is elementary in this case - of the difference between identifying sounds in one system or another, that is, syllabically or literally. Syllabic nominalization of sounds is used in the Latin and Slavic space, while the literal one - which at the moment interests us most - is used in the Germanic and Anglo-Saxon space. It's a territory that has been less explored so far by musicologists, that will be integrated to the category of musical mannerism.

The B.A.C.H. melogram⁸, for instance, goes through the entire history of music, from the Bachian "signature" in *The Art of Fugue* up to our days, being taken over as a symbol of paying homage to its author by so many generations of composers that followed. But not only that: Schumann's melogram in *The Carnival Op. 9* - A.S.C.H. -, with its three variants, is entitled "*Sphinxes*" within his cycle of piano compositions, of course out of the intention of "enigmatizing" a programmatic message. And the treatment of the four letters transposed into music demonstrates the "rational of the calculus", the fancy of combinations, the logical musical structuring starting from a basic nucleus with a generative meaning and potential. This is how musical principles come in tune with the ones exposed by Hocke in his

⁸ Melogram = a musical motif, resulting from a transformation of letters into sounds, s. Vlad, Roman, on *The Art of Fugue*, concert hall programme at the Accademia Filarmonica Romana, March 5th, 1986.

literary theories about mannerism, and *the letter*⁹ becomes a *double-sign*, revealing not only its intrinsic meaning, but also a musical one.

Ars combinatoria

In direct connection with *the letter as symbol* there comes up the mystical significance of the alphabet (also of numbers. of the letter-number relation) in ancient eastern cultures. The alphabet and the numerical relations established among certain letters would become a "*cosmic cryptography*"¹⁰, whether in the case of Egyptian, Chaldean or Hebrew symbolism. The fundamental principle of building (esoteric) constellations of letters remains the *combinatory* one (the Cabal is the most suggestive example). And *combinatory art* reveals the intellectual, constructivist element of mannerism (which is archetypally expressed by Dedalus's labyrinth), that "scientific", "cold" element in the creative act, that structuring technique that is indispensable in configuring any genuine work of art.

Each composer has his own combinatory manner, according to the rules of a certain epoch, to his skill and fancy, therefore according to his creative personality. The principle of thematic economy, of drawing as many structures as possible from a given fundamental idea governs the sonorous discourse in the entire history of music. Which does not imply that the entire history of music could be seen as mannerist. But when the combinatory side is amplified up to becoming a purpose in itself, when combinatory imagination leads to surprising, even "shocking" results, or when it combines with various secret messages, then the mannerist specific features can be implied. An example of *ars combinatoria* in the 20th century musical calculations (which to a certain extent is due to the technical expansion specific to the epoch) is represented by serialism - as a technique of combining all chromatic sounds, coming from the necessity of justifying the place and the succession of each sound in the musical time and space.

This necessity comes up as a result of the "outdating" of a system with precise rules and justifications - the tonal one - and of the endeavour to build a new one (after the chaotic one called atonalism)¹¹. On the other hand, the tonal system used to have its own combinatory laws. Therefore, generalizing, we shall keep asking ourselves rhetorically: why is a sound followed by a certain sound and not another in the creative act, if it is not by

⁹ The letter is a symbol given the fact that, like any other sign, it is a "material appearance that stands for something else", according to the convention of Germanic notation, s. also *Semiotik der Musik*, Schneider, Reinhard, W. Fink Verlag, München 1980.

¹⁰ Hocke, *Mannerism in Literature*, p. 70.

¹¹ Acc. to: Webern, Anton, *Drumul către muzica nouă (The Way to New Music)*, Editura Muzicală, Bucharest, 1988 (translated into Romanian by Mircea Bejinariu, with an Afterword by Willi Reich).

means of the composer's capacity of *combining* according to given laws and to his inner necessities of expression? The musical theme itself (may it be Mozartian or Webernian) is the result of certain combinations of elements, and the theme in its turn, once built, becomes an instrument for subsequent combinations. Further on, combinatory art reveals itself at the macro level, the one of the sonorous architecture.

Each composer "reveals" and "conceals" himself at the same time by means of his combinatory art. He reveals himself by a set of characteristic rules, which are obvious at an analysis of the respective text, and conceals himself by his - often manifest - tendency to encipher various messages in that text. Which messages may "resist" analysis or not, even if the musician wishes them (or not) to be concealed for ever. An example - which has now become famous - is *The Lyrical Suite* by Alban Berg and his "*Secret Programme*", published long after the composer's death (in 1977). Here, the combinatory technique intrinsic to the serialism, but also the combinatory technique that is specific to the Bergian personality (including atonal, not only dodecaphonic language) may be "applied" to a deeply subjective content. This is revealed by declared and non-declared encipherings, the latter being highlighted by "*The Secret Programme*", which is equivalent to an interference into Berg's intimate life. The letter appears as a double-sign, the number and the musical quotation accomplish a structure that relies on an unusually fanciful combinatory art, of an according rigour. And, what is essential, everything culminates in the beauty of the sonorous result of a modern work.

How many similar messages may have remained secret along time, thus maintaining their creator's intention intact? Any analysts' imagination may be stimulated by such a question. The dilemma comes from the fact that, however, "secrets" should be respected, since the significance they have been invested with gives birth to the *poetic ambiguity* of creation.

The magic square

The idea of the *magic square*, an eloquent illustration of alphabet mysticism and of combinatory art, discovered in the Antiquity and present in medieval magic and astrological writings, is perfectly accomplished in its most renowned formula: the Latin proverb SATOR AREPO TENET OPERA ROTAS. "The peasant Arepo leads the plough with his hand" can be religiously translated by¹²: "God (SATOR) rules (TENET) creation (ROTAS), the people's works (OPERA) and the land's products (AREPO=plough)":

¹² It seems that the spiritual-esoteric significance of the proverb is due to precisely the age at the beginning of Christianity, when illegality justified hiding the meaning in this magic square. For a clearer exposition, see Hocke, *Mannerism in Literature*, pp. 41-44.



Fig. 1

One may notice that, reading horizontally and vertically, from the left to the right and from the right to the left, from top to bottom and from bottom to top, one shall obtain the same text. Moreover, *the sign of the cross* is contained (dissimulated) in the square: it can be discovered by following the middle axis of the horizontal and of the vertical lines, obtaining the word TENET twice. A second cross can be obtained, moreover, by a "chess movement" (of the horse) in combining the letters of the proverb or - just as well - by the anagram procedure¹³. Thus, there will result PATER NOSTER and AO (Alpha-Omega):

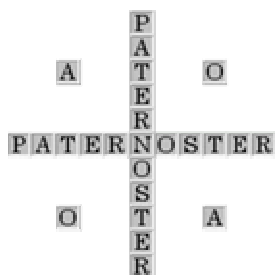


Fig. 2

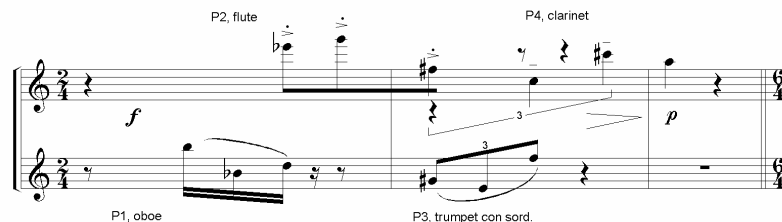
Carrying out the conception of such a square reveals a combinatory and constructivist effort that reminds us of the serial structures of composers such as Webern or Boulez. Here, it is the sound and not the letter that becomes the material of a purely intellectual architecture, which is worth admiring and is indeed admired by any researcher. Although it left behind the serial period, the present-day music includes it among its valuable tops of abstraction, as a guidemark of the height of a composer's thought.

¹³ Actually, by means of anagramming the existent letters, 13 different Latin sentences were made up (acc. to Hocke). Anagram: Gr. *ana* = "in another order" + *Gramma* = "letter"; a change in the order of sounds and letters in a word, in order to obtain another word.

Both Webern and Boulez appealed to the *magic square* principle: for instance in the *Concerto for nine instruments Op. 24*, respectively in *Structures I, for two pianos*. “I have found a series /.../ which already contains in itself very tight relations among the 12 sounds. It is something similar to the famous old proverb: *SATOR AREPO TENET OPERA ROTAS*”, writes Webern to Hildegard Jone¹⁴, thus emphasizing his interest in comparing the principle of serial symmetry with that of the *magic square*, as well as in the way in which this correspondence is reflected in composition. Thus, as we analyse the series of the *Concerto Op. 24*, the construction of the four component parts will reveal the possibility of a “*pluridirectional reading*”¹⁵, of a spatialized one, similar to the one of the *magic square*:

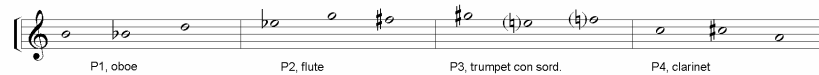
Ex. 1a

The series with the four parts



Ex. 1b

The scheme of the series



P1 = the original; P2 = the recurrence of the inversion; P3 = the recurrence; P4 = the inversion

Ex. 1c

Variants of the fundamental series throughout the work¹⁶



¹⁴ Letter cited by Varga, Ovidiu, In: *Cei trei vienezi și nostalgia lui Orfeu (The Three Viennese and Orpheus's Nostalgia)*, Editura Muzicală, Bucharest, 1983, p. 345.

¹⁵ O. Varga, p. 346.

¹⁶ See: Boulez, Pierre, *Penser la musique aujourd'hui*, Gallimard, Paris, 1987, p. 86.

Considering only the numerical indices in the table above, we shall obtain the following magic square:

1	2	3	4
3	4	1	2
2	1	4	3
4	3	2	1

The rules of reading this table can be deduced by making the analogy of the first line with the fourth and of the second with the third - along the horizontal axis -, also by the analogy of the two extreme lines and of the two medial ones - along the vertical axis. The similar pairs contain lines that are in recurrence relations (1 2 3 4 with 4 3 2 1; 2 4 1 3 with 3 1 4 2 etc.).

Consequently, one may state, without being afraid of exaggerating, the absolute purity of a serial construction, of an abstract sonorous configuration, perfect in its combinatory art, where each sound is in multiple symmetrical relations with the other sounds.

The very essence of Weberian thinking is thus expressed, pointing out to the way in which the composer comes to the series: not arbitrarily, but by *secret* laws, not only by means of a purely constructive way (as an aim in itself), but by the creative *idea*. Which idea fulfils its meaning by appealing to that of Goethe's "original plant":

*"With this model and the respective key one may create plants ad infinitum. The same law can be applied to the rest of beings."*¹⁷

An eloquent plea for *ars combinatoria* (of a variational type, in this case), for the generative valences of an original form, be it a series or, as in *Op. 24* by Webern, a three-sound sequence.

The magic square becomes, at the level of serial music, a structural foundation, stating the equality in rights of a basic series with its variants: inversion, recurrence, inversion of recurrence¹⁸. Webern applies this principle not only at the series level, but also at the microstructural level of the sequence in *Concerto Op. 24*, and, because of that, the correlation acknowledged with "SATOR AREPO" appears even more interesting for this study. I have particularized the principle for a concrete case, since it can be related to the whole of serial music, owing to the very idea of symmetry, contained in dodecaphonic technique. The symmetry of the four forms of a series is obvious and it needs no further arguments to demonstrate its belonging to *the magic square*. This remains an archetype whose various embodiments will go throughout the history of European culture, and in music they will arrive at a climactic point by serialism.

Advancing on the same way, one could notice not only a correspondence of *the magic square* with serialism, but even its transcription in music, namely in *Structures I pour deux pianos* by Pierre Boulez. This work became, in 1952, the paradigm of entirely serial music,

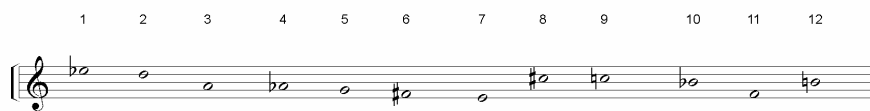
¹⁷ Anton Webern, p. 78.

¹⁸ See also: Reich, Willi, Afterword to *The Way to New Music*, p. 71.

by strict organization - serialization - of the parameters pitch, duration, intensity, timbre (piano attack manner). And it was for this reason that many analyses were dedicated to it. I shall only reproduce a diagram of pitches¹⁹, thus concretely demonstrating how a certain transposition of the basic series "favours" the configuration of the magic square. This *transposition* coincides, in fact, with a *permutation* of the original series.

Ex. 2a

The fundamental series



Ex. 2b

A transposition of the series



Ex. 2c

The magic square

	1	2	3	4	5	6	7	8	9	10	11	12		
(1)	mib	re	la	lab	sol	fa#	mi	do#	do	sib	fa	si	(12)	
2	re										sib		10	
3	la										fa		11	
4	lab										mi		7	
5	sol										mib		1	
6	fa#										re		2	
7	mi										do		9	
8	do#										la		3	
9	do										lab		4	
10	sib										fa#		6	
11	fa										do#		8	
(12)	si	sib	fa	mi	mib	re	do	la	lab	fa#	do#	sol	sol	5
	12	10	11	7	1	2	9	3	4	6	8	(5)		

¹⁹ Acc. to Giuleanu, Victor, *Teoria superioară a muzicii (The Superior Theory of Music)*, Editura Muzicală, Bucharest, 1986, p. 515.

These would be sonorous illustrations of the *magic square* principle, therefore of that idea of a geometrical, symmetrical construction, in which letters - or sounds - must be thus *combined* so as to determine the same pluridirectional reading. But it is not only the letter and the sound that can generate *magic squares*; the number can do it as well. Here is how, by means of the *magic square combinatory art*, one may easily establish the connection with another symbol of mannerism - *the magic number*.

The example chosen, not from music, but related to Webern directly (since we are talking about his affinities with his favourite author), belongs to a fundamental guidemark in the history of culture: *Faustus (I)* by Goethe. More precisely, in the scene in the Witch's kitchen (there is no need to emphasize the *magic, esoteric* aspect), Mephistopheles offers Faustus the enchanted drink of youth. The "*Hexen-Einmaleins*" formula (the sorcerers' multiplication table), recited by the Witch, has been interpreted in multiple ways by Goethe's critics (as irony or as absurd, as mockery or as paradox), out of which it is, of course, the esoteric one that draws our attention. "*Hexen-Einmaleins*" is correlated with the magic image of the figures, characteristic to the Late Middle Ages, the result being a magic square in which the sum total of the component numbers - whatever the direction along which it may be calculated - equals number 15.²⁰

I shall now quote a similar - but more extended - version of interpreting the respective text:

*"Einmaleins might have been inspired by the verse lines in a booklet, Alchemistisches Siebengestirn, Frankfurt 1756. For a long time, in folk superstitions, the square with magic numbers had been considered endowed with sorcerer's powers. The first seven little squares with the numbers 9, 16, 25, 36, 49, 64 and 81 were the strongest and were called the planets' seal: Sigilla Saturni, Jovis, Martis, Solis, Veneris, Mercuris, Lunae. In the sorcerers' multiplication table there is a Sigillum Saturni hidden. If out of the numbers 1, 2, 3, by following the formula, you form out 10, 2, 3, you are rich: you obtain the sum total 15. If you take into account the Witch's recipe for the numbers 4, 5, 6, and you make out of it 0, 7, 8, you obtain the sum total 15 again, and then the fruit is ripen (so ist's vollbracht). Since the three missing figures are now easy to place so as to always obtain 15, by horizontal and vertical addition. The last two lines refer to the number of squares necessary to form the multiplication table."*²¹

²⁰ Acc. to Goethe, J. W., *Faust*, Aufbau-Verlag, Berlin und Weimar, 1986, p. 687. Text und Anmerkungen nach: Goethe, Berliner Ausgabe, Band 8, Bearbeiter Gotthard Erler.

²¹ Friedrich, Theodor; Scheithauer, Lothar, *Kommentar zu Goethes Faust*, Kriterion, Bukarest 1974; s. Goethe - *Faust*, Romanian version, introduction, chronology, notes and comments by Stefan Augustin Doinas, Editura Univers, Bucharest 1982, pp. 468-469.

Thus described, the magic square looks like this:

10	2	3	15
0	7	8	15
5	6	4	15
15	15	15	

Fig. 3

A similar square, where the same sum total 15 results, is that of the Greek mathematician Manuel Moschopoulos (from the 16th century):

8	3	4	15
1	5	9	15
6	7	2	15
15	15	15	

Fig. 4

The *magic square* has been rather scarcely applied in the history of the art of sounds, as compared to the *magic letter* or *number* (for instance), and its geometrical contour, its symmetry, will find a correspondent - as I have tried to demonstrate - especially in limited periods of time, the one of serial music, for instance.

The magic number

Being akin to the letter symbol in so many ways, the numeric symbol has long had an esoteric tradition that simultaneously includes the Pythagoricians, the cabalists, alchemic literature and, later on, the theological writings of the Middle Ages, reaching present times without losing any of its meanings. Starting from the Ancients, I shall point out a few characteristics of the number, in order to understand how it was going to integrate within the mannerist universe of symbols.

In that initiatory school led by Pythagoras, the number was the primordial element. It is mainly the *tetractys* and the *decade* that are considered sacred, as a "*source and root of eternal nature*" (E. Benveniste)²². The *tetractys* represents the series of the first 4 numbers which, as a sum total, will also receive the sacred attribute of the figure 10: $1 + 2 + 3 + 4 = 10$.

²² Quoted by Vlăduțescu. Gheorghe, In: *Filosofia în Grecia Antică (Philosophy in Ancient Greece)*, Editura Albatros, Bucharest, 1984, p. 56.

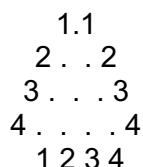


Fig. 5

From whatever top of this triangle the calculation of the sums of the points forming its sides may start, the result will always be **10**. This is the principle of the *magic square* - actually, of the *magic triangle* - which reveals the same possibility of pluridirectional reading. There is no need to go further into the vast territory of Pythagoras's system: its importance in the art of sounds is well-known and treated in music theory works, which emphasize the numeric determinations of the intervals generating the Pythagorean musical scale. The idea of a system stating *number mysticism* (the decade - **10** celestial bodies, **10** pairs of contraries etc.) is fascinating. One can find here also the use of numbers on construction purposes (the pyramidal shape of the *magic triangle* above is obvious), therefore, on combinatory purposes. All these are coordinates that can be applied in music, and will be found in creations belonging to various epochs.²³

The Pythagorean tradition points out a first "contact" with the cabalistic one by the very "choice" of the figure **10** as a mystical symbol. The **10** Sephirots (**10** parts of the human body, **10** names of God etc.) are made of **7** (corporeal powers) + **3** (spiritual powers), this mention revealing the symbolism of other two numbers, often to be found in artistic creation. The symbolic side of the Cabal "*searches for and esoteric or mystical meaning in the Scriptures, which is different from the literal one, these searching operations being:*

a) *themura (change, shift), that is, the arbitrary transposition of letters in a word or the replacement of the word with other letters, in order to find the other word, the secret one;*

b) *gematria, which considers letters in numeric values and replaces them among themselves, in order to recompose the same sum, for instance: M a s h i a h (Messiah) - mem (40), shin (300), yod (10), heth (8) = 358;*

²³ I add one detail that also relates us to music: Plato - whose mathematical formation was defined as Pythagorean - resumes, in *Timaeus*, the Pythagoreans' double musical tetractis: $(1 + 3 + 5 + 7) + (2 + 4 + 6 + 8) = 36$, which establishes (by the sum total of the first odd numbers with the first even ones) "the celestial septimal scale", made of 36 tones and semitones: s. Ghyka, Matila, *Numărul de aur (The Golden Number)*, In: *Estetica și Teoria artei (Aesthetics and Art Theory)*, Editura Științifică și Enciclopedică, Bucharest, 1981.

n a h a s h (serpent) - nun (50), heth (8), shin (300) = 358, hence the reasoning that Messiah will defeat Satan (the Serpent) and will destroy sin and spiritual death;

c) notarikon, that is, the formation of another word by uniting the initials or the finals of given words”²⁴.

From these explanations one can clearly derive the relation between letter and number, between Hebraic alphabet mysticism and number mysticism. By extending this relation to the correspondence of a letter in any alphabet with a certain number, one will establish hidden relations within words, which Hocke calls *isopsephy*²⁵. The quotation above points out not only the “translation” of a letter by a number, but at the same time combinatory procedures similar to the ones known in the literary technique of the acrostich (for instance). And the acrostich, by the transposition of letters into sounds and the making of acrostichs from these letter-sounds, may become a procedure transposed into music (as it has been happening, from Couperin and Bach to Stravinski).

But, coming back to the number, I shall restrict its significances to two (mannerist) aspects: first of all, the number as a symbol chosen by the composer to codify a certain message (whether it is a Biblical number or one connected to certain events in the composer’s life) and used mainly in formal making; secondly, the number as an “expression” of the letter, implicitly of the corresponding sound. I am referring, for instance, to the numbers implied in the structure of Berg’s works: in *The Lyrical Suite*, the number is invested with a subjective meaning, as it follows from “*The Secret Programme*”. In *Wozzeck*, on the other hand, in scene 1 of act III, the Biblical number 7 maintains its entire sacred significance: it determines the whole structure of the scene which contains, in fact, the reading of the main feminine character, Maria, from *The New Testament*. Going on with the illustration of the two number types, one must take into account the complex letter / number / sound relationship. The study of the B.A.C.H. theme confirm this, by analysing (in the context of certain given works in

²⁴ Kernbach, Victor, In: *Dicționar de mitologie generală (Dictionary of General Mythology)*, Editura Albatros, Bucharest 1983; s. the article *Kabbala*, p. 328.

²⁵ In *Mannerism in Literature*, p. 71: isopsephy (from *psefos* = correspondence) is one of the favourite methods use in the Talmud, the Cabal, alchemy and, hence, in the subsequent history of culture, pointing out the number-letter relationship, between the Hebrew alphabet mistique and that of numbers. This relationship can be extended to the correspondence of a letter from any alphabet to a certain number, thus coming to “*hidden relationships*” within words (a=1, b=2 etc.). In its turn, this procedure may be combined with that of transforming a letter into a sound, such combinations resulting in extremely complicated symbols. In this respect, the B.A.C.H. melogram is well-known, but also 2+1+3+7=14; 14 and 41 are often involved in the Bachian discourse as prevalently symbolic numbers.

Bach's creation) the musical motive *B flat - A - C - B*, Bach's emblem in *The Art of Fugue*, and its correspondent in the sum of numbers equivalent to the respective letters (according to their alphabetical order), therefore $1 + 2 + 3 + 8 = 14$ (a number that is implied in various ways in musical structure).

In both situations (Berg, Bach), the number is a "pretext" for ordering the sonorous discourse, either in its architecture or in configuring certain melodies, or as a climactic guidemark (possibly by indicating the golden section). Moreover, in both cases we encounter *secret* numbers, conceived by the composer and hidden to the listener or even to specialized analysis, provided the author does not leave indices of his real intentions. The clarity / obscurity dichotomy is therefore specific to this case as well.

If the symbolism of numbers comes from the Ancient Eastern legacy, it was then continued and enriched in the writings of Neo-Pythagoricians and Neo-Platonicians, as well as in Patristic writing. The Middle Ages remains, from this point of view, a period marked by the Christian *number* in Theology, philosophy and the arts. The ways in which these numbers have been explained and classified along the history of culture vary widely up to our days, as it could have been expected in the case of an esoteric number. For a brief exemplification, here is an outline of a few coordinates²⁶:

- 1 - Unity, the first property of the Holy Trinity (The Father)
- 2 - the other Being of the Divinity (The Son)
 - the symmetrical duality of the human body: 2 hands, 2 legs, 2 eyes a.s.o.
- 3 - The Holy Spirit
 - the first number that has a beginning, a middle and an ending
 - the 3 kings from the Orient, the 3 crucified, Christ's resurrection on the 3rd day.
- 4 - 4 Gospels, 4 seasons, 4 temperaments, 4 winds
 - the Pythagorean tetractys
- 5 - 5 senses, 5 vowels of the language, 5 forms of consonance in medieval musical theory.
 - with the Pythagoricians, "*Menschliche Zahl*" means the combination of the first even, feminine number - 2 - with the first odd, masculine number - 3.
- 6 - "*Numerus Mundanus*"
 - the double of the sacred number 3.

