THE DRAMATURGY OF COMPOSER EDUARD TERÉNYI'S SYMPHONIES. ANALYSES AND CONFESSIONS[*]

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ABSTRACT
The five symphonies written by Ede Terényi are a perfect reflection of the composer's musical evolution, as well as of the search for new forms of language and expression of a generation that carved its own path in the Romanian and world music of the second half of the 20th century. His interest in serial dodecaphonic music marked his first creative period and is reflected in the *Brancusi Symphony (1965),* while his penchant for experimentation (graphism, aleatoricism), maintained during his second creative period, bore fruit in the *Bakfark Symphony* (1978). His second period of creation was one of experimentation with neo-medieval/Renaissance/Baroque elements, mainly of the old Transylvanian music. The symphonies *Space and Light (*1983), *Hoffgref* (1985-2004) and *Legends of Transylvania* (1993) are works of maturity in which the composer creates multiple syntheses. The present paper aims at providing a description and analysis of the dramaturgical form and structure of these symphonies, while also unveiling some of the secrets of the artistic mind and creative process that the composer has had the generosity to share with us.

[*] The analyses and confessions included in this study have been published in a different form in the book *Articularea formei în simfoniile compozitorilor clujeni* [The Articulation of Form in the Symphonies of Cluj-Napoca Composers], in 2007. We believe that the 80th anniversary of the composer's birthday is a good opportunity to refresh the readers' memory about the quality and originality of his works.

Keywords: Ede Terényi, symphonies, *Brancusi Symphony, Bakfark Symphony, Space and Light Symphony, Hoffgref Symphony, Legends of Transylvania Symphony*

In the context of Eduard Terényi's oeuvre, the symphony is a genre that creates a variety of syntheses. These syntheses are the reflection of his search for new forms of language and expression, covering three distinct creative periods, each spanning from 10 to 15 years. In the conversations we had with the composer in 2007, he offered us an account of the three major periods of his life that went in parallel with the key stages of his creative path: 1935 (his birth year) – 1965, the period of assimilation (30 years), 1965 – 1985, the period of stylistic refinement (20 years) and 1985 – 2015 (30 years) the period of his great works and/or syntheses.

Each period of stylistic experimentation is marked by language micro-syntheses that the composer pours into the symphonic mould, beginning with the period of stylistic refinement. The first period, dominated by serial-dodecaphony and total serialism, is synthesized in the ***Brancusi Symphony*** (1965). The ***Bakfark Symphony*** (1978) marks the end of the graphic period and of extreme experimentalism[61], and the beginning of his *neo* searches (Baroque-Renaissance-medieval, in the old Transylvanian art music), also visible in the ***Space and Light*** symphony, written in 1983, as well as in the following ones. The 1980s therefore mark a stylistic break from the previous tendencies. This creative decade represents the beginning of his maturity as a composer, illustrated by the ***Space and Light*** symphony, but also the beginning of his period of experimentation with "neo stylistic" (or poly-stylistic) techniques, which began with the sketches for the ***Hoffgref Symphony***, started in 1985 and completed in 1989 (the symphony was revised and published in 2004).

The symphony ***Legends of Transylvania,*** written in 1993, is, as the composer confesses, the expression of the last synthesis (totalling 5) of his searches.

By the time he wrote the *Space and Light* Symphony, the composer had already established the means of achieving expressiveness and symphonic dramaturgy that define his creative personality, of which we mention:

- the monumental size and coloristic diversity, reflecting the composer's essentially harmonic mind,
- the polymorphic, non figurative texture, based on multi-layered chord complexes,

[61] Which also includes the *Symphony for Two Percussionists*, written in 1976, which the author did not want us to include among his symphonic opuses.

- the constant evolution of the motivic material, resulting from the combinatorial treatment of the geometric harmonies,
- the mosaic-like, kaleidoscopic structure of the musical or thematic ideas,
- the ostinato or toccata texture in *stille barbaro*,
- the constant use (in each symphony) of a particular coloristic effect created by the sonorities of the organ, piano, percussion, harp (of the entire orchestral arsenal),
- the inclusion of the *concertare* factor in the form of orchestral or solo cadences and of a spatialized representation of the sound,
- the simplification of the (rhythmic, melodic, metrical) detail in favour of the global perception etc.

1. *In memoriam Brâncuşi*: The *Brancusi* Symphony – symphonic triptych (1965) *Magic Bird*, Op. 3

The ***Brancusi Symphony*** is a project that the composer undertook as a result of the emotional and aesthetic impact that the work of this important sculptor had on him.

> *I first became acquainted with Brancusi's masterpieces in the early 60s. The sculptor had a huge influence on me, comparable only to that of Bartók's works. Brancusi's universe helped me define my artistic Credo...*
> *When I first saw his works, I suddenly understood what I am ... a composer. He freed me, he carved my musical mind and bestowed on me some of his exceptional quality – of ... seeing. Brancusi helped me understand the advantages of an athematic musical thinking, drawing my attention to the expressive power of blocks, this time of sonorous blocks, all justly modelled.*
> *The five variations on the same theme, Birds, truly fascinated me. I immediately felt the desire to recreate in sound what the sculptor had created in stone, wood, marble ... metal.*
> *In 1965, I drafted the plan of my first work, or, more exactly, works, for they make up a Brancusi cycle:* "Magic Bird, Bird in Space, Golden Bird".
> *The construction principle is obviously variation. Thus was born* Homage to Brancusi, *a true Brancusian symphony. Of this triptych, still under development, only the first one has been accomplished. Though a small-scale work,* Magic Bird *abounds in ideas, force and life*[62].

[62] Cristina Sârbu, *Portret Ede Terényi,* in the "Muzica" journal, No. 9, 1975, p. 42.

Composed during the composer's first creative period, when he was searching for the "experimental and novelty in form, content and colour", the *Magic Bird* is a serial work which, together with the *Aphoristic Sonata "Homage to Bela Bartók"* (1961), the *B.A.C.H. Variations for Organ* (1968) etc., fits well into a stylistic framework based on three systems of approaching musical matter: "free dodecaphony, total serialism and extreme structuralism[63]".

Variation, as a method of reworking the musical material, is always present both at micro and at macro level.

The composition of the orchestra is highly diverse in terms of timbre. Thus, the woods are enriched with the timbres of the bass clarinet, *piccolo* flute and English horn. There are ten percussion sections including the xylophone, vibraphone and celesta, but also keyboard instruments like the piano and organ, along with the harp and the strings. The composer's preoccupation with timbre stems from his penchant for a musical art with a "synesthetic" value, we might say. Thus, the composer imagines and "feels" the colour and shape of each part of the symphonic cycle: the colour, based on the tonal centre, and form, based on the thematic content, the events of the musical dramaturgy, the compositional process of building up the sonorous architecture. The inexhaustible means of expression, stemming from the composer's fantasy and thinking, are related to other forms of art that do not use sound as a form of expression.

> *While the "Magic Bird" is red, with its tonal centre on C# suggesting the red colour of blood, "Bird in Space" will be centred around F#, associated with a combination of green, blue and grey, and finally, "Golden Bird" will be coloured in clear green and have its tonal centre firmly grounded on F*[64].

In terms of form, it is conceived from the perspective of an "architect and sculptor who works in sound matter":

> *When I set out to write my first symphony, I started from the idea anticipated by Brancusi in the 20th century, that a work of art, a statue, a musical piece, can become a theme for variations. This is why my first symphony was born from the architectural idea, in the proper sense of the word. For, all that architecture does is to cut a piece of space. Or, if it cuts a piece of air, the Magic Bird forms a space around it, which is (becomes) negative. That's because it is the positive, and the air is the negative. For each statue of bronze, the sculptor first makes the sculpture, then a negative, then pours the bronze inside it, to finally return to the positive. So we have*

[63] Idem.
[64] Ibidem.

positive, negative, positive. Even if this may seem "outrageous" to some musicians, this is the formula that I use.
My symphonies are nothing but attempts to theorize and philosophize on form.
In the first symphony, Brancusi, I wrote the first movement and then I created a negative around it. The second movement was born like this: I introduced the musical material into this negative, and then I took off its shell and started "polishing", just as Brancusi had done. Then I repeated the process, and because of the 2 attempts, I ended up with two more movements: Bird in Space and Golden Bird.
The technique that I used is the subject of a study that I presented at the Polytechnic Institute, at the professors' request[65].