²⁶ Acc. to Werckmeister, quoted by Damman, Rolf, In: *Der Musikbegriff im deutschen Barock*, Arno Volk Verlag, Köln 1967, p. 469 and foll.; Lulio, Raimundo In: *Filosofia spaniolă în texte (Spanish Philosophy in Texts)*, Editura Științifică și Enciclopedică, Bucharest, 1991, pp. 29-32; Bonaventura, in *Între Antichitate și Renaștere. Gândirea în Evul mediu (Between the Antiquity and the Renaissance. Thinking in the Middle Ages)*, Editura Minerva, BPT, Bucharest, 1984; Ghyka, Matila, *Aesthetic and Art Theory*; Eco, Umberto, *Pendulul lui Foucault (Foucault's Pendulum)*, Editura Pontica, Constanta, 1991.

“/.../ just as God made the world in six days and in the seventh day He rested, in the same way, by six stairs of enlightenment which succeed one another, the microcosm /man/ is most tidily led to the quietness of contemplation. As a symbol of this, one could reach Solomon’s throne by ascending six stairs (3 Kings, X); the seraphs Isaiah saw had six wings (Isaiah, VI); after six days the Lord called Moses from within the mist (Exodus, XXIV); and, as Matthew says, Christ led his disciples to the mountain after six days and transfigured in their presence (Matthew, XVII, 1, 2).²⁷

666 - the number of the Beast in the Apocalypse

7 - 7 divine virtues, 7 capital sins

- God rested on the 7th day.

9 - *“The Great Name of God, as expressed in the Tetragramaton /.../ is of seventy-two letters, and seven plus two give nine.”²⁸*

12 - 12 tribes of Israel, 12 Apostles, 12 months

22 - 22 books of the Old Testament, 22 virtues of Christ

And the list might continue with other numbers, but also with other interpretations, correspondences, relations. When following the specific modalities in which composers have integrated the number-symbol in the musical universe, one should always keep in mind the fact that the respective number is not a random one, but a “magic” number, with a symbolic power. I have so far briefly outlined some “phases” of number magic - in its Pythagorean, cabalistic, Christian hypostases - which may be reflected in musical creation. The creative relationship with the number will however depend on each composer, on the way in which he gives significance to a certain figure and on the way in which he implies it in determining the musical discourse.

The combining of letter-number-sound (as in the B.A.C.H. case above) shows how each component of this triad may become a *triple-sign*, at the simple, arbitrary and at the same time mysterious choice of the composer. In this choice, the leaning for the ludic element often matters.

The ludic element. Style formulae

I am going to refer to that spiritual attitude of the creator, that inclination that he has towards the ludic, with its ingenious possibilities in *combinatory art* and as an expression of the rational-intellectual side of mannerism. It is very often that the game intensifies the discovery of new means of expression, new poetic modalities. Some formulae obtained by means of the game can be understood only by the connoisseurs, so that

²⁷ Bonaventura, p. 19.

²⁸ Eco, Umberto, p. 165, vol. I.

they become hermetic, enciphered. The features of the mannerist style - *game* and *esotericism* - are thus intermingled in a natural and necessary way.

A whole series of procedures, depending on the specific of each art, come from the ludic attitude of the creator (of music, literature a.s.o.). Mannerist creators accept the game as a "*source of a real life attitude*"²⁹, give it that "*intensely meaningful*"³⁰ function of a cultural phenomenon. What other meaning could we derive from the translation of letters and numbers into sounds (or the other way round) and the sonorous combinations among them, may they be *magic squares*, *emblems* or *melograms*?

Most of the fundamental features of the game - as they were defined by the renowned theoretician Johan Huizinga - can be applied to the mannerist elements mentioned: in cultural action, escape from common life, limitation within space and time and, at the level of significance, *creating order*. In all the works mentioned so far I noticed how the combinatory art of sounds, letters, numbers (of a ludic nature) generates the *formal order* of the respective score. *The magic square* corresponds to a perfect order, to an ideal symmetry (in serial music); *the number* determines - in Bachian or Bergian scores - architectural guidemarks; *the letter*, as a double-sign, therefore related only to sounds, makes up melograms (A.S.C.H., B.A.C.H.) which contribute to the order of the musical themes. One may reply instead that there had been an order anyway, without the aid of mannerist elements, which was necessary and underlying the creative act. But this is how this type of order contains not only the data of purely musical language, but also meta-musical data. Their combination represents the foundation of mannerism and is translated by the "straining" between fancy (which chooses and relates letters, sounds, numbers) and reason (translated by the order determined by the musical and meta-musical data chosen).

*"The aesthetic factor may be identical with the endeavour to create a tidy form, which interpenetrates the game in all its aspects."*³¹

As regards the rules of the game, to observe them is the essential condition for the game to exist. The unusual intervenes in the secrecy (which can be the disguise, the mask) that covers the respective rules. The enigmatization of meaning presupposes a system of rules, of symbols known by few people only. And, since "any esotericism relies on a convention"³², this will be the very rule of the game. A rule of the letter-and-sound game (which sometimes can contain numbers as well) is as follows: given a

²⁹ Papu, E., p. 525.

³⁰ Huizinga, Johan, *Homo ludens*, Editura Univers, Bucharest, 1977.

³¹ Huizinga, p. 46.

³² Huizinga, p. 308.

limited number of sounds - 12 in a tempered system -, only certain letters will be able to be musically transcribed (from A to H, with the *es* or *is* terminations for the flat, respectively sharp sounds). Besides the B.A.C.H. or A.S.C.H. formulae, other examples of melograms are widely spread in space and time, proving Brahms's ingenuity in composition (F.A.E., the acrostich of his motto "**F**rei, **a**ber **e**nsam" in *The Quartet Op. 51 No. 2*), as well as Berg's (A.B.A.B.E.G. = **Alban Berg**, A.D.S.C.H.B.E.G. = **Arnold Schönberg**, A.E.B.E. = **Anton Webern** in the *Chamber Concerto*) or Shostakovich (D.S.C.H. = **Dmitri Schostakowitsch** in *Symphony No. 10*) etc.

Certain literary, poetic procedures - most of them with possible musical correspondences - illustrate a ludic spiritual attitude and its typical enigmatic character. The manipulation of letters settles conventions that must determine a certain meaning, and the formulae obtained will have symbolic power. Ever since the *permutation* of the letters of a word (a word that will be thus transformed into a syntagm generating a phrase *with a meaning*), the same technical idea can be found in music (especially in the serial one).

*"Roma amor armo maro mora oram ramo"*³³
1234 4321 4132 3412 3214 2143 1432

Ex. 3

Webern, the series of the *Variations for Orchestra Op. 30*.



Obviously, this musical example demonstrates not only the analogy with the literary example (in handling sounds, respectively letters), but also adds the strictly musical specificity of another procedure: transposition (the first section of the series being submitted to transformations both by permutation and by transposition).

Further on, *the procedure of gradual accumulation and dispersion*, that is, progressive addition or elimination of a letter in the word can be noticed in the treatment of certain musical motives, in scores by Schumann or Berg (and not only). Let us therefore compare:

³³ An example from the Latin literature of the Middle Ages, offered by Hocke in *Mannerism in Literature*, p. 45.

“Amore, more, ore, re coluntur amicitiae”³⁴

with a fragment from the opera *Wozzeck* by Alban Berg, specifying that it is not the word-sound relationship in the opera dramaturgy that makes the substance of the following example, but the demonstration of the analogy with certain procedures, literary figures of style, respectively musical ones (here - *dispersion*).

Ex. 4

WOZZECK, Act I, bars 320-323.



In the musical quotation, the compression of the motif is achieved from the right to the left (that is, its ending is being gradually eliminated), and in the literary quotation the direction is reverted (the initial letter is being eliminated).

I have already passingly mentioned the *anagram* procedure - which is extremely significant from the point of view of the multiplicity of deriving possibilities it offered (from *Ave Maria* 1200 hymns addressed to Virgin Mary were created by means of the anagram). The technical idea would correspond to Goethe's "*original plant*", by the variational art that it implies and it is connected to *permutation*, both in literature and in music. Only that this permutation is so conceived as to contain a certain message. In music, we can use *anagram* to surpass the strictly sonorous level of previous examples (from permutation to dispersion), coming to that of the letter as a double-sign, that is, we can find anagrams deduced from the translation of the letter into sound.

Coming back to the sonorous level, I am mentioning again a procedure which I have already referred to in previous pages: *recurrence*. Discussed as a component element of serial music, recurrence is not (it is known) an innovation of the Viennese school, but a continuation of Netherlands polyphony, of the Bachian creation. The literary-poetic correspondent of *musical recurrence* is *palindrome*, and its application starts from the word and can get to the macro-level of a poem, in each case pointing out a *ludic* spiritual attitude, the ingenuity of finding or building words that can be read from the beginning to the end and from the end to the beginning, the result being the same meaning.

³⁴ Idem.

“Ein /Neger /mi/t Gaz/elle zag/t im /Regen /nie”

“Un /Nu
/Né de l’/Ed/en
/Nob/le, b/el, bon”³⁵

The musical examples are more than just a few, and, like the literary ones, they ultimately express the archetypal opposition between going forwards/ going backwards, starting from an illustration of nature: the cancer (see *Canon cancricans* in *Musical Offering* by Bach). One can at the same time notice a similarity between *palindrome*, *permutation* and *anagram*. Actually, there are tendencies in defining palindrome and permutation as types of anagrams, and then *anagram* would become a comprehensive procedure, as a variant of handling letters arbitrarily or according to preestablished rules. If it is true that in music we can assimilate the anagram procedure with the permutation one (at a purely musical, technical level), recurrence will be necessarily dissociated from these two, owing to the characteristic profile of the art of sounds.

I was also mentioning *acrostich* (as well as its connection with cabalistic artifices). As I have always emphasized the distinction between a strictly sonorous procedure and a procedure that also resorts to the semantic level of the letter, we shall notice the possibility to relate acrostich to music in both ways. There are, therefore, on the one hand, acrostichs which are not complicated at all, resulting from the transposition of letters into sounds, in the corresponding notation (the Brahmsian F.A.E.) and which may receive a pronounced ludic nuance, reverential character etc. On the other hand, the procedure as such can be taken over from literature and used as a construction technique in music, without transforming the letter into a sound (but, just as the letter was the material of the literary acrostich, the sound becomes the material of the sonorous “acrostich”). This second situation, of a complex nature, leads us to an example of dodecaphonic music: *Threni, id est Lamentationes Jeremiae Prophetiae* (1958), where Stravinsky integrates the acrostich principle into an ensemble of musical techniques that do not exclude isopsephy either.

The enigmistic art of *emblems* and *cryptograms* integrates into the mannerist universe as well, establishing a significant connection between the letter symbol and the ludic element. (The level will be the semantic one, of the letter as double-sign.) Responding to an archetypal human predilection for “riddles”, the emblem or the cryptogram (enigmistic forms similar to the hieroglyphic) become expressions of an enciphering of the message, elyptical, surprising expressions, deforming the poetic message.

³⁵ Acc. to Hocke, *Mannerism in Literature*, pp. 57-58.

The emblem - a particular arbitrary code or an enciphered (mystical) writing - accomplishes its role when it invites to the discovery of the meaning that it hides, when it contains complex symbols and not when it turns into an "absolute" enciphering, into a forced speculation.

Maybe the happiest illustration of the musical emblem is made of those four letters generating a piano cycle (*Carnival Op. 9*), encoded by Schumann in "SPHINXES": A.S.C.H. are the only letters of the composer's name, which can be transmuted musically and, at the same time, Asch is the native town of Schumann's youth girlfriend, Ernestine von Fricken. The emblem - in three related variants: A.eS.C.H., As.C.H., eS.C.H.A. (a triple interpretation that reveals also an anagram of the formula) - is printed on the "coat of arms" of each of the twenty components of the cycle. Combinatory art, the ingenuity of the insertion, of involving letters in the musical discourse, can be discovered only starting from the inciting "SPHINXES". Would it have been possible for this indication to miss, even when letters remained incrustated within the musical texture? No, since, by virtue of its very existence, the emblem has the function of offering the sign of decoding the meaning of the four letter-sound formula. Otherwise, nobody would probably have tried to translate A.S.C.H. in *Carnival*, and the (ludic, enigmatic) Schumannian message would have had no sense. If the musical enciphering of the letters had remained known only to its creator, the communication meaning would not have been accomplished and the covering in the enigma would not have been perceived.

The obsession of the A.S.C.H. emblem is due to the fact that its author himself wanted it to be looked for in the discourse, wanted its underlying poetic meanings and its creative potential to be understood. The procedures applied to the emblem along the musical evolution in the piano cycle are the mannerist ones of permutation, palindrome etc. This is why the emblem remains a generative syntagm, an instrument of the order of musical development, an instrument similar to the series in the second Viennese school. I certainly do not assert this starting from the musical language (which is completely different), but from the idea of a melodic entity subject to multiple transformations, according to variational laws and mannerist techniques and which thus determine the configuration of a work both from a melodic and from an harmonic point of view. This is a virtual interpretation of certain subtle relations among creators belonging to different centuries, but characterized by the same mannerist influence.

And, to draw the conclusions, the emblem, alongside of all the other procedures, ludic-mannerist figures of style, point out a similar preference for hiding, for shadowing the meaning, which I have permanently attempted to show:

“the tendency of willing obscurization, the endeavour to achieve a mysterious system of enciphering, a dissimulated indication (Hocke);

the liberty of the spirit that throws its light itself, capable to turn one’s eyes from the object towards its sign (Jean Paul);

the real charm of the play upon words is the wonder before the hazard that is wandering around in the world, playing with sounds and continents (Jean Paul)”³⁶.

As the treatment of the game in mannerism cannot be dissociated from the concept of the magic letter, that of combinatory art, of the magic number, it is just as well that the ludic will not be delimited (otherwise than by means of a convention of exposition) from other mannerist concepts - such as musical quotation. While presenting them, delimitations serve rather to the organizing strategy and they should not affect the integrality of a stylistic universe such as mannerism, seen in the light of its connections and interpenetrations of its components. To delimit the letter from game or combinatory art in analysing a musical work (which contains the letter as double-sign) means for instance to omit the concept of functional-tonal harmony in analysing a sonata form by Beethoven.

Musical quotation

Although it can be included among the figures of style or the procedures exposed above, *musical quotation* requires a separate treatment, owing to its characteristic sonorous profile and especially because it remains the main *deforming* feature in the ensemble of a mannerist musical universe.

Quotation is another constant symbol in the most various stylistic-musical periods, the variety of its combinations being correlated to the modality of using, of interpreting a certain musical fragment belonging to the past.

Some distinctions are fundamental in the typology of this procedure: first of all, quotation establishes a special relation of the composer (who is quoting) either with another creator or with himself (the case of self-quotation). Then, quotation (especially if it is intentionally non-prominent, so whenever it is enciphered) engages in a *game* with the listener, in which the latter should notice the respective musical allusion. The factors here involved are on the one hand the way in which the composer inserts the musical quotation (which may be apparent or veiled), on the other hand the receiver’s degree of musical culture - who can perceive the message or not.

Placed at the level of semantic connotation, quotation may constitute one of the most subtle composition procedures *when it is adequate to the context*. This is why, with Schumann, Berg or Berio (to choose only three names whose creative refinement need not be demonstrated), the quotation

³⁶ The three quotations are from *Mannerism in Literature*, p. 58.

is placed in those key-moments of form (or generates form), so that the relation to the musical past - coming from an inner need for expression - should receive new significances, adapted to the new musical text.

One must also analyse the composer's intention to meaningfully investigate the quotation: he will either bring a homage to some outstanding predecessor or consider a certain melodic-harmonic entity (belonging to tradition) suitable for expressing something at a certain moment, or reinterpret (most often ironically) a more or less famous musical motive. The examples are numerous for each of these categories, or it is possible to interpret in all of these three hypostases. Therefore, there is *ambiguity* in translating a quotation, and, consequently, the poeticity of a musical text.

Adorno explained a quotation from Schönberg's creation by the need of the "*recluse*" - the innovator who was breaking the connection with tradition (apparently) for good - to quote in order to find a support, a justification in the proved values of the past³⁷. Similar or entirely different arguments could be brought while analysing quotation in relation to the specificity of each creator using it and, obviously, to the respective epoch.

In fine arts, deformation comes up in that relation of the subject with the object represented not in an optical, physical, objective manner, but imagined, "seen", subjective; one watches "the Idea", not "nature". As we have already seen, a comparison between fine arts and music cannot be performed along this way. But deformation can manifest - in musical language (with or without referring to texts or literary understatements) - by means of quotation. The respective musical idea will receive another expressive configuration as compared to the initial one (which it actually deforms), including the possibility of a composer quoting from himself. Even if the quotation is taken over in the most faithful manner, it is included in a new sonorous context.

Alban Berg, for instance, in *Lulu*, musically imagines the figure of the composer Alwa (who is planning to write an opera), inserting the introductory chords from *Wozzeck* in the musical texture, therefore identifying himself with his character in the most subtle way. Of course, allusion is integrated to opera dramaturgy, where the *word* intervenes, but it is still rooted at the musical level (we are talking about a chordic, orchestra-type structure). Berg *deforms* the initial significance of those chords from *Wozzeck* and does not merely copy them. One must also analyse the new sonorous context in which the chords appear (serial language versus atonal one, another structure, etc.).

Robert Schumann quotes "*Grossvatertanz*" in *Carnival Op. 9* or "*Marseillaise*" in the lied *Die beiden Grenadiere*, but here the meaning of *deformation* is easier to perceive and explain: ironization, parody. On the

³⁷ Adorno, Theodor Wiesengrund, *Philosophie der Neuen Musik*, Suhrkamp, Frankfurt am Main, 1989.

other hand, Schumann also uses self-quotation many times, thus establishing an equivocal relationship with himself. Either he wants to programmatically suggest a certain message, or he is “followed” by certain musical (melodic-rhythmical-harmonic etc.) formulae which recur systematically and in various contexts in his creation (especially the one for piano: *Papillons* in *Carnival Op. 9*, *Carnival* in *Davidsbündlertänze* a.s.o.).

Luciano Berio, who symbolically marks the beginning of a “postmodern” contemporary period by his lack of prejudices as regards the musical past, relates himself to the latter in *Sinfonia* (1968) by means of quotations and collages. The work (actually its 3rd part) becomes a mirror that *deforms* tradition, evoking fragments of baroque, classic, romantic, 20th century music (with its multiple orientations and periodizations), and its value is due entirely to the modality to evoke, to the creative fancy and to *combinatory art*. The past (in its various hypostases) is deformed through the filter of a conception belonging to the musical contemporaneity of the

In order to embrace other sides of musical quotation as well, its *semantic* aspects demonstrate the value of quotation as a symbol. Schematizing - according to Nattiez³⁸ -, I shall present the two categories of *signs* (in general):

a) signs that indicate past, present or future existence of a thing, event, condition and which are divided into *signals*, *indices*, *symptoms*;

b) signs regarding objects *in absentia*, therefore *images*, *symbols*, *arbitrary signs*. Within this context, Nattiez considers quotation as a signal (=a sign intentionally produced to serve as an indicator), alongside the leitmotif, but however observes the possibility of not identifying itself with the signal, since the musical quotation is not entirely comparable to the doorbell, the military trumpet and other signals of this kind (that is, unequivocal ones). Given the fact that it triggers a purely intellectual conduct - by the requirement of acknowledging its belonging to an “artefactum” -, quotation may be classified also as a *symbol* or an *arbitrary sign*. And its definition as a symbol will adequately point out its capacity of representing *the absent*, generating polysemy, multiple expressivity, therefore the area of a broad interpretation.

Referring in its turn to other exegeses on musical quotation (Zofia Lissa), Nattiez exposes its four types of main aesthetic functions:

1. *it symbolizes an expressive character*, as it happens with Wagner’s self-quotation from *Tristan and Isolde* in *Meistersinger*, evoking the nostalgia of love.

³⁸ Nattiez, Jean-Jacques, *Fondements d’une sémiologie de la musique*, Union Générale d’Editions, Paris, 1975.

2. *it triggers mental associations, introducing a geographical or historical colour desired by the author into the work*, such as “Poland” in Bach’s *Brandenburgic Concerto nr.1*, “Russia” in the *Quartet No. 7* by Beethoven, “Turkey” in the *Sonata in A major for piano* by Mozart, “Algeria” in the *Algerian Suite* by Saint-Saëns, “Spain” with Chabrier, Debussy, or Ravel. The composer may resort, on this purpose, to certain characteristic (dance-like) rhythmic formulae, melodic outlines, particular timbres. So much as regards “geographical” reference. About the “historical” one, the allusion to a certain epoch can be achieved by introducing a procedure specific to a certain moment in the history of musical language: the Lydian mode in the *Quartet No. 15* by Beethoven, a D minor chord in the middle of *Winter Music* by John Cage. All these have an “explanatory” character, so that the author may *understand* (relatively) easily. The quotations become iconic symbols of the most immediate degree, the referent itself is introduced into the work;

3. *it alludes - more or less intelligibly - to a situation*. The composer “blinks” to an initiated friend in the respective code.

4. *it produces parodic, ironic or grotesque effects*, especially in vocal and theatrical works, therefore where one may add the meanings of the word.

I am interested especially in certain functions from the ones exposed. For instance, I shall not insist upon the second one, which is rather closer to the exterior attributes of *signal*. But I would be most interested in the mannerist idea of enciphering, of hiding the meaning by the musical quotation (and thus, in analysing the subtle relationships established between creator, work, receiver). There comes up the “weighing” of the veiling degree of the message in the quotation: the (un)intelligibility level - enciphering - should not exceed a limit that will evaluate the cultural average of a given receiver. Or, to put it differently, only if it is “veiled” as much as it should (“intuitively”, of course, on the author’s part) will a message produce in the audience the satisfaction to discover it.

Quotation will be first of all discovered by its quality of being an extract from an *antefactum*, stylistically opposed to the new context it is inserted in. But there is also the variant of its not being opposed (I am here adding to Nattiez’s comments), given the fact that self-quotation belongs to the same stylistic area of one and the same composer. On the other hand, in order to be perceived as a quotation, a musical fragment must be acknowledged as a “foreign body”. In this type of process, the audience goes through three important stages: identification, interpretation of the role fulfilled by quotation in the new creation and reinterpretation of the relation established between the quotation and the new creation. Quotation - as an intentional manifestation - requires an exegetic act; it results from an intention of communicating, but *its significance is not immediately given*³⁹.

³⁹ Idem.

Placing it among the symbols, concepts, procedures of the musical mannerism, I have analysed quotation through its two main features, which are at the same time specific to the mannerist stylistic universe: *deformation* (of a previous musical reality) and *the esoteric aspect* (the veiling of the meaning in the act of communication, according to a certain code, in order to “burden” reception). The connection between mannerist aspects, such as the ludic, the combinatory art and the musical quotation can also be easily established: quotation shows a ludic attitude, a game of the creator with the listener; quotation is integrated in the structure of a work by means of combinatory art.

Finally, one should maybe insist upon the distinction between musical quotation understood as such (as a symbol integrated in a system of encipherings proper to certain composers) and other similar phenomena. In the romantic period, for instance, we can differentiate the problem of quotation from that of (Lisztian, Wagnerian) leitmotif or that of “l'idée fixe” (with Berlioz). In the modern and contemporary epoch one may also distinguish quotation, collage, allusion, stylistic quotation (the latter being able to lead towards neoclassicism, on various ways), although at a certain point all these represent the (more and more nuanced) relation to the past.