The proportions of the project are also very strictly defined: the overall architecture of the cycle *"observes the principle of the golden section in the same manner in which the sculptor follows the shape of the egg"*[66], and so the symphonic triptych is imagined as being made from the following proportions: *Magic Bird* – 90 measures, *Bird in Space* – 360 measures, *Golden Bird* – 180 measures. The three pieces differ in terms of extension in space, but are equal in duration, with each spanning 7 minutes. The tempo and basic rhythmic unit change. The idea and form of the triptych are almost identical with that of Brancusi, the difference lying only in the material used, in that in Terényi's work, the sound has the attributes of duration, sonority, intensity, timbre and colour, as substitutes for the tangible, concrete matter[67].

Despite the serial, abstract melodic design, the composer manages to lend plasticity to his music, by the descriptive way in which he is trying to suggest the bird's song, flight and gestures. The use of a serial sound material, shaped in a variational-serial manner, brings the idea of a stylization of this concrete, material, almost visible theme.

The composer uses a Brancusian work of art as his model "from nature", remodels it, wraps it in sounds, projects it against his own universe of meanings, and finally returns it to the world in a renewed form, conceived as a unique, sonorous experience.

The first movement of the *Magic Bird* takes the form of a series of six free variations, based on a serial musical material and exposed by the main character, the **flute,** representing the Bird. The Bird's song with which the piece begins is

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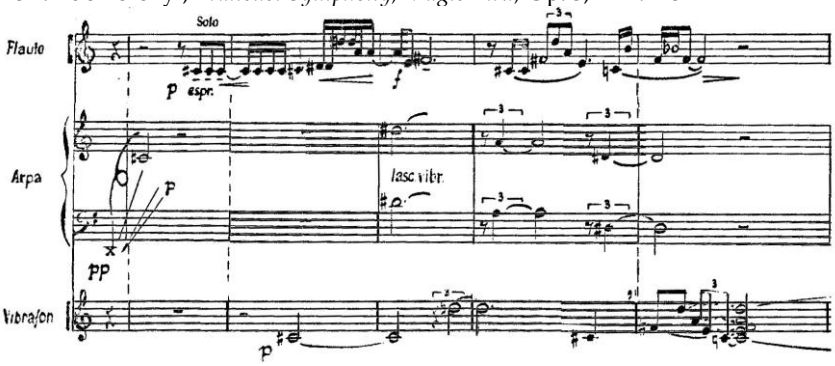
[65] Conversation with the composer, April, 2007.
[66] Cristina Sârbu, *idem,* p. 43.
[67] Cristina Sârbu, *ibidem.*

based on a polymorphic dodecaphonic series, treated freely, in three variational sections.

The rhythmic and melodic profile of the series, the intervallic distribution, the repetitions in *recto-tono* recitative style, or at cellular level, as well as the internal micro cadences, the clustered pedal accompaniment and the *parlando-rubato* rhythm, suggest their congruence with the ethos of the Romanian folklore, the long song.

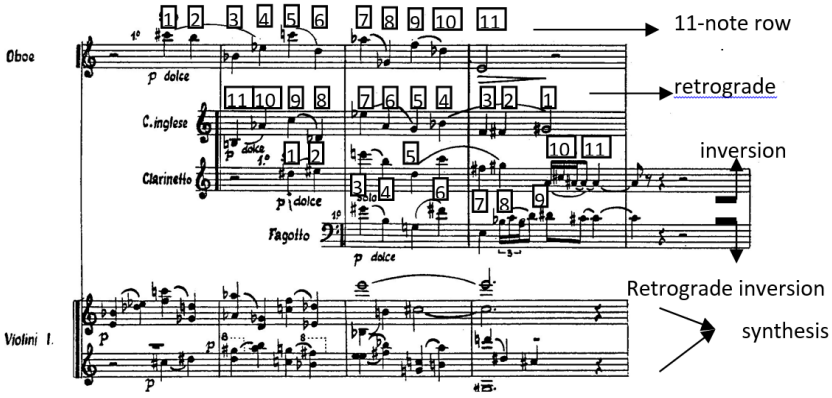
Example 1: Ede Terényi, *Brancusi Symphony, Magic Bird,* Op. 3, mm. 1-5



The variational treatment continues at melodic and vertical harmonic levels, bringing changes, transformations, and cellular-motivic reworkings, almost in a developmental manner.

A specific variational procedure occurs in the third variation as a superimposition of the three variants of the series, i.e. inversion, retrograde and retrograde inversion in stretti, which are doubled in the first violin in a chordal homophonic manner.

Example 2: Ede Terényi, *Brancusi Symphony,* mm. 1-4 from reference mark 20, woods and first violin



The first three variations do not outline a theme in its own right, as the musical process is still "in search of a theme", which will appear in the 4th variation, also in polyphonic form.

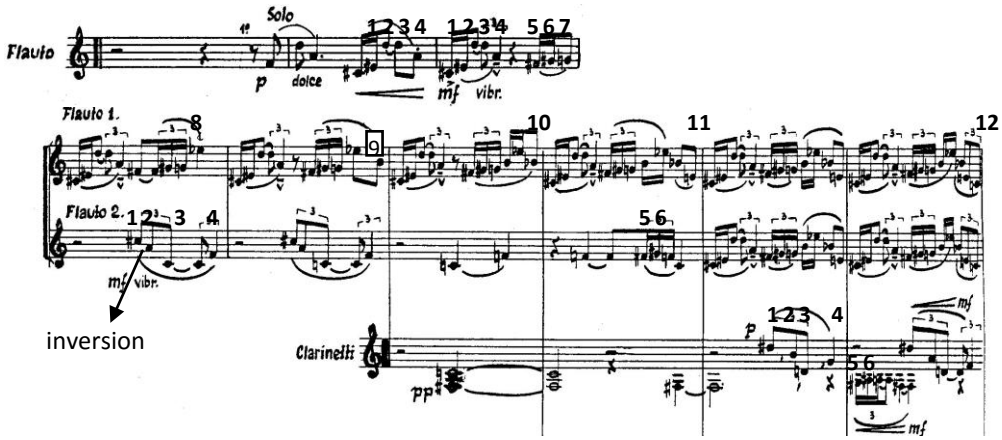
> *...actually, the piece is a suite of six variations without a theme. The first two variations are in search of a theme that is found only in the third one, providing the following 3 variations with musical material to be acted upon*[68].

The entrances of the polyphonic material create two diagonal planes which, built upwards, start from the double bass – cello – violas – 2nd violins – 1st violins – organ – piano – percussion sections and gradually eliminate the "downward" plane consisting of the 1st flute – 2nd flute – clarinet – bassoon.

In the upper plane of the woodwinds, the theme-series is stated by the flute, gradually adding one note at a time until the total of 12 notes is reached only in the eighth measure, then, by omitting one note at a time, the row is left with only two notes.

The entrances in free imitation of the 2nd flute – clarinet – bassoon are made through motifs in mirror inversion against the plane of the 1st flute.

Example 3: Ede Terényi, *Brancusi Symphony, Magic Bird,* mm. 24-31, the flute



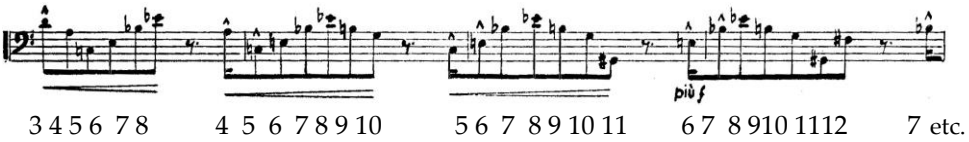
In the basic, upward plane, the versions of the row enter in imitation, in transposition to the fifth: C# – double bass, G# – cello, D# – violas, A# – 2nd violins, E# – 1st violins, B# (C) – piano and, again, C# – organ, in augmentation and chordal form. The brass and percussion planes complete the musical discourse built over

[68] Cristina Sârbu, *op. cit.*, p. 44.