The leading thread should however remain that acception of quotation that can be subsumed to the mannerist horizon - as an expression of ingenuity, combinatory art, of an enciphered or ludic message.

Labyrinth, mirror, masque (and other mannerist symbols)

The World as a Labyrinth is the title of one of Hocke's volumes dedicated to mannerism, whose subtitle mentions “*Manierismus in der europäischen Kunst und Literatur*” (*Mannerism in European Art and Literature*). A central motive of literary and artistic mannerism, *labyrinth* can be found in various cultural periods, as various hypostases of the archetypal Dedalian legend. From Dedalus (“*daidallein*”) and the myth of building the labyrinth, “*the world mystery*” is condensed in a masterpiece of esoteric constructivism⁴⁰.

In the history of culture, examples are not only numerous, but also famous: the labyrinthian foundation of some Egyptian pyramids, the Athenian Acropolis or the funeral monument of Augustus in Rome - as samples of old epochs. The motive of the labyrinth comes back, “explodes” in the 16th-17th centuries, but also between 1880-1950⁴¹, either in Leonardo's secret writing (“pictogram”), or in Cryptographic domains (encipherings, mystery) of Kandinsky or Klee (a.s.o.).

⁴⁰ Hocke, *Mannerism in Literature*, pp. 280-281.

⁴¹ The periods there established correspond to the mannerist periods as classified by Hocke.

The labyrinthian symbol equally determines the physiognomy of mannerist theatre and novel, in masterpieces of alchemic and magic esotericism, quoted as literary models of labyrinth (and belonging to Calderon, Della Porta, Orazio Vecchi). As regards the most famous name, that of Shakespeare, Max Lüthi's arguments outline mannerist elements deduced from the mask motive, the structure similar with that of the musical fugue, but also from:

*"permutations of the central point, extreme contrasts, acute sensations, quick turns and upheavals, hypertrophies, the chiaroscuro of composite characters, dissonant scenes, the complexity of happenings, of the imagistic universe, of the language, the mixture of an exact realism with violent stylization, of naturalness and lucidity with eccentricity and ecstasy, of pluridimensional plasticity with antithetic tension, of exuberant fancy with cold mechanicism."*⁴²

Shakespeare's constructivist (labyrinthic) art results precisely from his metaphoric conception (the rational, calculated combination of letters and words is pushed onto the ground of the magic artificial), just as Hamlet playfully unravels words and language at least 90 times during his stage discourse. The technical skill of this "calculation" of language characterizes one of the greatest *"engineers"* and *"operators"* of poetic art, who at the same time shirks definitions and stylistic categories (may they be mannerist or of another kind): he is but S H A K E S P E A R E, and *"nobody has managed to entirely decipher this cryptogram, though hundreds of books were written to look for his face in the 'ciphers' of his work"*⁴³. Mentioning a single example will be enough and will also establish a connection with previous pages, in which I was referring to isopsephies or to the ludic feature of the encoding of a poetic text: in *Love's Labour's Lost*, critics have discovered a possible anagram of the word *"honorificabilitudinitatibus"* (numeric value = 287), that is the sentence *"Hi ludi, tuiti, sibi, Fr. Bacono nati"*.

The labyrinthic specific of the modern mannerist novel (Kafka, Proust, Joyce) is fulfilled in various hypostases, the climactic point being probably *Ulysses* - or Joyce's *"engineeringly-Dedalian"* work of art, an alchemy of language. In fact, Joyce's own artistic language is first of all defined by his *"fantastic-Dedalian games of letters"*, not only in *Ulysses*, but also in *Anna Livia Plurabelle* or in *Finnegans Wake*.⁴⁴

⁴² An author quoted by Hocke in *Mannerism in Literature*.

⁴³ It is Hocke again that the expressions between inverted commas above belong to: *Mannerism in Literature*, pp. 132-138.

⁴⁴ One of the most important journals of 20th century the surrealist trend was called *Minotaure*, a (mythical) symbol of *"inextricable destructivism"* - s. Hocke, *Mannerism in Literature*, p. 208.

Starting from Dedal's symbol, therefore, one can analyse the letter games, the ingenious verbal constructions, the paralogical combinatory art, metaphoricism - as modalities in looking for and discovering new means of expression in literary language, new poetic techniques. Shakespeare or Joyce thus evoke a magic spirit of language. Secret languages, enciphered messages belong specifically both to Renaissance (with its characteristic philosophical hermeticism, an esoteric culture at the border between the essences of Cabal, alchemy or occult sciences) and to Romanticism or to the modern times. The modifications of letters and words, the symbolism, the allegories, the emblematics sum up in a labyrinthic universe of expression, in an esoteric sphere, decipherable only by connoisseurs (= the initiated).

The symbolic network of mannerism reveals aesthetic relations of *mirror* and *labyrinth* and of these two with the *mask*.

The *deforming mirror* "stimulates" the starting point for theorizing the term mannerism: in 1523, appeared Parmigianino's famous portrait in a convex mirror (where the painter's hand - a symbol of his artistic gift - is hypertrophied, deformed, it fascinates by its *abnormal* aspect). Deformation as an aesthetic means (optically and physically justified by the convex mirror), emphasizes the special relation of the creator with his artistic subject. The mirror metaphor - the poetic labyrinth - goes through multiple cultural periods, from Leonardo's to that of the expressionists and surrealists (in direct connection to the theme of the unreal, the magic or the raving).



Fig. 6

We have so far briefly looked at most of Hocke's ideas about the significance of the *labyrinth* and *mirror* symbols in fine arts and literature, in order to be able to outline - as comprehensibly as possible - the frame of

mannerist research with the German critic. Further on, we cannot think of a translation of the models suggested by Hocke in musical art, but of an attempt to find certain symbolic correspondences. But it is here more than anywhere that the individuality of music should be placed, by virtue of its specific data.

And if the *labyrinth* symbol can find its equivalent in *musical constructivism*, with its extreme ingenuity, interpretable in many ways owing to the esotericism of the rules that determine it, the *mirror* symbol may correspond to one of the sides of this constructivism: *inversion*. Overviewing just two of the deep moments of German musical constructivism - Bach and Webern -, it will not be necessary to demonstrate similitudes in the complexities of the abstract thinking of musical form.

Inversion symmetrically “deforms” an initial idea, by a technique that gives maximal cohesion to the sonorous material, at the same time being difficult (if not impossible) to notice in the reception act. Maybe only an informed ear that is aware of the conventions - and maybe of the respective score as well - would perceive the technical idea of the work.

On the other hand, one must insist upon the possibility of another perspective - let us call it a “negative” one - of the two symbols. The labyrinth can be translated by constructivism (which means order), but also by confusion, by wandering (disorder). Order would belong to the creator (who knows the code of the labyrinth), disorder to the one who wanders by getting into the labyrinth (the interpreter or the analyst of a work). An entirely different situation is to be noticed in the case of mirror: Parmigianino’s deforming one, for instance, is a convex one, related to the *non-symmetric*, the denaturation of the model, as opposed to the *symmetry* of musical inversion with Bach or the Viennese school.

This is how, by applying these symbols in music, the space of research opens, becoming uncertain, ambiguous at the same time. I shall therefore never venture to assert that Bach or Webern (as these two composers I have cited) are mannerist composers. But in their creations there are those “mannerist” elements that make a symbolic connection between the two composition styles.

Besides all the meanings of *labyrinth* I have enumerated, one more must be added: the tendency to *hide* the centre that must be reached. The same intention to hide, to dissimulate can be found in another symbol, the *mask*. It is obvious that the significances of the mask have first of all a mythological complexity, belonging to various cultures, whether ancient or modern. I shall only look closer at a double aspect of the symbol: that of disguise and metamorphosis, expressing the essential reason for using a mask - the mixture of reality with appearance, of sincerity with illusion. From mask to carnival there is only one step, and Schumann’s *Carnival* will

reveal not only the general idea of Romanticism - the ironic mask that dissimulates sentimentalism -, but also the connections between this symbol and other mannerist ones (the melograms).

Then, the relation among works that resort to subjects with characters from the *Commedia dell'arte*, with masks therefore, will particularize various aesthetic options: Schumann - *Carnival Op. 9*, Schönberg - *Pierrot lunaire*, Stravinsky - *Pulcinella*. If the Schumannian "mask" symbolizes the enigmatic in a solar, festive perspective, Schönberg describes the mystery of night, the morbid, hallucination, and with Stravinsky the costumes only maintain the ludic aspect. Anyway, the mask symbol inevitably associates with an esoteric message by its *dissimulating* meaning.

But *labyrinth*, *mirror*, *mask* are only a few of the symbols characteristic of mannerism. Here is an enumeration of them, equivalent of a definition of style: *hieroglyph*, *labyrinth*, *riddle*, *mirror*, *time (clock)*, *death*, *circle*. For each of these, some separate study would be necessary, that would integrally analyse their significances. I must emphasize that I opt only for certain interpretations of these symbols (such as, for instance, I have exposed a certain partial vision of *the ludic element* or of *quotation*), having as a purpose the way in which they can be integrated to a musicological analysis of mannerism.

Starting from this theorizing in the field of other arts in order to come to music, it is not possible (neither is it recommendable) to apply the respective symbols to music by any means. On the other hand, they should at least be covered, out of the need to know and appreciate the specific of each mannerist art.

(Translated from Romanian by Maria-Sabina Draga)

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ARS INVENTIO IN THE B.A.C.H SYMPHONY FOR ORGAN SOLO BY SIGISMUND TODUȚĂ

MIRELA MERCEAN-ȚÂRC¹

SUMMARY. The paper intends to outline the role of this symphony in the cultural landscape of Romanian and universal Modernity by referring it to the Neo-Baroque trend characteristic for this Transylvania born composer. S. Toduță, the first Doctor in Musicology in Romania, the creator of a valuable composition school in our cultural space, is celebrated on the anniversary of 100 years from his birth.

The analysis of this symphony underlines that ontogenetic relationship present in the case of cultural patterns in various epochs – here the musical Baroque and Modernism – which is possible through referring to the same axiom of thought and expression considered to be generally human. If the phenomenology of the creative act shows essential gestures of artistic gestation and evolution, universally valid in all historic epochs, then we find as legitimate a reference of the phases of the creative act to the point of view of the 17th and 18th centuries and their exposition by means of analysis in the *B.A.C.H. Symphony for Organ Solo* by Toduță. I have tried thus to reconstruct the process of *ars inventio* by analyzing the musical material of the symphony from the perspective of the three phases of the musical creation, as defined by the Baroque: *Inventio* (Erfindung), *Dispositio* (Inhaltgliederung) and *Elocutio* (Formung), corresponding, from the point of view of the compositional trade, to *the invention*, *the planning* and *the expression*. Consequently, in the *Inventio* phase each part was analyzed from the perspective of micro formulas of language, while in the *Dispositio* and *Elocutio* we distinguish elements of sonorous architecture as well as semantic, harmonic and tonal subtleties. We established the existence of a reduced number of figure cells with formative, generator role, a modal and modal-chromatic harmony, a typical Baroque architecture where the genre and the form are still inseparable: the 1st part – **Fantasia**, the second part – **Choral**, the 3rd part – **Toccata** among the composer's elements of style.

The B.A.C.H. symphony for organ solo by Sigismund Toduță was written in 1984 and performed in 1985 on the occasion of the musical Baroque great master's birth tercentennial.

The Neo-Baroque filiation claimed by S.Toduță's creation, through adhesion of some elements of style to this particular aesthetic movement, has been emphasized by numerous researchers. S.Toduță's research work on the brilliant creation of the Baroque composer, comprised in the three volumes of *"The Musical Forms of the Baroque in J.S.Bach's Works"* is also well known.

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All these approaches in the field of musicological creation and research put S.Toduță among the most well-advised experts of the private universe of the great composer's creative laboratory. The bringing back of one of the most famous motifs approached by the musical literature, especially in the 20th century², the melogram motif B.A.C.H., is, in our opinion, for the author, the pretext for the writing of a work of homage. The creative process of the B.A.C.H. Symphony for Organ mirrors those syntheses which, three hundred years before, Bach was operating with within the framework of a mature musical style. These syntheses are manifest in S.Toduță's symphony (belonging to the last period of his creation) as language elements, belonging to the composer's creative individuality, as well as elements belonging to the Neo-Baroque style of the second half of the 20th century. "Regarding these syntheses, the musicologist Cl.L.Firca states that the language of the Cluj-Napoca composer is *one of the least forced surpassing of the traditional-modern antinomy, a surpassing which is the more amazing as, with Toduță's approach, each of the terms in the above antinomy has multiple subdivisions, the complexity of the resulted syntheses recalling the one in Enescu's works*".³

Of course, the single idea of approaching the B.A.C.H. motif in a creation doesn't justify its placing within the limits of the Neo-Baroque style, the motif with all its variants circulating as a "makam" of the 20th century⁴.

In S.Toduță's B.A.C.H. Symphony, the reference to the models of the past approached in the lines of the modern spirit is, of course, a complex one, reaching different levels of semantic "empathy", by the use of composition principles and procedures which are common to the two modes of artistic expression and consequently, universal.

The fact that "the modern creators continue to weld, through their creation, the great arch of the musical culture united with the art of the musical Baroque" verifies the following statement: "the patterns of all cultural epochs are in a tight ontogenetic relationship"⁵. If the phenomenology of the creative act notes essential gestures of the artistic gestation and evolution which are universally accepted as valid in all historical times, then we find as legitimate a reference of the creation's phases to the 17th and 18th centuries' point of view and their outlining through analysis in S.Toduță's B.A.C.H. Symphony for Organ.

² In his study *Motivul B.A.C.H. în muzica secolului XX (The B.A.C.H. Motif in the 20th Century Music)*, Benko Andras mentions an impressive number of the composer's works in the 20th century musical literature, M.Regger, F.B.Busoni, A.Honegger, A.Casella, F.Poulenc, F.Malipiero, A.Schoenberg, I.Dallapiccola, P.Hindemith, A.Webern, E.Terenyi, H.P.Turk any many others see the professors' works, Cluj-Napoca.

³ Firca Cl.Liliana, *Modernitate și avangardă în muzica ante și interbelică a secolului XX, 1900-1940 (Modernity and Avangarde in the Music Before and Between the 20th Century Wars, 1900-1940)*, Ed. Fundației Culturale Române, București 2002.

⁴ See Benko Andras op.cit. pg. 28.

⁵ Guido Adler, *Der Still in der Musik*, Ed Breitkopf Hartel & Leipzig, 1927, pg 126, quoted by S. Toduta *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach's Work)*, vol. 1, Editura Muzicală, București 1969, pg 20.

Ars inventio, the art of musical invention represents, in the creative process, “the art of winning from ideas and their known correlations, new and fresh ideas and correlations”⁶. *Ars inventio* is of a rational nature, strictly determined by knowledge of the compositional trade, by the technological aptitudes the composer can acquire from *ars inveniendi*, (in the Baroque times “a guide for invention i.e. a method by which one can acquire musical inventiveness”⁷) and by a spiritual nature, a disposition of the spirit, *inspiratio*, which can be unleashed by knowledge (*cogitare*) and reflexion (*excogitare*).

In tight connection with the term of *Ars oratoria*, the term of *Ars inventio* has three distinct moments in the process of musical creation: *Inventio* (Erfindung), *Dispositio* (Inhaltgliederung) and *Elocutio* (Formung), which correspond, in the compositional trade, with the invention, the planning and the expression.

If in the creative process *inventio* represents a phase of *incipit* where the composer chooses those *loci topici*, “the carriers of the musical cellular plasma”⁸ in order to subject them, during the following phases, to processes of *ars combinatoria*, *ars permutatoria*, in the second important moment, tightly connected to *Inventio*, *Dispositio*, the composer organizes his sonorous material by dimensioning the component parts, by giving the logical proportion to the musical architecture. The third and last phase, that of shaping the sonorous material, “synonymous to *decoratio*, is the stage of harmonizing the details to the whole, of assembling the particular beauties in the perspective of the whole” in the composer’s tendency to obtain a “communicable expression”⁹.

In the B.A.C.H. Symphony, the analyst is tempted to discover the motif announced in the title as the most important among the *loci topici* used by the composer in the artistic transformation. But this motif only appears in the Coda, as a quotation. We consider that the B.A.C.H. motif is one of the *loci topici* present in the endogenous phase of *ars inventio* and the composer refers to it in the nature of that “primary spiritual experience which generates the sources of invention”¹⁰. In its strict form, the B.A.C.H. motif belongs to the rhetorical musical figures, outlined through the chiasmic¹¹

⁶ A. Schering: *Geschichte zur „Ars inveniendi“*, P.Jb.1925, pg 26, quoted by S. Toduta în *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach’s Works)*, vol II, Ed Muzicală, București, 1973, pg. 81.

⁷ S. Toduta în *Formele muzicale ale Barocului în operele lui J.S.Bach (The Musical Forms of the Baroque in J.S. Bach’s Works)*, pg. 81, quoted by H.H.Eggbrecht: *Studien der musikalischen Terminologie*, pag 893.

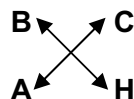
⁸ Toduță S. op. cit. vol II pg 83.

⁹ Toduță S. op. cit. vol II pg 85.

¹⁰ Toduță S. op. cit. pg 81, quotation from A.Schering: *Das Symbol in der Musik. Die lehre von den „Ars inveniendi*, Leipzig 1941, pg. 14.

¹¹ From the Greek, crosslike letter χ .

distribution of the notes, i.e. the disposition of four notes so that, by uniting the first with the fourth and the second with the third, the visual form of the cross would appear:

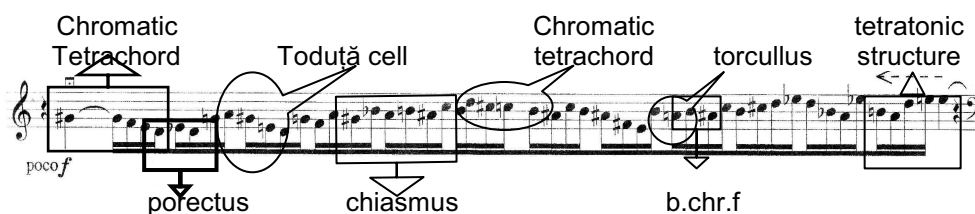


“*Chiasmus* or the *Kreuzmotiv* is not just a simple game of crossed lines. Their significance is tightly connected to Mathesson’s idea of the *Klangrede*, called to create evocative poetical images”.

The appearance of the B.A.C.H. motif only in the Coda, as a quotation, is a symbolical crowning of the entire process of *ars inventio*, which, through the entire work, is based on the variation of figures, invented cells, the allusion to the chiasmic disposition being obvious even before the Coda.

In the B.A.C.H. Symphony, in the exogenous phase of the *ars inveniendi*, the main *loci topici* can be identified in the cellular kneading of the motifs in the first musical utterance of the “*Improvisando*” type in the **first part called Fantasia**.

Ex. 1



We find here melodic cells which act as a model in the building of the musical discourse: descending tetrachordal cells (which will appear in various ways throughout the entire work), ascending ones, diatonic, chromatic, the cell emblematically called the *Toduță* cell in different variants, the backwards chromatic formula, chiasmic cells, cells of a chiasmic nature with ascending chromatic movement with ascending propelling energetics of the melodic slope, but also oligochordic cells with an obvious adherence to a pentatonic (tetratonic) substratum, differentiated through chromatics.

In the *Dispositio* phase of conception at the level of organizing proportions and architecture, we notice a reference of the entire musical creation to two fundamental principles in connection with the art of the Baroque discourse in its two hypostases: the improvisational principle and the choral principle. Their alternance constitutes a basis for the conception on every part of the B.A.C.H. Symphony: the 1st part – **Fantasia**, the 2nd

part – **Choral**, the 3rd part – **Toccata**. The choosing of the two sides of musical syntax, that is monody in an improvisational style, in close connection with the concept of *stilus luxurians*, which, in the cultural tradition assumed by the musical Baroque, represents *secunda practica*, and choral homophony, representing *stilus gravis*, or *prima practica*, is, in our opinion, a subtle reference to what with Bach was that *Duplex veritas* of the aesthetic and practical purpose of his creation, “God’s praise and delight of the soul” while it also expresses a truth revealed through the universal dichotomy of sacred and profane.

Consequently, the articulations that make up the first part of the B.A.C.H. Symphony, **Fantasia**, are organized according to the principle of alternating 14 sections. We noted as A the articulations convincing for the *luxurians* style (*improvisando*) and as B those for *stilus gravis* (choral).

We have thus a pattern: A-B-A1-B1-A2-B2-A3-B3-A4-B4-A5-B5-A-B (where the final articulations A-B are the resumption or *ritornela*). If we consider the suggestions for organizing proportions, we will see that the rhythmic unities of four sixteenth in the first three articulations A-A1-A2 are also 14, the number existing as well in the discant of the B1 choral. As it is well known, the number 14 represents, in the numerical symbolic (*Zahlensymbolik*) of the B.A.C.H. motif, the sum of its elements: B=2, A=1, C=3, H=8.

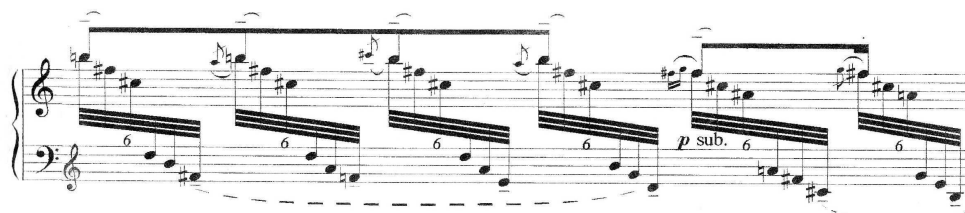
The pseudorestoring suggestion to the art of the great German composer reflects also upon the writing techniques which outline certain aspects of the *elaboratio* phase, phase which, in *ars inventio*, completes the idea of Fantasia as genre. In this Fantasia, many variational aspects are reflected, an abundance of hypostatizations of the musical material in a state of germination:

Ex. 2

The canon in A3

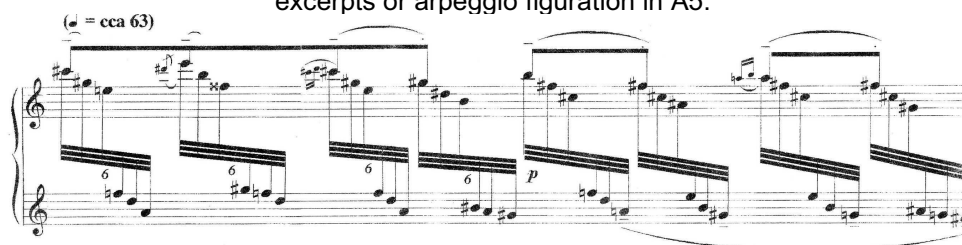
Ex. 3

The arpeggio figuration in A4



Ex. 4

The latent polyphony resulted from combinations of ascending scalar excerpts or arpeggio figuration in A5:



Ex. 5

Chordic figuration of the choral model, see B4 the Bach cell in recurrence.



In the *Dispositio* and the *Elaboratio* (otherwise indissolubly connected) of the *ars inventio*, we will try to observe not only those elements of Toduță's compositional way of thinking which refer to the tone-modal plane on which the writing is consolidated, in tight connection with harmonic peculiarities, but also other elements belonging to the idea of *Decoratio* referring to procedures of gradation of the variation process. The way in which the articulations characterizing the choral are conceived holds with the specificity of the composer's harmonic conception, conception referring to the idea of linearity of a Renaissance-Baroque filiation.

The first incision of the choral principle in the monody kneading, fantasy type, of the first part, the B articulation, has as its basis a mode of lyrical C with a mobile second degree.

Ex. 6

meno mosso (♩ = 56)

Man. *f*

Ped. *mf*

lydian do I₇ III⁹₇ II | 4pasaj |

The harmonizing can be included in the functions –I with seventh and added sixth (ajoutée), -III with seventh and ninth, -II, -I with added sixth –I with melodic notes which are only solved in the Picardy cadence at the end of the first part, resumption.