17 levels of semantic coherence, achieved by reference to the same sound material, which is, obviously, the melodic and rhythmic row.

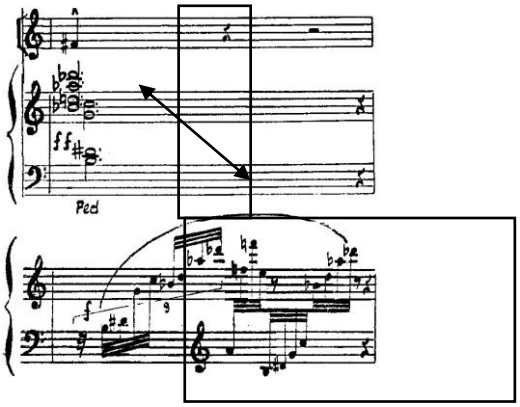
The *ostinato*, as a means of maintaining the polyphonic texture, is based on the "rotation" of the tones of the row, forming six-tone groups which always begin with a successive tone of the row:

Example 4: Ede Terényi, *Brancusi Symphony,* mm. 37-40, double bass



Other methods of working with the sound matter are: permutation, elision, addition of sounds, intervallic variation, rhythmic variation, continuous developmental evolution, vertical chord aggregates...

Example 5: Ede Terényi, *Brancusi* Symphony, celesta-piano: m. 85, the notes of the row are presented in vertical form



The last variation can be interpreted as a small recapitulation due to the droning chords in the violins, which return in inverted form in *Andante*, m. 76.

The form is evolving, "centrist" as the composer calls it, with the centre of gravity on the 4th variation, where the dodecaphonic-serial theme is outlined and worked upon. The first three variations are "in search of a theme", of a thematic contour, while the last two variations represent the variational process proper. Thus, the form is no longer centred on the beginning of the work, but on its middle part (which is also the largest). The form devised by the composer is illustrated below:

Agglomeration Maximum Density Rarefaction

2. *In memoriam Bakfark* – Symphony for String Orchestra (1978)

The symphony *In memoriam Bakfark,* for string orchestra, was written in 1978, at a time when the composer was particularly interested in restating the musical laws of the past in a contemporary language. Other works written by the composer in the same stylistic key are: *Gallant Dances* op. 12*(1976),* a revival of the 18th century sonorities in the *Madrigals to Poems by Balint Balassi* (1970-1972), *the Hoffgref Suite* (1982) and *Honterus Odae* (1983), the last two as a tribute to the 16th century.

The *10 Fantasies for Lute* by the Transylvanian composer Valentin Bakfark (1507-1576) incorporate elements of local folk music. Fertilizing the composer's imagination, V. Bakfark's masterpiece led to the composition of a work designed for string orchestra, entitled *Symphony* and dedicated to the memory of his illustrious predecessor. The 10 movements of the symphony represent 10 subjective projections of the impact these pieces had on the composer's sensitivity. Starting from the full or partial quotation, the composer creates a variational "comment" for each piece, using a modern "compositional technology", or an archaic polyphonic one, reconsidered in the light of the new developments in the world of sound:

In the ***Introduction*** – and **first variation,** *Tranquillo,* as well as in the rhythmic variation in *Vivace,* the composer displays a wide variety of expressive means. The quotation ending on fourth chords is followed by a rhythmic-melodic variation on undetermined and/or suggested pitches, at the *poco meno mosso* passage (see mm. 1-122).

The **second variation,** starting from a passage in *discantus,* is based on free imitative entrances in *stretti,* forming a question and answer dialogue, in the mirror.

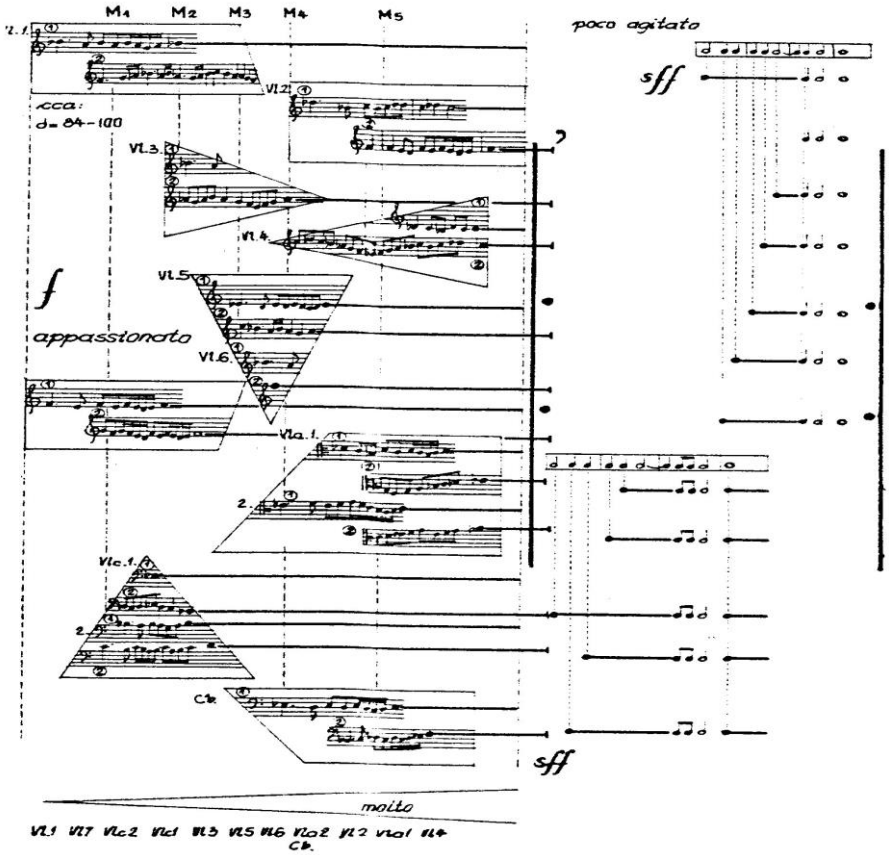
Example 5: Ede Terényi, *In memoriam Bakfark*, 2nd var., question, mm. 1-5

answer mm. 10-15,

The **third variation** "speculates" the chord of fourths as a transition between segments, and then the unison, suggesting the monody, which is then "split" into multiple voices. The free counterpoint in Renaissance style is used here to create an ample multiple-voice texture (12 contrapuntal voices).

The **4th variation,** closely linked to the third, makes use of the aleatory technique, to configure a space composed of multiple fragments with different geometric profiles, which are intertwined or temporally congruent at certain moments of the performance (6 moments). Each of these fragments remains suspended on a final sound whose attack follows a rhythmic pattern, thus generating a polyphony of attacks.

Example 6: Ede Terényi, *In memoriam Bakfark,* 4th variation, mm. 3-4



The **5th variation** alternates a passage of chordal-homophonic counterpoint with a monodic one, or with an imitative polyphonic one.

In the **6th variation,** the composer brings the expressions *Gioviale, Ironico* and the tempo marking *Allegretto burletto,* thus "staging" a piece written by his predecessor in carol style. The intersections of the melodic *conductus* with the fourth-fifth chord, the short *glissandos*, the moments of free improvisation, the changing accents, the cellular dissipation leading to the final deconstruction of the melody, create a personalized commentary in this variation, as, in fact, in the entire cycle of variations.

According to Cristina Sârbu, the 5th and 6th movements were designed as a pair, Pavanne and Galliard:

> *The 5th movement is a Pavane, without quotation, built on a modal series consisting of the final sound of each fantasy, 10 sounds, resulting in the morpho-syntactic pattern of AA-BB-CC a+ab+abc. The 6th movement, Galliard, is a recapitulation of the thematic material of the previous section.*[69]

The **7th variation** contains free solo passages in improvisatory style, ornaments (trills, glissandos, tremolos), effects produced by different types of attacks, timbral colours *(sul ponticello flautando, pizzicatto, etc.*), whose role is to emphasize the concerto-instrumental style.

The **8th** and **9th variations** are very simple and short, serving as a transition to the **10th variation**, which is the synthesis of the "leitmotifs" of each fantasy, culminating in an extensive *Fugato*, in an orchestral *tutti* (divided into 12 voices).