Ex. 7

Adagio

ff

mf

mf

Aeolian mil V₆ I²⁻³ I⁴⁻⁵ VI^{5# 7#} I

or

Ionian do I III V(II?) I I (7-9-11)

Another interpretation, just as valid, would be the one which outlines a harmonic structuring on two planes, in two modes, where the superior plane seems to be conceived in an Aeolian E with a sensitive D#, which, in the bivocal harmonizing of the plane in discant, appears together with the 2nd degree as a delay resulted from *torcullus* fluctuation of the medial plane, and an ionic pentachord which develops in parallelisms of fifths, an allusion to the folk accompaniment or to the rudimentary polyphony techniques of the Middle Ages.

The same polymodal interpretation can also be given to the other choral articulations of the part. In B1, the juxtaposition of Lydian D with the 2nd and the 3rd degree mobile, in discant, is disposed simultaneously with an

Aeolian with the 2nd and the 6th degrees mobile, resulted from the chromatic movement. The *torcullus* figures, the reversed *Toduță* figure and the chiastic figure can be foreseen, from the mixed writing, in the discant plan.

Ex. 8

B1

Torcullus Cromatic

Toduță inv. var.

lydian re
Aeolian la

Also in the B2 articulation, the distanced chiastic cells are interwoven. They are made from the *pes* or *podatus* movement and interpreted as melodic notes of the solved chordic strata.

Ex. 9

B2

meno mosso (♩ = cca 56 - 60)

backw.chr.

backw. chr. cell

I⁹₇ IV⁴₃ VI^{6#-5}_{4#}
2 - 3

In A3 the change of the tonal centre begins, from the one on C (Ionian or Lydian) to the one on F#, which, due to the multiple chromatic hypostases, can be ionic F# or Mixolydian F#, through the mobility of the 7th degree, the tonal centre on F# being consolidated in B3 through the cadence of the choral.

Ex. 10

fa#
Ionian I^6_4

Do
Ionian V

V^7_5 I

fa# Ionian

We can notice the appearance, in the A5 articulation, of the scalar formations, which replace the typology of the melodic kneading of the previous *improvisando* passages, formations made up of tetrachordal-pentachordal sections built according to the 1-2-1 model, or, st-t-st. In this construction, some musicologists have identified a melogram: Sigismund-Toduță-Sigismund.¹²

Ex. 11

tempo I^o (♩ = cca 88)

f

T T

st st st

f

¹² Acoustic tetrachord IV according to C. Ripa's classification in the chapter *Sisteme tonale ale muzicii populare românești* (Tonal Systems of the Romanian Folk Music) in *Teoria superioară a muzicii* (The Superior Theory of Music), vol I, Ed. MediaMusica 2001, pg.333

Beginning with A5, the variational gradation starts to move towards the climax point reached in B5, and afterwards the musical discourse slope, continuous in the ascensio movement, especially in the A fragments of the entire part, moves in descensio towards the resumption of the part situated, from the timbre point of view, in opposition to the one in the introduction, on the organ's pedals.

In the second part, called **Choral**, the composer chooses, in the first phase of the *ars inventio*, the *loci topici* cells of pentatonic origin. The allusion to the folk is obvious, the related oligochordic microentities making up a discourse of a rare expressive beauty under the impulse of a prolific *inspiration*.

Ex. 12

From the point of view of the *Dispositio* phase, the morphologic organization of the choral tends towards the shaping of five incisions with extension of a-4 measures, b-4 measures, c-4 measures, av-2 measures, b-4 measures.

In this choral, *Elaboratio* is intensified by the “beauties” of the modal harmony, based, in the first incision-articulation **a**, on an Aeolian A which cadences in an Aeolian E.

Ex.13

(♩ = 52 - 54)

mf

bmf

I 2 VI⁶⁻⁵ V₇IV₇(II⁶₅)
 IV⁶⁻⁷⁻⁸⁻⁹ I⁶⁻⁵ II_{2p} VI₆ VI IV⁷⁻⁶⁻⁵ V₂ V⁷⁻⁶⁻⁵
 1-2-3 V
 Aeolian la
 Aeolian mi I

The entire harmonic structuring of the choral is conceived on the principle of **complementary antinomy, diatonic-chromatically** sonorous. Consequently, if the first articulation shows a mostly diatonic modal conceiving, in the second articulation, b, the gestation of the chromatic touches the pentatonic from the discant and the medial voices circumscribe, in their linear movement, the ascendant *passus duriusculus* tetrachord, as well as the diatonic tetrachord. The symmetrical contrary disposition can be noticed, together with the retraction of the sonorous material on the vertical until the diatonic cluster distribution and the return of the slope in ascendance.

Ex. 14

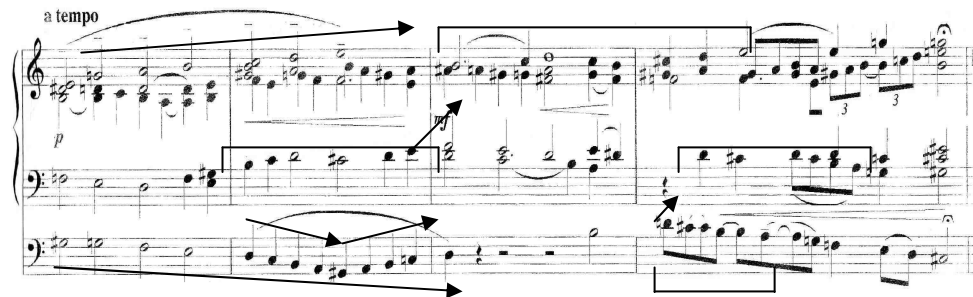
a tempo

mf

p

In the **c** articulation of the choral, the linear thinking of the composer reflects in the freedom of the melodic paths of the voices which circumscribe contrary movements at the extremities, melodic slopes symmetrical *descensio-ascensio* (see the base), imitations of microelements.

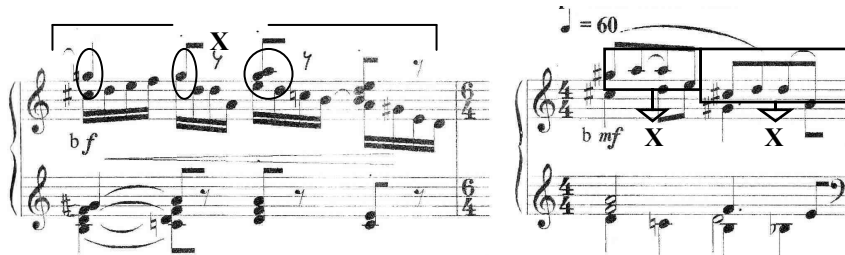
Ex.15



The measure number 20 marks the elaborative variation sector, where the cellular microelements of the choral appear as implied in the weave of the variation gearing (see ex. 16), which can be noticed along six stages considered to be six variations. Thus, the form of the part will circumscribe a pattern of musical form.

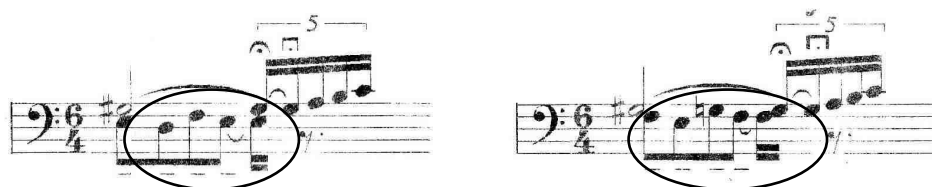
A choral**B variations****Av choral****a,b,c,a_v,b,****B1-B2-B3-B4-B5-B6****a_{v1}-b_{v1}-c_{v1}-a_{v2}-b_{v1}**

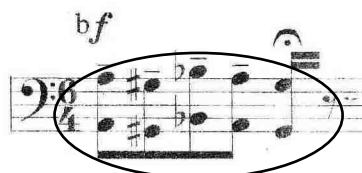
Ex.16

m. 24 și 26, x_v sequential cell

The six variations have as incipit the diatonic chiasmic cell in variations 1 and 2, and the chromatic one in the third variation.

Ex. 17

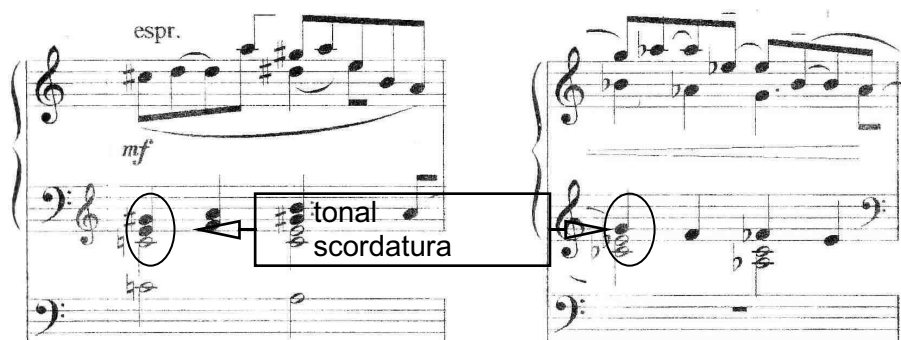




The following figures, which form the model of the variation, are a scalar model in *ascensio* question type and then, answer-descensio, which brings forth a cellular kneading of a tetrachordal type. In the variational stages 3-4-5-6, a gradual accumulation of the variation parameter takes place through moving away from the initial model, stages where the x cell appears more and more distanced, creating a tetratonal frame. See ex 16 measure 26. The tonal plane fixed on the eolic in the first three variations is chromatically “disturbed” through tonal mutations reminding of the scordatura.

Ex.18

measure 30 and, comparatively, 35



The ascending chromatic movement of *passus duriusculus* type outlines these tonal-harmonic “slidings” either on the grave and medial plane of the musical discourse (ex.19), or through chromatic sequences on the discantus plan. m. 38-40.

Ex.19



measures 44-49.

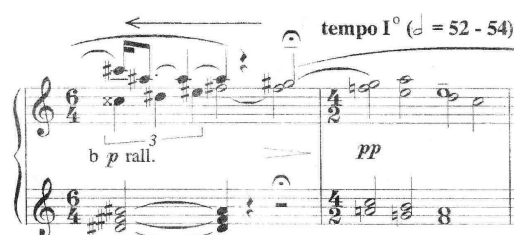
Ex.20



The continuous ascending-chromatic accumulation constitutes the climax of the progress of the elaborative-variational sector in the 2nd part, moment where, the appearance of the resumption reinstalls the supremacy of the diatonic through a scordatura type passage.

measures 48-49.

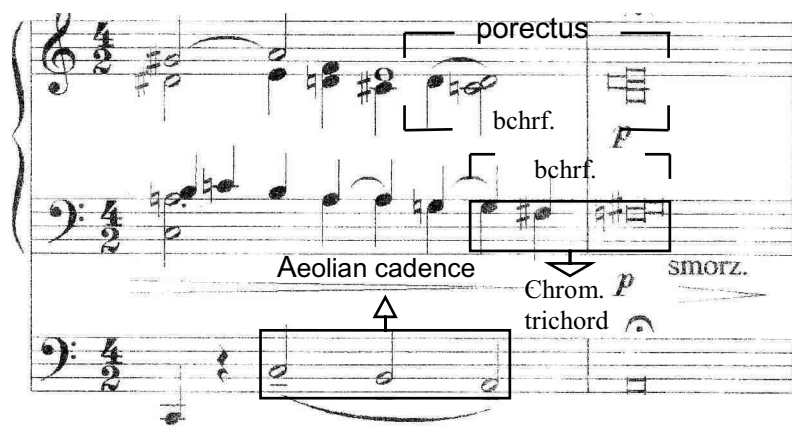
Ex. 20 - continuation



The final cadence in the second Choral part synthesizes this complementary antynomy: diatonic-chromatic / ascending-descending / question-answer through diatonic cadences at the extreme voices discantus-bassus (respectively cadence with *porrectus* (discant) and eolic (base)), and, at the medial voices, a chromatic movement with double ascending-descending sense.

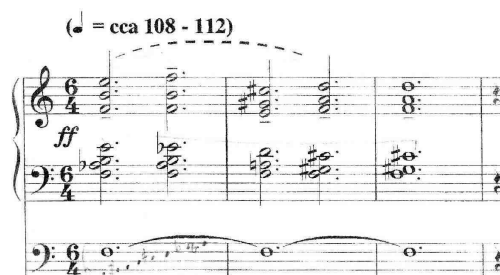
measure 74-75

Ex. 21



The third part is a **Toccata** which has as a motto a *chiasmus* cell based on two sequenced *podatus*. (This formula was anticipated in the B4 of the Fantasy, but it can also be a *chiasmus* cell generated by the idea of variated recurrence of the B.A.C.H. motif) The harmonization includes one pedal on the F at the medial voices also, a *passus duriscullus* movement, as well as a reversed chromatic formula, in a chromatic 3¹³ mode with the 7th degree mobile.

Ex. 22



The thematic idea of the third part is brought by in the medial voice of the organ and it is made up of melodic cells which circumscribe, in a reversed varied movement, to the idea of the *motto* and whose figurative melodic-rhythmic motor pulsation justifies the characteristics of the **Toccata**. The melodic structure of improvisational type follows the dialectics of a continuous variational labor upon a drawing made up of sequenced *chiasmus* cells, drawing which includes, in the end, tetrachordal cells with scalar aspect.

measures 7-8-9-10

Ex. 23

non legato

diatonic tetrachord

Chiasmus Formulas

¹³ According to prof. C. Rîpă, PhD, op.cit. pg. 374.

In the continuous variation *processus*, at a microcellular melodic level – process which generates various combinations at the level of synthesis – we also find distanced chiasmus cells (which will be the inspiration for the musical material of the medial episode), the Toduță cells, the *torculus* cells, *porectus* etc.

Ex. 24

measures 16-17

In this part, which explicitly exploits all the previous virtual expressions (but which have themselves contributed to the creation of finite entities), the synthesis of the tonal plane covers almost the entire chromatic pallet over larger or smaller spaces of expression. As other researchers have also noticed, S. Toduță stops though at the number 11 of the chromatic total, he will only be using it accidentally in his work. See ex. 23

In the *Dispositio* phase, at a morphological and structural level, we distinguish four large sections: **A**, with an aspect of Toccata-Invention, comprising three thematic entries, two in the medial plane and the one of the discant and one in the grave plane of the pedal board, **B**, which can be considered the medial episode (contains three articulations expressively related), and again **A**, a resumption which brings back the toccata-invention character through three articulations corresponding to the thematic entries in the medial, grave (pedal point) and discant register.

Coda, the forth section, represents the synthesis of the previous expressions and is based upon the B.A.C.H. quotation, including two stages, the first stage *fugato* and the second stage choral.

Table 1

A	B	A	Coda	
T Fa	b c d	T re mib T sol	Fugato T Cs Cs Cs R (B.A.C.H.)	Choral B.A.C.H.
5-----26	27-----45	46-----67	70-----81	82-----93

The thematic ideas, undergoing continuous variation and metamorphosis, bring forth of course, various hypostases, their identification being possible by the cellular articulation of *incipit*, which is identical for every entry.

The medial episode, or section B, is made up of three ideas of a different profile, unitarily presented though under the aspect of expression due to a tetra-pentachordal substratum, outlining a chanting with a slow character, or a *lamento* graphicalness in a folk spirit. The three articulations manifest in a tonal frame with adherence to Aeolian G#.

Ex. 25

a, m. 26

b, m.33

poco meno mosso
(♩ = cca 76)

(♩ = cca 72)

c, measures. 39-40, Lydian mi.

assai rubato

The Coda represents the moment of cumulative synthesis of energy, of generative forces which generated and guided the process of *ars inventio* up to that point. The richness, the variety of the efflorescences resulted from the *ars combinatoria* and *ars permutatoria* of the microcellular elements, tightly connected with the alchemy of the complementary antinomical processes governing the organization of the sonorous and architectural planes and, implicitly, of the expression at the level of the macrostructure in the phases of *dispositio* and *elaboratio* of the creative act, find their fulfillment in this final chapter of musical becoming. The synthetic expression of the two principle which generated the process of *ars inventio*, the choral principle and the improvisational one, find their fulfillment in this Coda, in a form of *fugato* where the theme has the profile of an improvisational sonorous development, and the countersubject (the counterpoint) brings forth, for the first time explicitly, the *chismus* cell in the B.A.C.H. variant.

The configuration of the theme includes – aside from cellular profiles which circulated, with a cyclic value, along the entire work – a funnel series, which has as a starting point a seventh interval with the symmetry axis on the A. It is also interesting the combination of the B.A.C.H. cells with the ascending *passus durriusculus*, and that of the funnel series, as well as that of the moment of transfer of the double counterpoint planes from the measure 72.

Ex.26

The musical score for Ex.26 consists of two staves. The top staff is for piano, marked 'scintillante' and 'poco f'. It features a series of eighth notes with a '3' indicating a triplet. The bottom staff is for violin, marked 'simile'. It features a series of eighth notes with a '3' indicating a triplet. The score includes a 'funnes series' (likely a typo for 'funnel series') and a 'B.A.C.H.v' (Bach's Cello Suite No. 1, Violin) section. The B.A.C.H.v section is marked 'simile' and 'B.A.C.H.'.

A transition of two measures (m. 80-81) (where the B.A.C.H. motif appears four times sequenced in the grave register) will lead to the culminating point, the choral of the Coda. And if the **fugato** in the first stage of the coda reveals the principle of *duplex veritas* expressed by Bach as “delight of the soul”, the choral on the name of the great master represents the other part of the dichotomy of the human spirituality, expressed by Bach as “glory” to the Creator.

The choral presents the B.A.C.H. motif *in ascensio* on all of the sonorous planes, a monumental progression which creates the image of aspiration, through this motif, to “The One who is the revelation of always of the human spirit, the Transcendence”. And the master Toduță continues in a revealing way: “And if Palestrina and Bach taught me this artistic creed, it is a pleasure even today to say that they were, in this sense, “magister magistrorum” for what I have managed – a few syllables – to settle as a testimony of my soul in the field of musical creation”.¹⁴

The Symphony ends with a monumental cadence on ionic D, while in the pedal plan a melodic line made up of a few cells, emblematic in the construction of the work, unfolds, a signature of the creator Sigismund Toduță on this homage-work dedicated to the great Johann Sebastian Bach.

Ex. 27

measure 82 – the finale

(Translated from the Romanian by: Roxana Huza)

¹⁴ Sigismund Toduta in dialogue with Pavel Pușcaș (1991), presentation leaflet.

MIRELA MERCEAN-ȚĂRC

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THE REFORMED CHURCH AND THE MUSIC

ÉVA PÉTER¹

SUMMARY. The reform has brought big changes in the Christian life and holiness. The reformers, wished to renew the entire liturgy. The passive role of the Christian believers at the mass is changed with their active participation, including in the canticle.

In the study we shall present on one side the contribution regarding the community singings of the three most important representatives of the reform: Luther, Calvin and Zwingli; on the other side the achievements of the Hungarian reformers in the grounding of the community canticle. In the third part we shall present the collections named graduals, and in particular the Old Gradual, which is the most important musical collection of the XVII. century. Its significance is special from the point of view the Hungarian ecclesiastic music, as well as from the point of view the music's history.

1. The teaching of the reformers regarding the ecclesiastic anthem

The reform that shook the entire Europe has brought big changes in the Christian life and holiness.

The reformers, rediscovering the pure teaching of the Gospel, they wished to renew the entire liturgy. Instead of the sacrifice presented in mass they put the accent on the Word, instead of the domination of the hieratic point of view the prophetic one has reached the power, the passive role of the Christian believers at the mass is changed with their active participation, including in the canticle. Amongst the first products of the Reform we find the translations of Scripture and the community singings of mother tongue.

Onwards we shall present on one side the contribution regarding the community singings of the three most important representatives of the reform: Luther, Calvin and Zwingli; on the other side the achievements of the Hungarian reformers in the grounding of the community canticle.

1.1. The community singing in the Lutheran reform

Martin Luther (1483–1546) was a prophetic personality, therefore in the first place a preacher of the Gospel. He discovered even in singing a proper way of intermediate preaching. The sum of his principles referring to singing and the canticle we find it in the preface of the books of singings

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edited by him starting in the 1524.² According to Luther the song and the music are gifts from God, which affects our spiritual state, they have a constitutive character and are very important in pedagogy, in education.³ In association with the general ecclesiastic education and that of character of the youth Luther considered, that youths can be powerfully bounded to the church through singing. He believed that from the liturgy, music and the principles about the music of the roman – catholic church has to be maintained all that does not contravene to the Holy Bible.

Behold the bareness of the proper singings, in neediness he committed himself to write the canticles. He accomplished the assumed assignment in such a way that his singings were satisfying the contemporary exigencies, these served as stimulant for collaborators and they are valid examples until now. Reading them it expound to us the face of a rich poetic personality, powerful; the formal variety and of content of the singings, their fidelity towards the Gospel, their theological content and the personal tone confers them a freshness long lasting in time.

He activated in the first place as an author of the texts, but he participated in an active way even to the recomposition of the melodies mostly borrowed from the medievalism. He has even some inherent compositions, however he didn't composed so many melodies as imputed by tradition. He already had gathered his collaborators in 1524 to discuss about the shape and the order of the liturgical singings. The members most known of his circle of poets were Johannes Agricola (1494–1566), Paul Speratus (1484–1551), Johann Poliander [Gramann] (1487–1541), Justus

² The first collection is the booklet from 1524 dated from Wittenberg but printed at Nurnberg by the title of *Etlich Cristlich lieder Lobgesang, van Psalm dem rainen wort Gottes Gemess*, containing 8 canticles(4 melodies). From the following editions with a more and more rich content of canticles we enumerate the most important ones: *Erfurter Enchiridion*, Erfurt 1523 or 1524 with 25 canticles(15 melodies) in the first edition, in the second one with an insertion of 8 more canticles. *Geystliche gesangk Buchleyn* (the book of singings of Johannes Walther), Wittenberg 1524, the first Evangelic Germanic book harmonized (in 5 voices). *Geystliche gesenge duerch Doktor Martini Luther*, Wittenberg 1525. *Klug's Gesangbuch* 1529. *Geystliche Lieder auff's nev gebessert*, Wittenberg 1533; in the next year an edition from Magdeburg in the local dialect, *Geystliche leder, upp't nye gebetert tho Wittemberg dorch D. Martin Luther*. The completed edition from 1535 of the book *Klug's Gesangbuch* it contains already 52 reforming canticles with the same quantity of melodies. The most comprehensive collection appeared at Leipzig in the edition of Valentin Babst with the new preface written by Luther for this book. The title of the book is *Geistliche Lieder mit einer neuen vorrhede Dr. Mart. Luth.* This book of canticles is named after the editor *Babstches Gesangbuch*. It contains 128 canticles in two parts. Because this is the last book of singings that appeared under the personal control of Luther and with the newest preface written by him, regarding the reformer's own texts this book is considered a pattern, having in mind that Luther had the custom to review his canticles in the succeeding editions.

³ Csomasz Tóth, Kálmán, *A református gyülekezeti éneklés*, Református Egyetemes Konvent, Budapest, 1950, (Csomasz 1950), 32.

Jonas (1493–1555) and Pasul Eber (1511–1569). Amongst his musician specialists he most appreciated Johannes Walter (1496–1570), the organist from Torgau and the court conductor of Frederic the Wise. The noble melodies of the Lutheran reform have flourished especially from his activity and of some of his colleagues. They betook even laical melodies applied at the new texts. Luther, concerning the adaptations of the melodies said the followings: “Gentlemen, you comprehend in a laudable mode the music and at your musical notes, but in what concerns The Word of God, there I to have a saying.”⁴

It is a most appropriate method that with which Luther and Walther have transformed the medieval melodies for the community interpretation. Simplifying the mellisms of the melodies intensely colored, by the keeping of the sounds that represented the center of gravitation, have formed solid melodies, puritans and nevertheless very expressive, in which nothing was lost from the original beauties. These melodies are until today still fresh, expressive and have a value of pattern. They show their infusive effect beside the ecclesiastic cultivated modern music and the fact that it can be found in all the books of Evangelic singings in any language in the world, have its place between the most valuable pieces.

The tradition considers that among the most old singings of the Reform thirty seven are of Luther`s. In the case of thirty three there are no doubts. These singings are divided in two main groups: original and adaptation. The exact numbers of the original singings are 6, but it can be considered as original another seven singings inspired from the psalms. The rest of the singings were written partly after biblical texts, partly represents translations of the Latin medieval singings, adaptations of some singings translated from Latin before the Reform, or developments of some German community singings preceding the Reform. Even this latest can be considered partly original.

Quantitative it seems to be modest, but the reformatory activity of Martin Luther developed in the domain of the canticles is epochal and has a significance that surpasses the period of the Reform, showing an example for posterity. At its stimulation and after its example arises as if of the ground the most fertile and noble vegetation of the poetics of singings: the German evangelic community canticle, named later “chorale”. These poetic is characterized through the pure biblical content, genre of approach simple, objective, natural and tightly related to all days’ life. To the new texts will be attached the melodies that present, either the characteristics of the popularized Gregorian, either of the German melodies in full process of developing. The Germanity, which in the barbarian Europe of the early

⁴ Csomasz 1950, 85.

medievalism was the last in the assimilation of the ecclesiastic musical culture Latin medieval, it installed maybe the most deeper in the spirituality of the ecclesiastical mode and in the world of the Gregorian melodies and in the Reform of Luther it found an it expressed its own voice, therefore it succeeded to open more larger the gate of progress with the keeping and the development onwards to most traditions.

1.2. Zwingli and the music

Huldrych Zwingli (1484–1531) was the most educated among the reformers from the musical point of view. Although he wrote the text of a singing of three strophes and is assumed that still he wrote the melody for this one, in Zurich he dissolved the entire canticle.⁵ Later on, in the first place at the influence of Johannes Zwick (1496–1542), he gradually conceded, discarding of his firm position on the basis in which he replaced the community singings with the antiphonal responsorium between priest and community (later between the priest and deacons) containing biblical texts. He considered possible the community singing in the liturgy sacrament. In the churches in Zurich only seventy years later it was introduced the singing at Mass, according to a decision of the superior ecclesiastic authority.

1.3. Calvin and the Genevese Psalter

Jean Calvin (1509–1564) had very strict reforming principles. Even though he was not an adherent of the ecclesiastic music, however he remarked the important role of the singing.⁶ He comprised his teaching about music and the community singing in the analysis of some texts from the Scripture and at the preface of the Genevese Agenda, dated in 10 June 1543. To reflect his principles we reproduce the most important ideas of the preface in free translation.⁷ According to this exhibition Calvin considered that: music is the gift of God and if it is so, then the believers have to make use of it only to His glory. To sing just for singing is a sinful and harmful occupation, because every joy which wants to remove from the celebrating of God is vanity and abuse of God's gift.

It is not permitted to introduce any kind of instrumental music in the mass because the preaching of the Bibel is more important than anything else. The music would not ennoble our divine service but it would distract our attention of the word of God. Its introduction would create a precedent to renew other dispositions of the old law. However: we don't have a

⁵ Heussi, Karl, *Kompendium der Kirchengeschichte*, Tübingen 1991, cap. 77/i.

⁶ Doumergue, Emile, *Művészet és érzelem Kálvinnál és a kálvinizmusban*, in Zsoltár I/2, Budapest, 1994, 2.

⁷ Csomasz 1950, 32.

demand from God in this way. In the people's cult of under the law music has its own place, even the official order of musicians; theoretically we can't condemn not even the ecclesiastic singing, not even the ecclesiastic use of instruments, if they really serve the holiness of God and the edification of the Christians. This thing isn't though achievable in practice.

The canticle, as a way of praying is very recommendable. The prayer song in the mass is supported on the firm disposition of the Holy Bible together with the preaching of the Gospel and the Enigmas. The canticle is an affirmation given in the man's mouth by God itself, an advice to praise the lord, memento against the sin, healing in temptations and misfortunes, prevent medicine against the sin and the unfaithful, helpful way of holiness.

The canticle gives warmth in the divine community service. It doesn't have an effect only over our sentimental life, but it influences and it keeps us in discipline by the sense through its biblical content and by the power which create community. Together with the other elements of the divine service it serves the community edification. It leads us towards an active position common and unitary. In God's direction it is a response – being prayer – and towards the people is guiding and teaching.

The canticle is always born from the union of the two elements: text and melody. These are different in nature and pretension, but they unite in singing. The text can be inspired only from God's World. For this the most appropriate are the psalms, because in them not only God is speaking, but even the man can recognize himself. The melody has to have a disciplinary form, because these kind of forms are the most appropriate to vibrate the sacred subject with the gravity and dignity desired, and to be interpreted in the community.

About the singings way Calvin writes: to be guided by heart and mouth or better by heart and judgment. The heart has to be before the tongue, because saying just words we would be entirely hypocrites.

The singing represented by all the believers has to vibrate in the people's tongue. The singing must not be taught only to adults but even to the children, above all it is the children's and the pupils duty to teach the adult people to sing.

The fact that in Geneva Calvin has introduced only the psalms, was explained by the reformer through the fact that the renewed Church does not yet have written canticles of praising God and canticles of the synod appropriate with the text inspired from the Word. It demanded a great deal of time the composition of the most necessary psalms in an accessible form, being able to be sang even in the motherly language. It has passed 23 years from the appearance of the first experimental book of canticles, from Strassburg (1539), containing 19 psalms and the full edition from

Geneva (1562). Furthermore even in the book from Strassburg were shown three singings beside the psalms (Simeon's Singing, The ten commandments, The Creed). It is obvious, that Calvin didn't want to limit the ecclesiastic canticle to just one biblical book, to the Psalms.

He personally didn't have poetic talent. The entire book of psalms was born only due to the firmness and permanent stimulation of the reformer. In connection with the singing of the psalms he underlined in *Mémoire sur l'organisation de l'Église de Geneve* that: it is wishful to sing in Church, as it is exemplified by the affirmation of the old Church and of the apostle Paul which considers a good thing the singing appeared from the mouth concordance with the heart. The psalms can make us to rise our hearts towards God and they give birth in us of such holiness that we call to him for help and to praise with eulogizes the glory of its name.⁸

The booklet of psalms of Calvin, the forebear of the great Psalter from Geneva has appeared in 1539. From the 19 psalms that it contained, Calvin wrote 6, the rest belonging to Clement Marot (1496–1544). In 1543 Calvin withdrew his texts, giving the possibility of elaboration to the psalms to the more talented poet, which translated in totally 49 psalms. After his death, the work was continued by Théodore de Beze (1519–1605), that even though he had a more modest poetic talent, he did a meritorious work. The translation of the 150 psalms was made in many stages and was finished only in 1562. It was edited in Geneva, from where it comes the appellation The Genevese Psalter.

The melodies of the psalms have passed through many selections. Not even till today it couldn't be established with certainty who were the composers. From the 125 melodies 81 of them have as author Louis Bourgeois. The opinions are different regarding the persons that have participated beside him at the preparation of the melodies. The analysts agree that the majority of the other melodies are tied to the name of the so called Maître Pierre, but the identity of this musician can't be established without equivocation. But however it was raised, the melodies of the geneveze psalms are composing the most unity collection and the most valuable of the history of the Christian canticles, being able even in present to enlighten the believers.

These singings have become popular very quickly not only in Geneva, but even in France; thing that we can understand easily if we think that Marot was initially a court poet in Paris, most of his poems inspired from the psalms have been brought to fashion by princes and courtiers. Although the contemporary cult music and that afterwards was not influenced by them in the rhythm in which all happened with the Germanic

⁸ Csomasz 1950, 97.

Lutheran melodies of chorale, composers like Orlando di Lasso, Claudin le Jeune, J. P. Sweelinck, or even J. S. Bach himself have worked many of them in their works. In the second half of the XVI century and in the first half of the XVII century, in a period of 70 years, have appeared about 1530 choral works and approximately 200 on the instrument so used in that period, on lute.⁹ Even, Louis Bourgeois published his own works at four voices of the psalms.¹⁰

Between the up writers of the psalms Claude Goudimel (approximately 1505–1572) occupies a special place, which made this in three forms – starting from the difficult technique and passing towards easier solutions. First he composed the motets of psalms with complicated polyphony (in 1564), framing the melodies in a contrapuntal ambit with exchanged texture from strophe to strophe; the second time he published the melodies of psalms under a more concentrated and simpler way, but still polyphonic; finally, the third time he atoned homophonic (1565). At the melodies that were singing *ad notam* many more texts the versions have been adjusted with different technique. This third version has had an extraordinary success proven not only by the great number of the redactions, but also of his translations. Among the Hungarian for example, the harmonic Psalter of Maróthy György (Debrecen, 1743) and its editions until 1774 contain the harmonies of Goudimel.

Calvin developed the idea that children and adolescents have to transmit the singings towards the adults, thus besides the singing in society in places outside the church, the psalms on four voices have celebrated and purposes of coral instruction. Having in count that in Geneva the organ hasn't been used at the divine service, and the melodies, with all the beautifulness of the unison form, they would request an harmonic cadre and finally, because of the European civic culture of the age it was characterized through the knowledge of the musical notes and the high capacity of singing in anthem from the notes, it is easy to understand that the main mode of popularization of the Genovese melodies of psalms it became the interpretation of the harmonization of Goudimel.

The Genovese Psalter, this collection of canticles with value and an almost unique stile, could not irradiate these kinds of effects in the history of music, that would have to appear from the value of his melodies, on one side due to the fact that reformed church music has narrower liturgical possibility, on other side due to the fact that the ecclesiastic Germanic

⁹ Markus, Jenny, *A reformátusok hozzájárulása a XVI–XVII. Századi gyülekezeti énekhez*, in Magyar egyházzene 1994–1995, Budapest, 51.

¹⁰ About this subject see: Bódiss, Tamás, *A négyszólamú zsoltárkönyv legújabb megjelenése elé*, in Zsoltár IV/2, Budapest, 1997, 15.

evangelic life, with its exceptions towards the calvinian psalms, didn't open the door in front of the Huguenot melodies, because it had its own rich production of melodies. Analyst of the psalms, Sir Richard Terry aggregated as follows: The Genovese Psalter remained there where it has been left by Marot and by Beze, whilst the Lutheran books have enriched. [...] But even the melodies have flourished in the hands of more composers, until this prosperity acquired for itself at J. S. Bach, the pomp of the tropical forest. Contrary to these Genovese Psalms have reached the maximum even in the life of those that created them. Then came Bourgeois and Goudimel to refresh the powerful and majestic melodies with their harmonies that are until today so fresh the same as they were four hundred years ago. But this was the end, all have remained the same. They couldn't develop in the hands of the late musicians, as the Lutheran choral has developed.¹¹ In the practice of the community the psalms could not enroot, frequently are sang only 20 – 30 of them. According to Révész Imre, they are kept as some „museum exponents” instead of being sang.¹²

The resurrection of the neglected and damaged genevese psalms is due to the reformation of the world towards the singings of the ancestors. In many places, mostly in Holland, it can be observed encouraging signs of the renaissance of the psalms.

In the matter of these melodies it exists the possibility of some great modern masterpieces, as we are let to guess by the small and bigger adaptations of Kodály Zoltán.

2. The ideology of the Hungarian reformed church about music and the singing

2.1. The opinion of the Hungarian reformers

The literature of the XVI century is in essence a poem of canticles; in this age each poem was destined to singing, interpreted singing. Beside the general fashion of the age, this corresponded even to the ancient Hungarian tradition. It wasn't written poetry for recitation or reading.

The reformers, the priests, the Hungarian preachers that have discovered the role of singing, its contribution in the popularization of the teachings of the Reform, have promoted the poetic of canticles, the religious Hungarian lyric. The probation of singing in the mother tongue has enhanced the role of the written canticles in the Reform's spirit, has encouraged the integration of the communities in the ecclesiastic musical life. Due to the fact that the Genovese psalms have appeared only in 1607, the Hungarian preachers, following the example of the reformers, have

¹¹ Terry, Richard, *Calvin's First Psalter*, London, 1932

¹² Révész, Imre, *Mostani és leendő énekeskönyvünk*, in *Zsoltár*, II/1, Budapest, 1995, 3.

written themselves canticles. In some they worked on the basic idea or the entire row of ideas of one psalm, in others only the first line it refers to a biblical text. In the case of the canticles "inscribe" are included even entire biblical rows in the text. In the canticles it appears in uncounted times texts of prayers, creeds, confessions of the sins.

From the Hungarian reformers Dévai Bíró Mátyás (approximately 1500–1545) was in contact with Luther. Probably this relationship influenced in a positive way his opinion on music.¹³ Gálszécsi István (? – approximately has published in 1536 in Krakow a book of singings; in the preface of the volume the editor presents himself as a defender of the Hungarian singing. In the activity of Sztárai Mihály (approximately the singing has received an accentuate role. He obtained his musical knowledge at Padova. He accompanied his singing with the violin and he fructified his musical talent even in the organization of the community of the region Baranya. The cult of the psalms in the Hungarian Reform starts by his activity; they have been kept three paraphrases of psalms written by him; he composed even three stories in singing with a biblical subject and two about the events of the Church's history. Méliusz Juhász Péter (approximately has adopted the principles of Calvin concerning music. He accepted the singing on churches with an instrumental accompaniment. More than this he protects the liturgical singings of Gregorian origin. Beythe István (1532–1612) was keeping in touch with Méliusz, therefore it is supposed that he had a similar opinion about singing and music. Szegedi Kis István (1505–1572) was a reformer and a poet which was following the custom of Zwingli; literature keeps for him six singings. The preacher and the author of singings Batizi András (approximately is one of the first promoters of the Reform. From the ten singings composed by him two are kept in the book of singings of Hoffgreff. Dávid Ferenc (1510–1579) was the most special thinker and the most original of the Hungarian Reform, the spreader of the Unitarian religion; it is known a canticle written by him. The books of canticles have kept two written canticles by the reformed priest and the author of canticles Skaricza Máté (1544–1591). He translated as well psalms. Szkhárosi Horváth András (XVI century) was the most appreciable author of canticles of the Hungarian Reform. In the book of canticles of Bornemissza Péter (1582) were for him ten canticles. Kecskeméti Vég Mihály (XVI century) became known as a translator of the 55 Psalm. This translation is displayed through the similar works of the age; it redeems the words of the original text in plastic poetic images. Not by chance Kodály Zoltán has chosen this text for the work named. *Psalmus Hungaricus*. Nagybáncsai (Nagybánkai)

¹³ Benkő, András, *Az egyházi ének története*, Erdélyi Református Egyházkerület Igazgatótanácsa, Kolozsvár, 1994, 22.

Mátyás (XVI century) according to some opinions he was a reformed preacher as well. He wrote religious singings, epic poetry with biblical subject or of Hungarian history. It has been kept only two of the canticles and two as well from its chronicles. Szegedi Gergely (1511–1570), the preacher, the author of canticles has published his book of canticles of great popularity in 1569 in Debrecen; in the volume he included ten translations of psalms and four of his own compositions.

Huszár Gál (?–1575) is one of the most important personalities of the Hungarian reform. The printed gradual, published in 1574 at Komjáti is related to his name. Although he studied in Wittenberg, he maintained a correspondence with Calvin. His book of canticles, appeared before in Debrecen (1560) was dedicated to the local bishop Méliusz Juhász Péter. In the written preface at the gradual printed in 1574 it displays the necessity of singing in community, in the motherly tongue of the believers, specifying the types of canticles: Psalms, glorifyings, synodic singings. He assures the readers, that at the drafting of the collection he took care that this can contain celebrations in the mother tongue, as well as prayers for the benefit of the parishes. He describes in detail the divine service of Christmas with communion, presenting in a short introduction the phases of the development of the liturgy. He offers in every point of the divine service the possibility that the liturgic function is taken by the community singing.

From the incursion of above it results, that the Hungarian reformers were conscious of the importance of singing, even though the direct declarations in this sense are very sporadic. In exchange, as a proof of their positive apprehension is the fact that they put on the disposition of the believers books of canticles with texts in the mother tongue, texts of which spiritual value, not less the poetic one, didn't vanished not even until today.

2.2. The opinion of the bishop Geleji Katona István regarding the ecclesiastic music

An important document in the presentation of the official apprehension of the reformed church about the canticle and the instrumental ecclesiastic music, in relation with some instruments and laical songs is itself the preface of the Old Gradual, formulated by the bishop Geleji Katona István, with dating from 1636.

Geleji expressed his viewings in the Calvinist austere spirit. In the preface we find almost fifty biblical relations. Other author to whom he makes references are: Aventinus (the third book), Augustinus's Confessions, Horatius (*De arte poetica*), Plinius (the tenth book), Ovidius (the fourth book, the first elegy), Platon and others.

We present in the followings his opinion in free translation with explications:

1. In the literature of specialty often is quoted his negative opinion regarding the organ. Geleji Katona István is generally enemy of the musical instruments, saying that the instrument is disturbing the understanding of the text. Starting from this point of view he tolerated the existing organs, but he didn't permit the installation of the ones: "[...] do the Christians really have permission to live in the divine services with the tools of the music? [...] If the Ecclesia of the New Testament is those seven hundred years in which the science and the esteem were more pure and more flourished, they could live without the sound of the organ and the twiddle of the violins, even more they could live even now [...]. It would be better that the flutes with big windbag and the aerophone where it still exist in the churches, to be thrown and given to the workshops of the black smiths. Those who maintain the old ones, have still an excuse, because they avoid provoking a war with their throwing in the community that can't let go of bad and old hobbit, but those who order some new ones, are hard to save, because they don't search but bodily delightfulness, even though only their years are ticketed."¹⁴ It is hided a contradiction in the formulation of opinion of Geleji: it can be formed an equivalent practice regarding the using of the instruments: in some churches the organ can be used in others not. Geleji's position didn't make it to remove definitely the organs of the church, there have been installed many more organs: in Cluj, Aiud, Tg-Mures; in colleges it has been introduced the studying of the organ from the second half of the XVIII century "pro cantu exactione".

Beside the organ he reminded also the violins and the flutes. In the preface of the Old Gradual we can also find the names of some instruments: *regala* (little organ, portable), *lyre*, *cembalo*, *horn*, *trumpet*, *caraba*, *bagpipe*, and with a general denomination, "*all kinds of calliope*". He disapproves even the using of the ones in church, but at weddings and at parties they can use them, as well as the chronicle songs. We know that in our churches tried by superstitions we can find here and there some tools of music, but these are not made by our people and after the desire of many wise people it should be thrown from the church [...] we are not some Temistocles so that we can't suffer them during the happiness in the castles of princes and at parties, only that this shouldn't drag us into delightfulness, beyond Christian joy". On the other hand he considers the adepts of the instrumental ecclesiastic music as people that cannot distinct the church from a tavern, being alike the vintner that sells a fetid wine full of water and vinegar and which is surrounded by musicians(violinists and flutes) so they can detract the attention of the costumer from his bad

¹⁴ The quotation originate from the Old Gradual copy wich can be founded in the library of the Theology from Cluj.

merchandise. Amongst the representatives of antique music – referring to the origin and the old function of the music – it mentions Orpheus, Linus, Amphion, Apollon, Pan and Iubal.

2. Concerning the ecclesiastic canticles the foundation of his conception is the understanding of the text, of the content. Proceeding from this prerequisite he condemns some manifestations and accepts, - better yet he praises – others. He disapproves the polyphonic genre (“figuristic”): “the singers sing only for themselves and not for the listeners.” He agrees that music and the polyphonic song as an independent art “is an mastership invention, beautiful and wise, being one of the seven cult arts, but I state that it is as indecent and not useful in church as it is the instrumental music and that of the organ”. Another argument of his: “[...] this doesn’t serves the spiritual edification either, but only the bodily pleasure, being in him not even a judgment besides the sounding [...], it is a squeaking without judgment [...], although the Christian singing has to have judgment and to be constructive for the Christians.” He considers however a correct thing the integration of the entire community, including women and children in the unisono singing, because he sees in these “the apparition of the triumphant church”. “ However I could say that it is a beautiful and useful thing to sing the praising in the mother tongue, with chosen words, beautiful and slowly, distinct and articulated, separating the words one from the other and pronouncing them clearly, because otherwise beside the prayerful pleasure we would have the fertile edification.” He underlines the origin, the kind, the use of this simple canticle: “[...] all of them sing from the little to the biggest at the same cadence [...], this being an ancient custom without argumentation, because in the Eastern Church starting right after the apostles and even until our days it is the habit that God has to be praised with canticles. [...] The benefits are many for him [...], because the minds of those who sing and of the listeners are gladden in the same manner in a miraculous way, the beautiful song meliorates the sadness or it even makes you to forget about your sadness, it attenuates the burden of your labor [...], and through the religious canticle the Holy Spirit it joins with you giving to your soul all its gifts.” In another place the influence of the canticle resembles with the power of caressing and tranquility of the nanny`s song.

3. Geleji Katona touches even a characteristic in general less accentuated – present even in the Calvinian teaching –the quality of the singing, the interpretation mode which has in count before everything else the content of the canticle`s text. “We cannot forget those who shout only with their mouth, and their thoughts go elsewhere [...]. We reprehend even those ones (glory to the religious young people!) that do not even open their mouth in the choir being ashamed to praise God, but they stay in front of the lectern as some mute idols [...], or if they indeed sing, only their mouth is vibrating, their heart catches mice elsewhere, their hearts don’t have the minimum idea about those yelled with their throat.”

4. It is especially current the warning of Geleji Katona István regarding the cantor's activity and the preparation of the cantors: We should add to the assiduity of the Italians and the billet of the Germans the Hungarian music. If not by ignorance then by the indolence of the cantors it results, that they do not teach the children and the pupils to read notes and they do not train them in the canticles. They only start to sing and the pupils sing after them, making a singing which does not have a slice of beauty and it cannot be pleasant to the Christians. On this ground we should abnegate the Gregorian liturgical melodies, living only with strophic singings, because beside the Hungarians not even other evangelic nations do not live in their language; or towards the cantors we should have a bigger care".

5. The musical writing and reading. The ideology before Geleji Katona and that after his time could distinguish the cantor teachers from those that teach music in colleges. The preface does not put under doubt their preparation; they rather condemn the non ambitious work because of the laziness. The cantor (from Alba Iulia or of the sovereign court) well prepared had a role significant in the writing of the musical notes in the Gradual. The fact itself that the Gradual has in the bigger part notes, it is assumed that it exists an certain degree of musical reading, else the volume would not have any use. Therefore we even know the fact that the level of the musical culture of the XVII century was in decline due also to the Turkish occupation and other circumstances, in the protestant colleges it began a rebirth only in the time of Szigeti Gyula István and Maróthy György.

Starting with the second half of the XVII century the teaching of the song in school was limited to the singing without rhythm and in slow tempo of the psalms. The Supreme Consistory from Cluj should have given until 25 September 1739 an order regarding the rising of the level of the community singing, because not only the Christians, but also the students did not know to sing correctly the melodies. The students have learned to sing from the cantors, in the lower classes with the help of the students' collaboration, in some colleges with the help "cantus praeses" or "musicus praeses". Geleji Katona does not pretend less just that the students could know to sing reading from the notes the melodies of each genre of ecclesiastic singing. It is a requirement which the recent literature accentuates more and more. "And our students, even if they cannot do more, but they should understand music in such as to find out from the notes and keys the melody of each psalm, prose, anthem and of other ceremony, in such way that their word can stay the same, without dragging the melody from here to there, as they usually do." Otherwise – as we have remembered in the other context – from the end of the XVII century in the colleges it was used the organ exactly to help the ecclesiastic singing.

In Geleji Katona István's views, confessed regarding the music, we can consider as exaggerated the abnegation of the using of instruments – especially the organ. This position was not accepted in an unanimous mode not even in his age with all the austerity (even he himself has referred to existent organs), and in the decades that followed his death, the using of organs was expanded, we do not even have to speak of the fact that in the universal history of the music it had already accomplished an important role and it had a rich literature in the XVII – XVIII century. It is enough to think of Bach and Handel's works.

As exaggerated as that was in Geleji Katona István's conception the abnegation of the polyphonic music with a referring to the possibility that the text sang that way cannot be deciphered. In the other protestant Churches (to whom Geleji refers) it exist a more favorable opinion about polyphony. The adaptations remained in the manuscript of Nagy Mihály in Cluj and Odorheiul Secuiesc (1753), and of Orbán Zsigmond in Odorheiul Secuiesc (1766), and of Jósza Ferenc in Cluj (1766) proved that harmony singing has conquered in the second half of the XVIII century even the colleges.

On the basis of all these the role of Geleji Katona István and the importance of the Old Gradual are doubtless results of the ecclesiastic life.

Continuing with the activity of adaptation of his predecessor, Geleji Katona has completed the manuscript of the Bethlen Gradual with new liturgical canticles (responsers, versicles, blessings, with a group of antiphon, with a canticle and with some hymn). This material constitutes the quarter of the main source and the half of the adaptation. It enhances the credit of the work that throughout the examination and selection of a colossal material, counting even the editing and the emendation has created one of the most important epochal documents with musical notes. He saved thus in translation and he integrated in the reformed liturgy multi centennial musical values – in the case of the ambrosia hymns (until the appearance of the Gradual) even millennial – for a longer or shorter period. He personally wrote the preface, which did not have the weight of just a personal opinion, but it represented the official position which influenced for a long time the Reformed Church's record from Transylvania towards the music. During the redaction and the motivation of his viewing has presented an entire row of dates for the characterization of the musical culture of his age (musical instruments, musical genre, musical study, the ecclesiastic canticle), and non the less: he transmitted to posterity the most important episodes of the Gradual's genesis.

In his plans of perspective – making use of experiences of the redaction of the Gradual – it figured the adaptation, the renewal of the book of canticles named the little Canticle. A pity that this plan of his wasn't realized: we remained poorer with a musical work from the XVII century.

Pity that the exigency towards the musical education level (the reading of the musical notes) it was forgotten during time. However it is worthy of attention his advice which we can appreciate as a unity realized in a critic and a creation which are fruits of the elders experience and the impetuosity of the youth: "Read them – write about his texts – at the end of the Gradual, and judge them alike, so until you do not write more beautiful and better, do not calumniate!"

The Old Gradual is a liturgical book of canticles in which the author *did not imitate the patterns from abroad, but he followed the main line of the Hungarian Gregorian*, exemplifying concomitant even the fact that a very significant part of this material was kept the Graduals; the Old Gradual itself is the most ample content of the singing and of the liturgical practice of the protestant church of Hungarian language in Gregorian stile. In the protestant practice it also represents the closure of the traditional Gregorian line. Its character and its wide relative spreading, thanks to the typing, explains the fact that the Graduals that followed it depend of it from the point of view of the content, it presents in exchange a decline regarding the quality of the writing. Its matter of melodies – as it results from those shown – is of Gregorian origin and character, undertaking this tradition with a varying in a little or bigger way. This melodious material has claimed the existence of a musical culture relative developed, for which formation in the rural schools were missing the conditions, it existing even in the urban schools in a reduced way; the most favorable conditions were offered by the colleagues, but not even these were not fully fructified.

The Old Gradual can be considered as a last try for the maintaining of the Latin hymns and of the liturgy characterized through the variety of the canticle. The attempt did not make it though. The Puritanism, enhancing rapidly, it discarded the liturgical type represented by him and together with this and its musical material. The official ecclesiastic conception has motivated in 1729 the removal of the hymns with the fact that the communities did not sing them anymore (they could not even sing them, if they did not study them at school), because of this the intonation of the melodies has become doubtful. A next point of the argumentation in the circular of the superintendent Zoványi was that, the embellished style of the canticles was similar with that of the catholic canticles.

Concomitantly the appearance in 1607 of the Psalms translated in Hungarian verses by Szenci Molnár Albert has made it easier for their spreading. The Puritanism favorized these as the blessings with simple melody structures. At all of this it has contributed even the popularity of the canticles, their little volume and format and the possibility of their obtaining towards the massive Old Gradual which only the cantor could use.

Therefore the Old Gradual was loosing step by step from its significance, in the XVIII – XIX centuries it was used only by some cantors from the towns, intoning in the first place the passions, as it is shown from examples from Huedin, Dej, Făgăraș, Cluj and Târgu Mureș.¹⁵

In Transylvania the first book of canticles with musical notes, after the Old Gradual, has appeared in 1744 in Cluj. We find still 37 hymns in it, the numbers of the praising canticles have risen at 169 and beside those 150 psalms it contains 90 paraphrases of psalms as well. In the books of canticle of much latter the singing material inherited by the Old Gradual keeps falling down.

The relation of the Old Gradual with the Hungarian popular music is very sporadic, until now we know just a few cases.

We watch the Old Gradual as a respectable value of the musical life from the XVII century, which “even if dogmatic or not, but musical would have opened the path to cultivation of the common tradition with the Catholic Church”.¹⁶ Still in 1912 wrote in a similar way the teacher from Cluj Seprődi János, one of the best experts of the material of hungarian protestant canticles, the editor of the book of canticles in 1907 appeared at Cluj: „Who ever sees in what way the protestant ecclesiastic musical life remained behind contrary with the catholic one, thinks with desolation at the time in which in the protestant church were heard the canticles of the Batthyány Gradual and of the Old Gradual”.¹⁷ It is indeed a great loss that the Reformed Church, forced by the historical circumstances, gave up at a very significant part of this material of canticles and melodies which represented it still does even now the common legacy of the Christian Churches. Through the gradual degradation of the qualification of the cantors and of the choir, the presence in the divine service of the liturgical singings has lost its prestige and value.¹⁸

In the material of the singings of the Old Gradual is about a multi centennial tradition, and in the case of the ambrosian hymns even for a milenium and a half. Starting from the middle of the XX century the musicology has studied even more deeper this treasury of melodies. Some analysts consider that the material of the graduals cannot be sang anymore in the Mass,¹⁹ however it is tried to reintegrate in a selective mode some pieces, canticles that are near us.

¹⁵ Hoppál, Péter, *A hiányzó láncszem: a bánffyhungyadi Passió*, in Magyar Egyházzene, 1997–1998, Budapest, 425–434; and Bárdos, Kornél, *Harcok a passió éneklése körül Magyarországon*, in Zsoltár, III/2–3, Budapest, 1996, 13.

¹⁶ Dobszay, László, *Az egyházzene egyetemessége*, in Zsoltár I/4, Budapest, 1994, 8–12.

¹⁷ Seprődi, János, *A Batthyány-kódex jelentősége*, in EME Emlékkönyv, szerk. Erdélyi Pál, Kolozsvár, 1913, 132–140.

¹⁸ H. Hubert, Gabriella, *Lelki éneklésről régi magyarok*, in Magyar Egyházzene, Budapest, 1999–2000, 346–347, 351.

¹⁹ Czeglédy, Sándor, *Megifjodó öreg graduálok*, in Confessio, Budapest, 1978, 77.

3. The Gradual

3.1. The most important graduals

The liturgical gregorian singings translated in the hungarian language and prepared especially for the protestant church were comprehended in collections named gradual. The expression gradual used in the hungarian tongue does not coincide with the term *graduale*, which expressed in the medievalism a liturgical genre or a type of liturgical book. According to Csomasz Tóth Kálmán, the graduals are books of liturgical singings of the early Protestantism, with Gregorian melodies and with Hungarian texts.²⁰ They were edited in the first place for the use of the priests and of cantors and not for the community. The most graduals were kept in reformed territories, but are also known evangelic – Lutheran and Unitarian graduals.

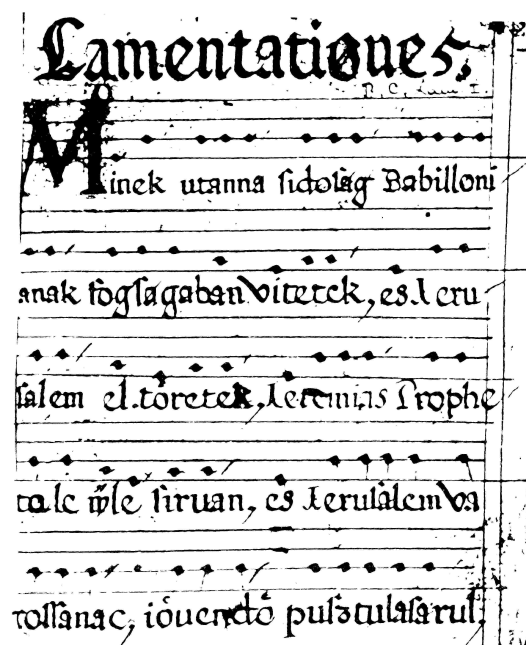


Fig. 1

The first graduals have appeared in a manuscript. The most older ones are the Batthyány Gradual and that of Óvár. Both were edited in the second half of the XVI century. It belongs to this century another fragment of gradual from Miskolc,²¹ and from the next century there known the

²⁰ Brockhaus-Riemann, *Zenei lexikon*, Szerk Carl Dahlhaus és Hans Heinrich Eggebrecht, a magyar kiadás szerkesztője Boronkay Antal, Budapest, 1984, 62–63.

²¹ About this subject see: Dobszay, László, *A magyar graduál-irodalom első emléke*, in Magyar Könyvszemle, Budapest, 1982, 100.

graduals of Boroszló, Csát, Sárospatak, Spácza, Kálmánca, Nagydobsza, Csurgó, Kecskemét, Ajak, Komjátszeg, Ráday Gradual (Fig. 1), as well as an Unitarian gradual from 1697, a fragment of gradual from Transsylvania. We have to name even the gradual from Eperjes (Fig. 2.), which from the point of view of the musical material contained is a fond of reference of the analysis of the Hungarian protestant ecclesiastic music. It is a evangelic – Lutheran gradual, noted in the year 1635, subsequently completed until the year 1652. Among the books of liturgical canticles, this is the only one in which are noted even polyphonic parts: Goudimel's melodies for the genevese psalms, easy adaptations of some German canticles and some works from the North of the country. At the divine service in Eperjes it was used community singing, polyphonic adaptation and Gregorian in the Hungarian language.



Fig. 2

Among the edited graduals we remember that of Kálmáncehi Sánta Márton. From this it does not exist any copies. Another edited gradual of canticles was of Huszár Gál (Fig. 3.), entitled *A keresztyén gyülekezetben való Isteni dicséretok és imádságok*, appeared in 1574 at Komjáti in the North of Hungary. The first part of the book is reminded amongst the volumes of 166

gradual type, not because of the title, but thanks to its content; the second part contains original reformed singings. This book of Huszár Gál is in fact the only Hungarian gradual from the XVI century. Furthermore it is a musical agenda. It determines the singings and the recitation of the texts of the night divine services, morning, of those before meal (with communion) separately for the priest, choir and community. The virtues of this agenda gifted with melodies are raised by the fact that it was foregone by only one publication: the liturgical order of the prima, edited in 1560 – 1561 in Debrecen in the second part of the book of canticles of Huszár Gál.

RECELI

ben. Az mi Vrucne Iesus Christus-
nac alkala, Kite veled él es Vral. zc.
Benedicamus à Magno Deo
Notatara.
ÓRúlyúnc mi aldottac es va-
lastottac menyorságra: nam à
Christus ő bent Attyát nekűnc
meg engesbélé.
Hálat adgyunc az Atyanac es
fiunac mind öröcké: egyeremben
fiér Lelekcnee egy felleges Istēnec.
~~~~~  
MAS HYMNVS, NVNC  
*sancti spiritus.*  
~~~~~  
Immár mostá ő fiér lelec, eg áruaal
es fiuual;

ENKLESEC

~~~~~  
es fiuual: nagy vigan az mi fiuúnc  
~~~~~  
be, méltostassál bé állani.
Teltuel leleccel tegedet, hogy
stuntelen mi diczériúnc: Szeretet
legye mi bēnűnc, es mi fele bara-
tinkban.
Adgyad ezt kegyelmes Atya,
es te Atyanac egy fia: az vigastra-
lo bent Leleccel, most es öröckdön
öröcké. Vgy legyen.
~~~~~  
**ANTIPHONA.**  
~~~~~  
Diczeret

Fig. 3

There have been edited protestant graduals even in the second half of the XVII century. The Gregorian of Hungarian language has discarded from the protestant practice probably in the latest decades of the XVII century, when because of the enhanced counter reform and of the ad – hoc court in Eperjes (1684), the protestant churches have lost much of their power, being in need – of course – to fight a little more to maintain themselves, rather than to develop the mass. The fate of the books of gradual type was sealed in this time. There instead proofs that some Gregorian genres, like the passion and the grievance of Jeremiah, were sang in some places even at the beginning of the XVIII century; furthermore, in the books of community canticles edited was kept until the end of the XVIII century a version of *Te Deum*²² and some antiphon transformed in canticles of introitus. The Puritanism that has rejected the liturgy of the medieval church per totally,

²² The song book from Kolozsvár 1744 has the *Te Deum laudamus* at nr.37, pages 40–43.

has proven to be more powerful and he put aside the using of the liturgical canticles in a definite way.²³ Only the editors of the books of canticles from the XX century have discovered again, how important these canticles are, including a part of them in the new books of canticles.

3.2. The Old Gradual



Fig. 4

It is considered one of the most important musical collection of the XVII century. Its significance is special from the point of view the ecclesiastic music, as well as from the point of view of the music's history.

In the denomination of the Old Gradual (Fig. 4) through the adjective old it is understand: book of high volume, with a considerable height and width.²⁴ Many times it is mentioned as the Big Gradual, referring to the primary meaning of the adjective old.

²³ Bódiss, Tamás, *Graduáléneklés egykor és ma?* In Zsoltár IV/2, Budapest, 1997, 10.

²⁴ Ballagi, Mór, *A magyar nyelv teljes szótára*, Budapest, 1873.

The history of the genesis of the Old Gradual begins with Bethlen Gradual, composed between the years 1622 – 1628 and disappeared latter. The editing of the Bethlen Gradual was a common work of the two priests from the court, that succeeded in the bishop's chair at Alba Iulia: Keserői Dajka János și Geleji Katona István.

Keserői Dajka (Dayka) János (approximately 1580–1633) was the priest at the court of Bethlen Gábor, then bishop of Transylvania from 1618. The musical knowledge achieved in the college he enriched during the studies that he made in the German Universities. Geleji Katona István incites him to adapt the canticles. His works turned in the first place over the hymns and of psalms. He corrected the text and the rhythm of the hymns on the basis of the Latin original. Because in the antecedent graduals there were not psalms, only just a few paraphrases, he adjusted the 150 psalms so that these can be sung more easier. The antiphons, proses, (sequences) the *Te Deum* and the litany remained unmodified.

Geleji Katona István (1589–1649) was also a priest of the court of the prince and provost of the community in Alba Iulia, then as a follower of Keserői Dajka János he became from 1633 the reformed bishop of Transylvania. He went in a journey for the first time at the age of 26, in the periods that he spent at Heidelberg he became aware of the level of the musical life from there. Beside the music and the ecclesiastic singing he practice acutely even with the Hungarian language, as testimony we have the preaching volume in Hungarian language and the manual of *Little Hungarian grammar* from 1645.

He continued with Keserői Dajka's work in a qualification of editor of the Gradual he corrected the translation of many medieval Latin hymns regarding the number of syllables. He dreamt even in his young age to compose a gradual pattern, free of mistakes, from which it will be able to make many copies. In base of those approximately 40 graduals that the churches have sent from all over the country at the editors' request, he corrected the exemplar manuscript used at Alba Iulia, enriching its content.

The work has gained the admiration of the prince Bethlen Gábor which put a deacon with "good hands" to copy it. On the page 9 of the recommendation letter of the Gradual we find the name of the copier: Nagyenyedí Pálfi István²⁵ (1600–1660) was the deacon that wrote so beautiful and was remunerated for this work with a function at the Mănăștur Convent Cluj.²⁶

²⁵ He was one of the most famous writer from the first half of the XVII century because he had a fine hand.

²⁶ Szabó T, Attila, *Újabb adatok és pótlások kéziratok énekeskönyveink és verses kézírataink könyvészetéhez*, Erdélyi Tudományos Füzetek 132 sz, Kolozsvár, 1941, 54.

The copy was made on a Regal paper²⁷ with big old letters. At Bethlen Gábor's request the book was fasten with lids decorated with silver, embellished with the emblem of prince. Rákóczi György I seeing the book in the church decided to print it.

It is about a very big gradual, with a much bigger format then the other existent before. One of the reasons for which the printing was necessary was precisely the size. The volume was big and hard to open, to browse among. Printed in a smaller size it could have been used more easier. The manuscript proved to be incomplete, that is way Geleji has added one more passion, Sunday antiphones, responsors, verzicles, blessings.²⁸ But even so, almost finished, it could not serve but a parish; the printing has made possible the using of the gradual in many more churches.

The printing of the Old Gradual has begun at the end of the year 1632. The work was finished in July and August 1536. The recommendation letter of the Gradual describes the technique of the printing: the staves without the notes were engravings in wood and the text with plumb letters was placed below. With this collection it was made the first correction on which the cantor of the prince's church in Alba Iulia, Bánffyhungyadi András, has marked the place of the notes. In basis of these modifications there have been made new staves together with the notes and the empty staves were replaced with these ones. In the case of some copies the finger print has doubled: the entire collection had moved. The irregular placing of the notes shows that they were not in plumb but engraved together with the stave in wood of wild pear. The correction of the Gradual was made by the bishop Geleji, which has put an accent only on the errors from the text writting them on the Errata from the last page. The correction of the musical errors was assigned to the cantors.

The musical notation from the Old Gradual has a manuscript character, a misxxt notation of gothic from the hungarian Metz. The manuscript character of the notes was maintained even after the printing, because the carver, not very smart in music, has made the notes after the manuscript of the cantor. The editors have used only a stave with 4 rows (except the passion written after the four Gospels, this being noted on 5 lines). At the beginning of the stave we see a tenor key or alt (most of time is wrong).

As well as in the manuscript graduals, it appears even in the Old Gradual things written by the users. From the total of the plays only two thirds are noted with melody. At the notation of the melody the editor has applied most of the times the value of note *semibrevis*, near the keys we find the minimum value, and at some groups of sounds which are played on a single syllable, we find a form of a note, which is similar with *longa*. In the

²⁷ The name regal can be concerning to the measurement of the page, 70x50 cm; or to the paper quality: Papyrus regalis.

²⁸ See the Vorwords of the Old Gradual, 10.

case of the prolonged values was doubled a value or the other. The editor of the Old Gradual signalizes even the articulations of the melody through short vertical lines.²⁹

Typographically speaking it is a curiosity that in the Old Gradual we find initials and decorations of closing of the printing machine Telegdi. The paper of the Gradual was probably procured from abroad as it is shown by the signs of the firm. The prince has sent to the perishes the 200 copies – unfastened, because the workshop did not execute the other final works as well. The prince had endured himself the expenses of the printing; he wrote a dedication to the bigger perishes where he sent the copies.

The title page with a rich text of the Gradual it informs us over the content of the book, the authors and the editors, about the Gradual manuscript during the time of Bethlen, nominating even the two supporting princes Bethlen and Rákóczi. It does not show the name of the printer, only the place and the year of publishing. After the title page it follows the letters of recommendation of Rákóczi and Geleji, then it appears four numbering pages containing the board of materials. The recommendation letter of the prince is even a donation act. From the two hundred printed copies non of them was sold on money, all have been sent to the reformed perishes as gift.

In the board of the singings the plays are laid after genre, in the cadre of the genre in alphabetic order. The Gradual is divided in 3 parts: in the first part, between the pages 1 – 512 it is found the material of the divine services, grouped by the celebrations of the ecclesiastic calendar; in the second part with the numbering from the start, 1 – 215, there are found the psalms in the translation of Károli Gáspár; in the third part, on the pages 216 – 268, there are the canticles.

In the gradual there are preponderant six genre antiphone, psalms, responsors, blessings, versicle and hymn, which per ensemble represents more that ninety parts from the material included in the gradual.

The preface of the Old Gradual is written by the bishop Geleji with dating from 25 January 1636. He develops his own ideas about the ecclesiastic canticle and the ecclesiastic instrumental music; related to some instruments and lyric songs and a few problems of the laic music. Per ensemble this preface is a very important document of the culture's history, not to talk about its played role in the history of the church. In his time – partially latter – was the exposure of the official conception of the Reformed Church about the raised problems, because the author, Geleji Katona István was a priest of the prince's court, respectively bishop of Transsylvania on the time he was writing the preface and when this appeared.

(Translated from Romanian by: Dinuța Nicu)

²⁹ Some kind of measure line.

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DIE BEDEUTUNG DER ORGEL IN SIEBENBÜRGEN UND IN ALPENLÄNDERN IM 13.-17. JAHRHUNDERT

WINDHAGER – GERÉD ERZSÉBET¹

SUMMARY. The present article has the purpose to present the development of the organ building, parallel with the musical progress in Transylvania and in the Europe between 13th -17th centuries. The first entry about organists is made in 13th century; the record is founded in the archive of the catholic archbishopric in Alba Iulia / Gyulafehérvár. We know also a record from 1429 about the existence of an organ instrument in the "Marien church" (today evangelical church) in Sibiu / Hermannstadt. During this length of time many Transylvanian musicians enraptured with delight towards art spending a while in various sovereigns of Europe. For example: Valentin Bakfark (1507-1576) the famous lutanist; or Daniel Croner (1656-1740) the organist and composer. In fact, the first organ-textbook of the world -"Il Transilvano" by Girolamo Diruta (1561-1610) is on Transylvanian background.

However, many untouched materials about significant characters - which rather are important for the Transylvanian Music History as for the international scene- is waiting for discovering in the archives of churches and communities to the curiosity of scholars.

Nach den Ereignissen des Wendejahres 1989 sind auch in Siebenbürgen zahlreiche Artikel, Studien und einige Bücher über die Orgeln des Landes und herausragende Persönlichkeiten des hiesigen Kirchenmusiklebens erschienen²³.

Trotz der Anstrengungen der kommunistischen Diktatur ist es dank persönlichem Einsatz und Aufopferung im Schatten ständiger Beobachtungen und Bedrohungen gelungen, die durch Jahrhunderte geformte Tradition der Kirchenmusik in den vielen, vorwiegend ungarischen und deutschen Kirchen Siebenbürgens katholischer wie protestantischer Prägung weiterzuführen.

In den Einführungsworten dieser oben erwähnten Publikationen können wir zwar einiges über die Art und Weise wie hier Kirchenmusik praktiziert worden ist - beziehungsweise über die Orgeln erfahren, aber leider ist das in unserem Bewußtsein noch nicht soweit verankert, das eine erneute Erinnerung überflüssig wäre.

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² Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach / Deutschland, 2000.

³ Dávid,István, *Műemlék orgonák Erdélyben (Ancient Organs in Transylvania)*, Polis Könyvkiadó Kolozsvár/Balassi Kiadó, Budapest,1996.

Dieser Artikel möchte nicht die schon bekannte Tatsachen erneut vorlegen, sondern beabsichtigt, mit Hilfe des vorhandenen Materials, einen parallelen Vergleich zwischen der Entwicklung der siebenbürgischen und der europäischen Orgelkultur über kurze vier Jahrhunderte (13.-17.) vornehmen zu können.

Die Entwicklung der Kirchenmusik in Siebenbürgen hängt eng mit der Entstehung der Orgelkultur dort zusammen, obwohl kirchliche Musik natürlich schon vor dem Erscheinen dieses liturgischen Instrumentes existierte. Die vielen Wendungen der Geschichte waren auch für das Kultur- und Musikleben des Landes schicksalhaft. So wirkten sich die Persönlichkeit, sowie die politischen Ansichten und Handlungen eines Fürsten längerfristig auch auf das Musikleben prägend aus.

Die mit den alpenländischen Höfen geflochtene Bündnisse (Eheschließungen) hinterließen ihre Spuren auch in der Entwicklung und im Rahmen der Kunst und damit in der Entwicklung und Veränderung der praktizierten Musikstile. Aber auch andere Begebenheiten der damaligen Geschichte wirkten sich auf das Musikleben Siebenbürgens aus und tun bis heute. Es ist eine abstrakte Fragestellung, ob es ohne die Tatareninvasion zu der Ansiedlung der sächsischen Bevölkerung gekommen wäre. Wenn nicht, wo würde heute die hiesige Orgelkultur stehen? Diese Wende der Geschichte hat nämlich maßgeblich zum Aufschwung des Handels, der Kunst und in dieser einbegriffen, des musikalischen Lebens beigetragen. Ebenso haben von den ungarischen Königen gewährte Rechte zu der raschen Verstärkung und Bereicherung der jungen und freien sächsischen Städte beigetragen. Dort stiegen bald auch die musikalischen Ansprüche, die dann einen, für die Nachwelt sehr nützlichen und angenehmen Niederschlag fanden. Infolge des Mehrvölkertums hatte also Siebenbürgen schon am Morgen seiner Blütezeit auch auf musikalischem Gebiet einen erheblichen Vorsprung auf die benachbarten Länder. Die Entwicklung des europäischen Orgelbaues hat fast zeitgleich mit der Ansiedlung der sächsischen Bevölkerung in Siebenbürgen begonnen (1142-1162)⁴.

Somit war zur diese Zeit auch in der abendländische Kultur die Verwendung einer Orgel in der Liturgie nicht selbstverständlich. Höchstwahrscheinlich wären in Siebenbürgen zur dieser Zeit auch ohne die Niederlassung der Sachsen neue Instrumente gebaut worden, aber womöglich nicht in dieser Anzahl und Ausführung. Der Großteil der Orgeln wurde nämlich von deutschen Meistern gebaut. Mehrere von ihnen haben nach Beendigung der Herstellungsarbeiten eine Verlegung ihrer Werkstätten nach Siebenbürgen veranlasst. Die gute ökonomische Lage des Fürstentums hat in dieser Periode viele Handwerker von der Sinnhaftigkeit der Gründung einer Werkstätte überzeugt. So wurden die Grundsteine späterer Orgelbaudynastien gelegt.

⁴ Wagner, Ernst, *Geschichte der Siebenbürgen Sachsen*, Thaur Verlag, Innsbruck, 1990, Seite 109. 174

Die erste Orgel auf der Welt

Die erste Hydraulos wurde schon 270 v. Ch. von dem Sohn eines Barbiers aus Alexandria, Ktesiobos, konzipiert. Seine Frau, Thais, hat auf diesem Instrument gespielt (womit bewiesen wäre, dass eine Frau die erste Orgelspielerin der Musikgeschichte war!). Ab da war der Eroberungszug des Instrumentes unaufhaltbar. Es wurde bei Wettspielen, Feierlichkeiten usw. gespielt. Von der Insel Rhodos ist uns die einzige Aufschrift mit dem Hinweis auf eine „liturgische“ Verwendung überliefert (Das Schriftstück beschreibt die Geschenke, die Marcus Aurelius Cyrus⁵ den Göttern geopfert hatte, als er Priester im Dienste von Dionysos wurde. Darunter werden 360 Denar aufgelistet, die er dem Wasserorgel-Spieler gab, dessen Aufgabe das Wecken des Gottes war). Die Orgel wurde, wie allgemein bekannt, auch ein beliebtes Instrument der römischen Arenen, sie durfte auch auf dem Schlachtfeld nicht fehlen, wo sie, quasi als eine Sirene, verschiedenste Befehle (Hilferufe, Nachschub von Lebensmitteln oder nur Gefahr in Sicht) vermittelte. Es ist auch bekannt, dass man die Geisteskrankheit des Kaisers Justinian II. (574-576v.Ch.) und seine Anfälle mit ständigem Orgelspiel zu lindern suchte.

In Kenntnis der Begeisterung der heidnischen Welt für das Instrument der „Sphären-Musik“ scheint die Zurückhaltung der ersten christlichen Gemeinden bei der Akzeptanz der Orgel fast naturgemäß zu sein. Man meinte, dass bei dieser Musik der Böse, die verführerische Schlange, wahrhaftig ins Gottes Haus schlich. Der Heilige Augustinus (354-430) hat mit folgendem Satz für Jahrhunderte für die Gegner jeglicher Instrumente im sakralen Raum Munition geliefert: „...wenn es mir geschehen kann das der Gesang mich mehr entzückt als Gottes Wort, dann erkenne ich dass ich gesündigt habe wofür ich bestraft werden muß.“

So ist die Orgel über Konstantinopel und die byzantinische Kultur (Wo sie niemals bei den kaiserlichen Festen, Wettkämpfen oder Eheschließungen fehlen durfte), erst im 9. Jahrhundert in den Alltag der alpenländische Welt zurückgekehrt. Interessanterweise hat der byzantinische Klerus zur gleichen Zeit unter dem Einfluss der römischen Kirche bald jegliches Instrument aus der Kirche verbannt und damit weltliche und kirchliche Leben ganz streng voneinander getrennt. Die orthodoxe Kirche erlaubt bis heute nur vokale Musik im Rahmen der Liturgie.

Erste Spuren über Orgel in Siebenbürgen

Es ist eine allgemein bekannte Tatsache, dass die ältesten Quellen über siebenbürgische Kirchenmusiker in dem Archiv des Römisch Katholischen Erzbistums in Kalsburg liegen, wo, beginnend mit dem 13.

⁵ Guillou, Jean, *Die Orgel Erinnerung und Zukunft*, Dr.J.Butz Musikverlag, Sankt Augustin, 2005, Seite 25.

Jahrhundert, Aufzeichnungen über die Tätigkeit der dortigen Kirchenmusiker und Kantoren zu finden sind. Dank der Nachforschungen des hermannstädter Organisten Franz Xaver Dressler wissen wir, dass sich die Gemeinde der Marienkirche in Hermannstadt bereits im Jahre 1350 einer Orgel rühmen durfte⁶. Auf der Orgelepore der damaligen Marienkirche (heute evangelische Kirche) ist eine Auflistung aller dort tätigen Kantoren und Organisten ab dem 14. Jahrhundert bis heute zu sehen.

Es sind natürlich auch andere schriftliche sowie darstellende Quellen vorhanden. Beispiele dafür sind die Gestalt eines, auf einem Portativorgel spielenden Musikers (angeblich Heinrich Csukárd)⁷, zu sehen in einer verzierten Initiale in dem „Gyulafehérvári Kódex“ (1367, heute in Pressburg / Bratislava Slowakei aufbewahrt) oder die eine Portativorgel darstellende Wandmalerei der reformierten Kirche in Nagygámbfalva / Porumbényi Mari.

Aus dem Jahr 1367 ist uns ein Auszug aus einem Gerichtsakt überliefert, der über Verwicklungen des hermannstädter Orgelbaumeisters Stephanus Renispingar im Ausland berichtet.

Der Meister wurde gebeten für die Klosterkirche in Leles (Slowakei) eine Orgel zu bauen. Dieser Bitte ist er auch nachgekommen, aber nach der Fertigstellung des Instrumentes wurde ihm das vereinbarte Honorar nicht vollständig ausbezahlt. So hat er wegen eines Pferdes und 40 Gulden Rückstand den Auftraggeber, den Abt der Klosterkirche, vor Gericht gebracht⁸.

Die Orgel in Europa des 14. Jahrhunderts

Im Europa des 13. Jahrhunderts finden wir schon zahlreiche Orgeln. Zuerst sind es Instrumente ohne Pedal, in vielen Fällen sind es kleine Portative (z.B. in der Hofmusik oder bei den Troubadouren gebräuchlich) oder Positive. Mit heutigem Auge gesehen sind es Instrumente in relativ grober Ausführung, die man nur mit dem Einsatz erheblicher physischer Kraft und einer immer größeren Anzahl von Balgentretern zum Erklingen bringen konnte. Laut Dom Bedos⁹ existierte um diese Zeit bereits eine Orgel in der San Salvatore Kirche in Venedig die über eine auf zwei Oktaven eingerichtete, chromatische Tastatur verfügte. Der Ambitus (Tonumfang) der Orgel aus diese Zeit übertrifft noch nicht die eineinhalb Oktave (b/h-f[♯]), Tonumfang des gregorianischen Chorals.

⁶ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach / Deutschland, 2000, Seite 11.

⁷ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach / Deutschland, 2000, Seite 11.

⁸ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach / Deutschland, 2000, Seite 11.

⁹ De Celles, Dom Bedos, *L'art du facteur d'orgues* Orgelbau Fachverlag ISO Information, Lauffen am Neckar, 1977.

Die in 1361 gebaute Orgel des Halberstädter Domes ist das einzige Instrument aus dieser Zeit über das wir eine detaillierte Beschreibung haben (in der „Syntagma“ des Michael Praetorius, verfasst 1618). Es gab ein *Diskant 1* Manual. (H, c, d-a´) mit einem Register im Prospekt und eine Mixtur, sowie ein anderes *Diskant 2* Manual mit einer einzigen Principal 4´, ein *Basswerk*, das mit Hilfe einer Koppel die unteren Töne des zweiten Manuals mitspielte (kontra H-c), und ein *Pedal* mit dem gleichen Ambitus. Wahrscheinlich existierte auch ein System, mit deren Hilfe die Register von der Mixtur zu trennen waren.

Auf diesen Instrumenten wurden möglicherweise Werke aus der ältesten Sammlung von Orgelwerken, dem „Codex Faenza“(erste Hälfte des 15. Jh.) und aus dem „Robertsbridge-Fragment“ ,um 1330, vorgetragen (teils Bearbeitung vokaler Werke = Intavolierungen, teils liturgische Musik).

Die Orgel in Siebenbürgen

Auch aus der Zeit von Hunyadi János (1407-1456) und der Regentschaft von König Matthias Corvinus (1443-1490) sind Informationen erhalten geblieben, die auf die wichtige Rolle der Orgel und des Organisten im Musikleben des Hofes hinweisen.

Hunyadi János hat sein eigenes Instrument der Pressburger Sankt Martin Kirche geschenkt, da die dortige Orgel seinem Geschmack nicht entsprach. Sein Sohn König Matthias Corvinus bat ebenfalls in einem an den Senat der Stadt adressierten Brief um Nachsendung der Orgel (wahrscheinlich ist eine Portativorgel in italienischem Stil gemeint) seiner Gemahlin, Königin Beatrix, ins Feldlager.

Die weitere Entwicklung der Orgel in Europa

Im National Museum Amsterdam ist noch heute die 1480 für die Sankt Nikolai Kirche in Utrecht gebaute Orgel zu bewundern. Ein Teil der Orgel, das Positiv, stammt aus dem Jahr 1547. Der Ambitus dieses Instrumentes entspricht schon den Anforderungen, die 200 Jahre später bei Dietrich Buxtehudes Orgelwerken aktuell sind¹⁰.

Weitere bemerkenswerte Instrumente aus diese Epoche: Groningen / Niederlande, St. Martin Kirche, die von Martin Agricola 1479 gebaute Orgel mit 38 Register, 3 Manuale und Pedal; in Frankreich, Kathedrale von Reims, das von Oudin Hestre 1487 gebaute Instrument, oder die Orgel der Kathedrale in Rouen, die sogar 32´Pfeifen hatte.

Im 15. Jahrhundert wurden bereits viele siebenbürgische Musiker auch in Europa wahrgenommen und geschätzt. So eine Persönlichkeit war

¹⁰ Guillou, Jean, *Die Orgel Erinnerung und Zukunft*, Dr.J.Butz Musikverlag, Sankt Augustin, 2005, Seite 55.

Valentin Bakfark¹¹ der angeblich aus Kronstadt (Brasov) stammte. Er wurde 1507 geboren und im Fürstenhof von Karlsburg zum Musiker ausgebildet. Er war an zahlreichen Höfen im Abendland als Lautist bekannt und anerkannt. Dort ließ er auch seine Lautenschulen verlegen: die erste 1553 in Lyon, die zweite 1564 in Krakau. In Padua, weit von seiner Heimat entfernt, starb er 1576 infolge einer Pestepidemie. Seine Werke kann man sowohl auf Orgel, als auch auf Cembalo vortragen.

Mit dem Namen Betlehen Gábor ist auch die Geschichte einer der ältesten Orgel Siebenbürgens verbunden. Der Fürst wurde zu Weihnachten 1626 in der Sankt Jakob Kirche in Leutschau dermaßen von dem Orgelklang betört, dass er entgegen dem Verbot der Synode aus Küküllővár 1619¹², der alle Instrumente und Taufbecken aus der siebenbürgischen protestantischen Kirchen verbannte, die Erbauung einer Orgel für die Hofkirche in Karlsburg verordnete. Der Kaschauer Orgelbaumeister Andreas Dressel wurde sofort mit der Arbeit beauftragt. Leider ist der Fürst noch vor der Fertigstellung des Instrumentes verstorben. Aus Angst vor den kalvinistischen Ratgebern am Hof schenkte seine Witwe, Katharina von Brandenburg, die halbfertige Orgel der Hermannstädter Gemeinde. Letztendlich wurde das aus 25 Registern auf Hauptwerk, Rückpositiv und Pedal bestehende Instrument von Hans Hummel aus Krakau vollendet.

Orgelschulen

Auch die Entstehung der ersten Orgelschule der Welt hat eine siebenbürgische Vorgeschichte. Báthory Zsigmond (1572-1613), der als ein die Kunst sehr liebender und fördernder Fürst galt, wollte sich gerne in die Geheimnisse des Orgelspiels einweihen lassen. Darum schickte er seinen Kanzellar Jósika István, nach Venedig, der damaligen Hochburg der Orgelkunst, um dort alle vorhandene Publikationen über das Orgelspiel und alle zu dieser Zeit erschienenen Werke für Orgel zu kaufen. Der Kanzellar bat den Organisten und Lehrer Girolamo Diruta, die Liste der zu erwerbenden Publikationen zusammenzustellen. Der kluge Meister schrieb für gutes Geld eine eigene Sammlung zusammen, in der im Dialog über das Orgelspiel gesprochen wird. Die zwei Bände der ersten Orgelschule sind 1593 und 1609 erschienen. Sie wurde zu Ehren des Auftraggebers „Il Transilvano“ genannt¹³.

¹¹ Grove dictionary of music & musicians: Grove, England, 1995, 2. Band, Seite 46.

¹² Dávid, István, *Műemlék orgonák Erdélyben*, Polis Könyvkiadó Kolozsvár/Balassi Kiadó Budapest, 1996, Seite 14.

¹³ Diruta, Girolamo, *Il Transilvano*, Herausgeber Zászkaliczky Tamás, Budapest. Erste Ausgabe: Apresso Giacomo Vincenti, Venedig, 1653.

Im 16. Jahrhundert werden die europäische Orgel immer größer und technisch ausgereifter. Die berühmteste und schönste Orgel aus dieser Zeit ist die des Klosters Konstanz (Deutschland). Die 1520 von Johannes Schnetzer gebaute, mit 28 Registern, 2 Manuale + Pedal ausgestattete Orgel hatte von 32' bis 4' Register und besaß auch zahlreiche Zungenstimmen.

Aus dieser Epoche stammt die erste 1517 nur für Tasteninstrumente geschriebene Sammlung, die „*Frottole intabulate da sonare organi libro primo*“ des Italieners Andrea Antico.

Als weitere Komponisten aus dieser Zeit sind zu nennen: Marco Antonio Cavazzoni (1490-ca.1560), Andrea Gabrieli (ca. 1515-1586) aus Venedig, und sein Neffe Giovanni Gabrieli (1555-1612). Beide wirkten als Organisten der San Marco Kirche in Venedig.¹⁴

Organisten, Orgelbauer in Siebenbürgen

Ab dem 15. Jahrhundert finden wir vor allem in den Archiven sächsischer Kirchen und Städte durchgehend Aufzeichnungen über Organisten und Orgelbauer in Siebenbürgen.

Hermann Binder, Orgelbauer aus Hermannstadt und Orgelsachverständiger der evangelische Kirche in Rumänien verzeichnet sehr detailliert in seinem im Jahre 2000 erschienenem Buch „Orgel in Siebenbürgen“ alle bekannten Quellen ab 1429 bis zu unsere Zeit¹⁵. Wir wissen daher, dass es 1429 bereits einen Organisten namens Joannes Teutonicus in Marienburg (nahe bei Kronstadt) gab. In der Dominikanerkirche zu Kronstadt wird 1429 ein Organist erwähnt. Der aus dem fernen Bayern bestellte Hieronymus Ostermayer beginnt hier 1530, also 100 Jahre später, sein lebenslanges Wirken (bis 1561) als Stadtorganist. Dieser namhafte Meister spielte abgesehen von zahlreichen Auftritten bei den Empfängen diverser Stadträte 1539 sogar vor dem rumänischen Fürsten. Im gleichen Jahr trug er mit seiner Kunst auch zu Besänftigungsversuchen der Kronstädter bei den Gesandten von Sultan Soliman bei. Wahrscheinlich spielte er auf einem Regal, das damals in Kronstadt gebaut wurden. Über das Repertoire sind leider keine Aufzeichnungen erhalten geblieben.

Hermannstadt lag jahrhundertlang trotz enger Bündnisse in ständigem Wettbewerb mit Kronstadt, auch in musikalischer Hinsicht. Hier wird 1441 der Organist Thomas Gerb erwähnt. Auf der neugebauten Orgel (1506) folgen Bartholomäus (1485-1538), Johannes (1536), Mathias (1561) Zeraphimus (1567) und Panthaleon (1568) als Organisten. Letzterer war wahrscheinlich auch Orgelbauer.

¹⁴ Laukvik, Jon, *Orgelschule zur historischen Aufführungspraxis*, Carus/Bärenreiter, Stuttgart, 1996, Seite 113-114.

¹⁵ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach/ Deutschland, 2000, Seite 11, 12.

Siebenbürgen erlebte im 16. Jahrhundert eine Blütezeit des Handels. Das beeinflusste natürlich auch die urbane Entwicklung sehr positiv. Eine der schnell wachsenden Städte war Bistritz. Aus der Sicht der Orgelforschung ein sehr wichtiger Ort, da es hier zu dieser Zeit bereits zahlreiche Orgelbauwerkstätten gab, die sich natürlich nicht nur mit Neubauten sondern auch mit der Restaurierung alter Instrumente beschäftigten (wir sind erst im Jahre 1500!!!).

Beim königlichen Besuch 1549 bekam János Zsigmond, der Sohn Königin Isabels, von den Vertretern der Freien Stadt Bistritz eine Portativorgel im Wert von 40 fl. als Geschenk¹⁶. Der ökonomische Wachstum der Stadt dürfte auch über die Grenzen bekannt geworden sein, eine Tatsache, die ihre Spuren auch in der Kunst hinterließ. Eine erste Aufzeichnung stammt aus 1523 über einen Organisten Caspar, der auch mit der Instandhaltung der Turmuhr beauftragt wurde. Sein Nachfolger ab 1534 war Martin. Leidens Iacob (Laetus), Orgelbaumeister aus Lemberg, baute 1570 eine 3-manualige Orgel mit 30 Registern¹⁷, die dann von dem Hermannstädter Süssmilch Bartholomeus bespielt wurde. Diese Orgel konnte beinahe 200 Jahre genützt werden. 1794 erstellte der ebenfalls aus Bistritz stammende Orgelbauer Johannes Prause ein Anbot über die Restaurierung der alten „Laetus-Orgel“ oder den Bau eines neuen Instrumentes. Da die alte Orgel den ästhetischen Vorstellungen der eitlen Bistritzer Stadtväter nicht mehr entsprach und der Preis der Restaurierung mit dem eines Neubaus gleich war, entschieden sich diese für letzteres. Dieses Instrument ist noch heute im Gebrauch. Selbstverständlich wurde sie zwischenzeitlich verändert und „modernisiert“.

In Klausenburg wird 1534 der Organist des Franziskanerklosters (heute Reformierte Kirche Innenstadt) Bonaventura aus Kassa (heute Kosice/ Slowakei) erwähnt.

Im Osten Siebenbürgens, in den von Seklern bewohnten Gebieten, gibt es bereits 1535 Orgeln. In der heutige Wallfahrtskirche von Csíksomlyó stand bis 1650 ein Doppel-Regal, das wie schon bereits erwähnt in dieser Zeit in Kronstadt gebaut worden war, und eine Positiv Orgel. Letztere wurde auf Anregung des Abtes Somlyai Miklós durch den damaligen Organisten, Brassai Erhard, aus Karakau bestellt.

1651 wird der Gelehrte und Mönch Károni János Organist. Möglicherweise hat er sich während seines dreijährigen Studienaufenthaltes in Nagyszombat (Trnovo/Slowakei) auch mit Orgelbau beschäftigt. Dieses Wissen wird er später gut gebrauchen.¹⁸ Nach seiner Rückkehr aus dem

¹⁶ Dávid, István, *Magyar Egyházzene*, Budapest, 1993/1994, Seite 471.

¹⁷ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach/ Deutschland, 2000, Seite 15.

¹⁸ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach/ Deutschland, 2000, Seite 19.

Ausland gelingt es dem Kloster, ein für die Tartlauer sächsische Gemeinde gebautes, aber nicht angenommenes Instrument zu kaufen. Die Orgel wurde von einem Meister namens Johannes von Eperies hergestellt, der vermutlich identisch ist mit dem Johann Bartholomäus Motus Meister aus Eperjes, der zwischen 1651-1654 in Großschenk/ Cincu eine Orgel baute. Die Orgel wurde im August 1659 nach Csíksomlyó überstellt. Nach seinen eigenen Angaben konnte Kájoni bei der Errichtung dieses Instrumentes seine Orgelbaukenntnisse soweit vertiefen, dass er nach der schrecklichen zweiten Tatareninvasion 1661, bei der das Kloster samt Krakauer Positiv und die neue Orgel abbrannte, eigenhändig eine neue Orgel zu bauen begann. Die erste Kájoni-Orgel wurde 1664 fertig. Dieses Instrument hat er 1681 mit einem Rückpositiv und Pedal ergänzt. Es wurde bis 1858 bespielt und dann durch ein Instrument von Kolonits István ausgetauscht. Heute ist ein 1931 von der Firma Wegenstein aus Temeswar errichtetes und natürlich schon öfters umgebautes Werk zu hören. Nach dem ersten erfolgreichem Versuch eines Orgelbaues stellte Kájoni mehrere Instrumente her, die hauptsächlich für andere Franziskanerklöster der Umgebung, aber auch für die Jesuiten aus Udvarhely bestimmt waren.

Auf die Person Kájoni János passt genau die Bezeichnung „Kirchenmusiker“. In Siebenbürgen erfreute sie sich noch keiner großer Beliebtheit, aber in der Praxis fand der Begriff des Kirchenmusikers freilich Anwendung.

Unter dem Begriff Kirchenmusiker verstehen wir eine Person, die eine vielschichtige musikalische Ausbildung hat und durch ihre Liturgiekenntnisse, höhere musikalische Bildung und eigene Fähigkeiten auf einem überdurchschnittlichem Niveau die in dem kirchlichen Leben vorkommenden Musik zu erfüllen vermag. Seine Rolle ist breiter gefächert als die des „einfachen“ Kantors, Organisten oder Kapellmeisters. Kájoni János hat diese Rolle weitgehend überschritten, da er nicht nur als Organist und Orgelbauer sondern auch als Autor bedeutender Publikationen wie „Codex Caioni“, „Organo missale“, „Cantionale Catholicum“ und der „Csíkcsobotfalvi kézirat“ (Autograph aus Csíkcsobotfalva) einige der wichtigsten Quellen ungarischer Musikwissenschaft hinterließ.

In Karlsburg (Gyulafehérvár) wird 1520 ebenfalls ein Organist Thomas erwähnt¹⁹.

Wichtige Ereignisse die den Orgelbau beeinflussten

In der zweiten Hälfte des 17. Jahrhunderts fanden sehr wichtige Veränderungen im Bereich der Kirchenmusik statt. Ein Ausgangspunkt war das Wirken des Hermannstädter Kirchenmusikers Gabriel Reichlich. Der aus

¹⁹ Geréd, Vilmos, *A gyulafehérvári székesegyház orgonáinak története, in Magyar Egyházzene*, V (1997/98), Seite 217.

Oberungarn stammende Reichlich (1643-1677)²⁰ ließ sich nach einem kurzen Aufenthalt in Bistritz auf die Einladung der Hermannstädter evangelischen Gemeinde hin in dieser Stadt nieder. Er fand hier ausgezeichnete Bedingungen vor. Die Position des Organisten galt als eine der angesehensten der Stadt. Diese Anerkennung der Musik und die hohen Ansprüche der Gemeinde führten dazu, anstatt der in schlechtem Zustand befindlichen alten Orgel ein neues Instrument mit drei Manualen bauen zu lassen. Reichlich hatte auch gute Kontakte nach Oberungarn. So haben man den dort ansässigen Johannes Vest mit den gewünschten Arbeiten beauftragt, die ca. zwei Jahre (1671-1673) dauerten. Der Meister fand großen Gefallen an der Stadt und da die Arbeitsbedingungen weit günstiger waren als in seiner Heimat, ließ er sich ebenfalls in Hermannstadt nieder. Später wurde er zu den Bürgern der Stadt gewählt und erfreute sich hohem Ansehens. Sein Beschluss wurde womöglich auch durch die in Siebenbürgen noch nicht bemerkbare, aber in den anderen Kronländern des Habsburger Reiches vorhandene Gegenreformation beeinflusst. Hier, in der Wiege der Religionsfreiheit, konnte er ohne Angst als Bürger einer die Musik und die Kunst verlangenden und diese schätzenden Stadt leben und wirken.

Ein anderer Musiker europäischen Ranges dieser Epoche ist Daniel Croner²¹ (der Name Croner leitet sich aus Kronstadt oder Cronstadt ab). Sein Werk *„Tabulature, Fugarum, Praeludiorum, Cansonatum, Toccatarum et Phantasium“* (1681) enthält nicht ausdrücklich Orgelwerke, sondern dem Geschmack der Zeit entsprechende Musikstücke, die auf mehreren Tasteninstrumenten (Cembalo, Virginal, Orgel) vortragbar waren.

Es fällt vielleicht auf, dass größtenteils die Viten und das Wirken sächsischer Musiker als erwähnenswert die Jahrhunderte überstanden haben. Das beweist einerseits die Einseitigkeit der bisherigen Forschungen. Andererseits hatten in der beinahe 150 Jahre dauernden Verbannung der Orgel aus der ungarischen protestantischen Kirche (Synod zu Debrecen 1567, in Siebenbürgen der Synod aus 1616), die ungarischen Organisten kaum eine Möglichkeit, sich weiter zu entwickeln.

Ohne Zweifel wartet noch in den Archiven der ungarischen Kirchengemeinden, Kirchen und Städte eine große Anzahl an unbearbeiteten Quellen auf das Interesse der Fachleute. Und es warten bestimmt noch zahlreiche Lebenswerke und Lebensläufe von bestimmt für Siebenbürgen wenn auch nicht für Europa interessanter Musikerpersönlichkeiten auf Aufarbeitung.

²⁰ Binder, Hermann, *Orgeln in Siebenbürgen/ Orga in Ardeal*, Gehann-Musik-Verlag, Kludenbach/ Deutschland, 2000, Seite 23.

²¹ Grove dictionary of music & musicians: Grove, England, 1995, 5. Band, Seite 58.

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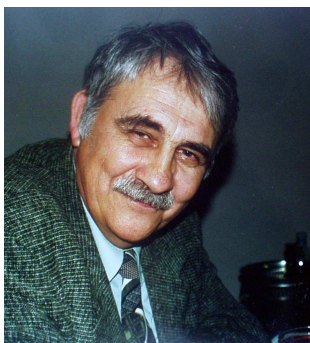
REVIEWS:

VALENTIN TIMARU: "MUSICAL ANALYSIS BETWEEN GENRE AWARENESS AND FORM AWARENESS"

University Publishing House, Oradea, 2003¹

CRISTIAN BENCE – MUK²

SUMMARY. The present review proposes an insight into the universe of Prof. dr. Valentine Timaru's volume on musical analysis. Prof. Timaru has tenure on Musical Analysis and Form within the Academy of Music "Gheorghe Dima" of Cluj-Napoca. The volume *Musical Analysis between Genre and Form Awareness* approaches musical analysis starting from the **genre** (the musical work as a whole), further on the author minutely analyzing the issues of the **form** principle in the framework of the various parts of the analyzed musical creation and then returns to the musical **genre**, through a synthesis – a symbiosis between the form and the genre.



At the end of the year 2003, Prof. Dr. Valentin Timaru, composer and musicologist, tenure on "Musical Forms and Analysis" within the Academy of Music "Gheorghe Dima" of Cluj-Napoca, together with the University Publishing House, Oradea, have revealed an outstanding publication in the shape of the volume *Musical Analysis between Genre Awareness and Form Awareness* that comes with ten compact discs. The latter contain the musical illustration of the fragments analyzed in the volume, together with the observations and comments of

the author.

Starting with the foreword, the author confesses: "Being asked repeatedly to expose briefly the essential issues of the subject *Musical analysis and forms*, I came to the conclusion that it is highly necessary to issue a guide of musical analysis and not that much of a **course on forms**."³

¹ The review *Valentin Timaru – Musical Analysis between Genre and Form Awareness*, *University Publishing House, Oradea*, 2003 was also published in *Muzica* magazine, Bucharest, 2004, no. 2, p. 152-159.

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³ Op. cit., page 7.

Nevertheless, the didactic value of the present material is priceless due both to the compact discs, that allow the observation of the musical phenomena, the delimitation of the segments of form at the very moment of their constitution through the observations of the author superimposed on the musical example, and to the theoretical and logical scientific content of the volume, whose topic flows naturally allowing the observation of the more and more complex musical constructions.

Those who had the opportunity to attend the courses held by Prof. Dr. Valentin Timaru heard him state many times that: “composers have firstly created musical genres and then musical forms”.

Considering the fact that the “so-called musical forms were fully acknowledged as an objective of analysis only in the 19th century”⁴, the author proposes a new vision on the discipline “that the contemporary perspective should simply name **Musical analysis**”⁵, envisaging the approach of analysis from the perspective of the genre, that is of the whole. Consequently, the present volume is mainly based on the courses of “Forms”, published by the author beforehand⁶, “through a new contextual approach”⁷, the volume overcomes the stage of a mere reediting and proposes a “reevaluation of the discipline”.⁸

For a more lucrative approach of the analysis, the author proposes “the conceptual fermata and, in particular, a consistency in the usage of the most appropriate terminology”⁹, materialized in the object of an explanatory-terminological dictionary (prolegomena of a course of musical analysis)¹⁰, that will often refer to the present volume.

In this context, we suggest to the reader, whether a musician or an amateur eager to learn, teacher of “Musical forms and analyses” or musicologist, to simultaneously read the volume *Musical Analysis between Genre and from Awareness*, together with the 10 compact discs and the *Explanatory-Terminological Dictionary*. Hence, the analytical comments of the author, achieved in the live process of the flow of the musical fragments and the respective articles in the dictionary, will brilliantly complete the thematic deployed in the present volume, offering an utter, global perspective.

⁴ Op. cit., page 7.

⁵ Op. cit., page 7.

⁶ *The Morphology and Structure of Musical Forms*, „Gheorghe Dima” Academy Publishing House, Cluj-Napoca, 1992.

⁷ Op. cit., page 8.

⁸ Op. cit., page 8.

⁹ Op. cit., page 9.

¹⁰ Explanatory-terminological dictionary (prolegomena of a musical analysis course), University Publishing House, Oradea.

If musical analysis means the observation of the musical phenomenon deepening from the whole to the components, meaning from the genre to the form, approach that Valentin Timaru himself proposes, also allowed to us. Hence, this overview is succeeded by a minute perspective.

The most striking issue about this book is represented by the exceptional graphic features for which the University Publishing House of Oradea deserves the highest praises and also by the presence – so useful for a volume of musical analysis – of the ten compact discs.

Skimming through the three hundred pages of the book we notice the plethora of musical examples and schemes, the prerequisite “ingredients” of any appreciable work on “Forms”. Upon consulting the index of the works analyzed all through the present volume, we perceive the large number of composers that sign these works. These belong to a variety of stylistic epochs, which permits the observation of these musical phenomena in their diachronic evolution: J.S. Bach, B. Bartók, L. van Beethoven, J. Brahms, A. Bruckner, P.I. Ceaikovski, F. Chopin, C. Debussy, G. Enescu, G. Faure, C. Franck, K.A. Hartmann, J. Haydn, A. Honegger, T. Jarda, V. Lutoslawski, W.A. Mozart, S. Prokofiev, R. Schumann, I. Stravinski, S. Toduță, G. Verdi, R. Wagner, A. Webern.

Coming to the contents, we notice, besides The Foreword, Introduction and Closing, a four-section structure: A. The musical genre as a reflexion of the character of a composition; B. The semantic units of musical language; C. The basic principles of musical forms; D. The global organization of musical tempo as symbiosis between the genre and the form. In their turn, the four sections are divided in chapters and subchapters. Thus, starting from the genre and going through the area of musical forms, we return to section D, dedicated to the genre.

Considering the cover of the ten compact discs, we observe that they do not contain merely the musical illustration of the works analyzed in the volume, but also comments and analyses of the author both simultaneous with the music and separately.

Once at this point of the general, surface observations, we reach a level of global perspective and, thus, of a superficial perspective of the whole. Should we make a parallel with the musical analysis, we will place ourselves at the same level of genre perception.

In order to observe the component parts as well, that is the forms of the above proposed parallel; we shall focus our attention on each chapter and subchapter.

Hence, after the *Introduction*, where there are defined the Musical form and the plans of the Musical Morphology and Syntax in their intersection with the Musical Stylistics and Aesthetics, we continue to the first chapter of Section A, respectively: *Categories of the Musical Genre*. We witness here

a classification of the genres according to the sonant source and the number of the executants. In the second chapter, we are briefly presented *The Most Used Musical genres*, with observations on the structure of the genre and the necessary exemplifications. Also approached will be the multipart genres, as the one-part genres “remain at the level of the form they outline.”¹¹

Starting from the *Genres of the simple succession* (2.1), that is *The Suite* (2.1.1) and *The Choral genre of the determinate succession*, i.e. *The Mass* (2.2.1) and *The Missa* (2.2.2), the author will present the structure of the *Concert Genre* (2.3), the *Sonata-symphonic Genres* (2.4) with their three wide subgenres: *The Instrumental Sonata* (2.4.1), *The String Quartet* (2.4.2) and *The Symphony* (2.4.3), *The Dramatic Musical Genres* (2.5), which includes *The Opera* (2.5.1) in the context of the *Diversity of Genre Creations* (2.5.2), *The Vocal-Symphonic Genres* (2.6) and their respective subdivisions: *The Cantata* (2.6.1) and *The Oratory* (2.6.2), ending with the *The Missa* and *The Requiem* (2.7), where a translation in Romanian is also provided for the text used within the latter subdivisions.

At the end of the chapter and of the section, in *The Musical genre – expression of the global organization of the musical tempo* (2.8), the author groups musical creations according to the “place, role and mainly the destination of the communication.”¹², resulting in more types of music: from folk music and pop music to the cult music creations. Moreover, the figure on page 38 is meant to clarify the differences between FORM and GENRE.

After this insight in the structure of the main musical genres, in section B of the book, the author acquaints us to the morphological elements to which he assigns terms “as neutral as possible”¹³: musical syllables, segments or musical incisions and ideas. Consequently, in the first chapter *the Form and the Cell*, there are dissociated two morphological microelements. The clarification also represents a renewal in the field. The multitude of the musical examples supports the arguments of the author in favor of the dissociation mentioned above. Also relevant is the scheme on page 48. In the closing of the chapter, through *The Evolution of the musical discourse on the basis of the Figure and the Cell* (1.3), one can see the red thread in the structuring of the chapters in this section of the book.

By defining *The Musical Articulation* as “musical idea” in chapter two, the author explains that it is only “in the context of musical articulation we can identify the place – and particularly the role – of the musical incisions and, especially, the logics in segmenting the musical ideas”¹⁴, thus arguing the approach of the musical idea before the musical incision and segment.

¹¹ Op cit., page 19.

¹² Op. cit., page 37.

¹³ Op. cit., page 40.

¹⁴ Op. cit., page 49.

In the third chapter *The Motif- the Phrase- the Period* (as a structural model for a certain type of *Musical articulation*), we are presented and explained *The Musical Syntagma, the Motif* (3.1), classification made according to the nature, extension, metric context and characteristics of expression; *The Musical Phrase* (3.2), in the framework of sequel of the motif through repetition, contrast and gradation and *The Period* (3.3), a particular case of musical articulation, such as *The Analysis of the period* (3.3.4) with its three mandatory components: metrical, tonal and structural analysis.

Chapter four debates the problems of *The Evolution of musical articulation through atypical periodical construction* (4.1), structured on additive and subtractive periods, through the *Asymmetry of periods* (4.2), either as contingent or constitutive and *The Separations from the periodical thinking* (4.3), illustrated with musical examples from the creation of L. van Beethoven, so that in *Other types of Musical articulations* (4.4) he should demonstrate once more, due to the musical ideas of the 20th century, that the period is only a particular case of structuring a musical articulation.

In chapter five, *The Musical Theme*, we are reminded of the firm clarification that “not any kind of musical idea can be called a theme”¹⁵, but only the one that is closely related to the idea of development and evolution. At the end of this chapter and of section B, we find completely attached compact disc one: *The Morphology and the Structure*, containing a synthesis of the main theoretical issues displayed by the author of the book and, particularly, the musical examples commented by him.

Section C, under the title *Basic principles of musical forms* starts with a scheme of the four form principles in relation with the musical theme and implicitly with the thematic.¹⁶ As it means only four basic principles, the section will consist of five chapters, one for each principle and a final chapter referring to *Intertwining the different form principles*.

In consequence, chapter one explains *The Principle of stanzas*, generator of non-thematic forms, the stanza being a section of the form. Distinguishing among stanza forms that may be short, large and complex, the form principle will be nuanced within the analyses grouped according to the stylistic epochs: *Stanza forms in the Baroque* (1.2), analyzed from the *Notebook for Anna Magdalena Bach* and from the creation of J.S. Bach; *Stanza Forms in Classicism* (1.3) with examples from J. Haydn, L. van Beethoven, W.A. Mozart; *Stanza Forms in Romanticism* (1.4), exemplified through analyses by R. Schumann, Fr. Chopin, J. Brahms, A. Bruckner; and *Stanza Forms in the Music of the 20th Century* (1.5) with examples from C. Debussy, B. Bartók, T. Jarda, S. Prokofiev and G. Enescu. We find very

¹⁵ Op.cit., page 82.

¹⁶ Op. cit., page 113.

interesting the footnote 105² that, at the beginning of the subchapter dedicated to the *Stanza Forms in the 20th Century*, memorizing the main masterpieces of the first four decades of the century, on the background of the diversity of languages and expressions from the last century of the second millennium. In the closing of *The Principle of Stanzas* could not do without an *Overview on stanza forms* (1.6) with schemes that bring forward the synthesis and systematization of the issues.¹⁷ The compact disc is meant to support this first chapter of section C, including all the musical fragments analyzed within the chapter, except for the choirs, belonging to Bartók and Jarda, and the small stanza forms for piano of J. S. Bach and the works in the *Notebook for Anna Magdalena Bach*.

As it was natural for the second chapter of section C, another principle of form is brought to our attention, i.e. the *Principle of chorus*. Explaining the form of rondo is followed, as we have already seen, by the musical analyses structured again in stylistic stages, the only logical enterprise in the study of the evolution in time of the form principle.

The analyses of J.S. Bach's creation exemplify the principles of the Baroque rondo, whereas the one of Mozart's or Beethoven's creations reveal the characteristics of the classical ones. With the observation that the bi-thematic rondo is treated in the fifth chapter named *Intertwining of different principles of form*, the author makes a comparison between the features of the monothematic Baroque rondo and the classical one, placing *The Rondo of the Suite II* for the orchestra of J.S. Bach in a zone of interference between the two. Compact disc three, *Form of rondo*, also offers us an enjoyable surprise of a bonus analysis, more precisely, *The Sonata, op. 13, part 3* of L. van Beethoven, which thus increases the observations on the bi-thematic rondo in chapter five.

The variation principle is expressed within the third chapter through the types of variation characteristic to distinct stylistic works. Therefore, the Baroque familiarizes us with *Variations on the ostinato* (3.3): *Passacaglia and Chaconne*, considered comparatively in the table on page 158, from the perspective of the two Bach masterpieces of the genre. Yet, we are introduced to other variations on the ostinato from other epochs as well and belonging to other composers such as: J. Brahms (in Romanticism) and S. Toduță (in the 20th century). *Ornamental variations* (3.4, springing from those "doubles" from the old suites are highlighted in the work of J.S. Bach (*Polonaise-Double from Suite II for orchestra in B flat*, BWV 1067), but particularly in the creations of the Viennese classics (W.A. Mozart and L. van Beethoven).

¹⁷ Op. cit., pages 125-126.

Free and Character Variations (3.5), with the appropriate distinction between the two terms, are a particular outcome of the Romanticism and of the 20th century. The works analyzed in this respect are the creation of composers such as L.van Beethoven (the last among the classicists, the first among the romanticists), R. Schumann, P.I. Ceaikovski, C. Franck and G. Enescu.

It would have been impossible not to include in this chapter the issue of *Interference of different types of variations* (3.6), discussed so far, with examples from L. van Beethoven and J. Brahms.

In the end, *The Variation Principle* is presented to us ambivalently, as an element of evolution and form generator, but from the point of view of the appropriate differentiations between the two aspects. Similarly to what we were shown so far, the compact discs (two, in this case) musically illustrate the analyses exemplified, also through the comments of the author.

Chapter four describes an important subject: *The Exposé Archetype* (4.1) in the context of *Complex thematic forms: the Fugue* (4.2) and *The Sonata* (4.5). We notice here the concept of “exposé archetype” that is an innovation brought forward by V. Timaru.

After the explanation of the concept, there is a detailed presentation of the form principle in the case of fugue, with the coining of a new term: *exposé episode* instead of a *fake episode*¹⁸. The musical examples analyzed mainly envisage, as it was natural, the creation of J.S. Bach by choosing some fugues for piano, violin solo and cello solo. The musical examples also include fugues of certain composers from other stylistic epochs, illustrating archetype examples of the *exposé* in the creation of W.A. Mozart, L.van Beethoven, G. Enescu, I. Stravinski, analyzing two-theme fugues, that is double fugues. At the end of the subchapter about fugue, compact disc six (the first fifteen pieces) and the outlook on fugue in the context of the archetype *exposé*, completes and clarifies this type of form.

The form of sonata, the second complex thematic form, is presented starting with page 224. There follows the reference to the articles from the *Explanatory-Terminological Dictionary* that helps us discover a detailed presentation of the information related to the sonata. As a consequence, we emphasize, once more, the importance of reading the book in parallel with the entries in the dictionary.

The author begins his analyses by using a page from Mozart that perfectly illustrates the sonata principle at the Viennese classicists. This continues the series of the sonata analyses that will gradually distance themselves from the initial model without affecting the archetype *exposé* after all.

¹⁸ In the opinion of D. Voiculescu, *The Polyphony of the Baroque in the Works of J.S. Bach – the Fugue*, Musical Publishing House, Bucharest, 2000.

Consequently, the creation of L. van Beethoven is displayed, abundant in suggestions referring to the evolution of the form principle. The presentation is achieved through gradual introduction and through the second development character of the Coda. Through the three-theme feature of *Third Symphony Eroica* (p. 1) we reach the stage from where the romanticists will carry on. The analyses continue with J. Brahms, P.I. Ceaikovski, C. Franck, (whose *Symphony in Re* has no bridge in the first part), G. Enescu (here “we should remind the art of the bridge that is related to the artistry of configuring a certain developing thematic profile”¹⁹), A. Honegger (where the third theme appears in the end as a coda). The dynamics of the exposé of the sonata form is considered in correlation with the modifications triggered by the reprise within the tonal relations among themes.

The conclusions on the sonata form, so appreciated by the majority of the composers from the Classicism to nowadays, as well as the general overview on the forms that have exposé archetypes close the forth chapter together with the compact discs seven and eight.

The combination of the various principle forms, issue argued in the fifth chapter, brings to our attention the *Sonata-rondo* (5.1) and the *Sonata-fugue junction* (5.2). The analysis is made in the basis of footnote 304/p.264, according to which: “Pure form does not exist! Each musical work configures its own architecture. [...] As it is natural, there exists the possibility of intertwining more form principles.”

Section D, the last one, considers the genre, the whole of a musical creation. In this context, *Cyclic thought and the achievement of form through genre*, the first chapter, debates on the issue of using “certain musical construction elements common to more sections of the whole”²⁰. As a first example for cyclic guidelines in the configuration of the multipart genres, one could not present any other work than the *Symphony V* of L. van Beethoven.

Still in this chapter, there is discussed the issue of the *Leitmotif* as a symbol and vehicle of musical dramaturgy (1.2). Obviously, this is closely linked with the name of R. Wagner. Compact disc nine is the one that closes this first chapter of the last section.

Chapter two, *Global organization of the musical tempo through the achievement of form at the genre level*, deals with the thought of a sonata reporting to the genre, the whole, “a sonata as large as the entire work”, quoting G. Enescu. Therefore, different parts of the genre may become segments of the form within a sonata form. Compact disc ten provides a musical exemplification of the issue of this chapter.

¹⁹ Op. cit., page 254, endnote 293.

²⁰ Op. cit., page 273

The last chapter of the book, *New perspectives of the symbiosis between form and genre* proposes the following concepts: unique thematic vector (as source of more than one theme in a musical work), themes of the structural repose, veritable static guidelines considered in opposition to the variation vector. In the end, on page 297, the author recommends four main directions, representing just as many solutions for global organization.

The conclusion on page 299 reviews the passage through the world of musical analysis, marking the last movement of the author's pen through a scheme²¹ (where we recognize the passionate teacher of forms) of the organization of the musical tempo on the background of different sound organizations.

Coming to the end of an insightful trip in the world of the analytical book of Prof. Dr. Valentin Timaru, we can state, in the light of the parallel made in the beginning of the review, that if the succinct presentation of the contents of the sections and chapters of the book resembles the analysis of the forms of the different parts of a musical genre, then the microanalysis, i.e. the capture of the detail dimension, remain at the latitude of the reader, whom we should not deprive of this pleasure, since, as V. Hugo said: "in the world, the most important roles are played by the detail and the nuance; they create life in nature."

We highly recommend this book that, as the author himself confesses, already heralds a second volume whose title appears extremely exciting: *Strategies in Approaching Musical Analysis*.

(Translated into English by: Adina-Laura Fodor)

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²¹ Op.cit., page 300.

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Die Konferenz möchte ganz besonders jungen Wissenschaftern und
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„Parallelen in der Musik von Olivier Messiaen und Béla Bartók“
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