The Bakfark Symphony is a valuable source for rediscovering the expressive latencies of ancient music through the sensibility of the contemporary composer.

> *I found myself contemplating a work that was much more interesting than a simple museum object"*, Ede Terényi confessed, speaking about the *10 Fantasias for Lute* by Valentin Bakfark. *A powerful work that has something to say. Hence my ardent desire to revive them, to give them back to the public and thus create a work of my own, as a tribute, in the noblest sense of the term, to one of the great forefathers of our music.*[70]

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[69] Cristina Sârbu, *op.cit.,* p. 48.
[70] Cristina Sârbu, *op.cit.*, p. 48.

3. The *Space and Light* Symphony (1983)

Also born as a tribute, this time to the Gothic style, the ***Space and Light Symphony*** is the first in a symphonic trilogy that marked the creative period of the 1980s. Beginning with this decade, the composer's musical explorations were focused on monumental forms of expression and on expanding the spatial and temporal framework of his symphonies. His original views on musical form and structure are subordinated to the general view, to the general picture, revealing a programmatic, conceptual vision.

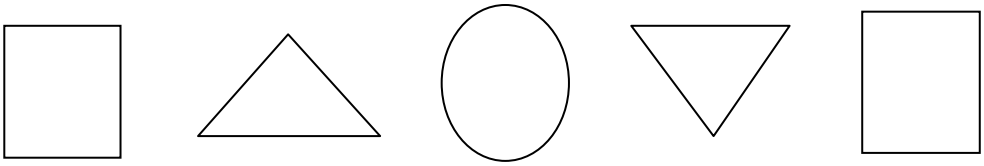
> *My symphonies are nothing but attempts to theorize and philosophize on form... The title of the symphony makes a direct reference. The idea was to convey those experiences that I used to have over several decades whenever I entered a church, a cathedral or a basilica. For me, these buildings were concrete. I'm not exaggerating, they were true symphonic pieces. Throughout my life I have listened to about 80 or 90 such "symphonies", both around here and abroad, and one of them was the Dome of Cologne. For me, the church is not just a building, for me it's sonority, it sounds, like a musical piece. I am saying that it sounds, because it has a development in time (just as music does), although it stands there, apparently passive, obviously not dynamic. I stood there and listened to the symphony of the Dome. Let's not misspell it as Domn* [meaning God in Romanian - translator's note]. *But if we write it with a capital D, we are right where we should be. Each cathedral, basilica, dome, is a symphony of God. These words are very important to me, I'm not just playing with them. A symphony like this is penetrated by Light, and light is a penetration of the spirit. Not of the human spirit, but of the divine spirit. Light is the Entrance of the Holy Spirit. These are not empty words. Let us think about the wealth of craftsmen who created those stained glass church windows, wondering how the Holy Spirit would walk His way through those colours. Many great artists worked on the interior of these churches. Not on the external walls, but on the interior, from statues, to ornaments, and all the objects that are enveloped in these rays of light. Objects with a capital O, bathed in the Holy Light. These symbolic buildings are precisely what the Space and Light Symphony is about.*
> *Its movements are directly related to certain churches. Not only to one, but to several, combined. The structure of the first movement represents an old building in Roman style and is repeated as the last movement. Each of these two outer movements is variational in form. Between these two buildings, archaic in style, construction, walls and foundation, there rises, right in the middle, a church ... standing there, right in front of me. And this is where G. Jung's theory comes into play ...*

(It happened that on the day when I asked for the interview, we (who were three in number) accidentally entered a café with just three tables and a cardboard fortress-church decorating the window, which the Maestro showed us while he was talking

about his view on space and light, sacralized through the sounds of a symphonic cathedral).

> *The 2nd and 4th movements are Scherzos (the author hates the word) and, to make it sound even more tedious, we will say that they are in tripartite form, and very dynamic compared to the 1st and 5th movements, which are static. The two stand for the exterior, or the effect given by the exterior, and the middle, slow movement, stands for the interior. These churches are so constructed as to preserve their original form from 1,500 years ago, at the dawn of Christianity, to which other, more recent buildings have been added ... It is in ternary form, if you want (the author hates the word 'ternary'). The symphony has a ternary macro form.*
> *Regarding the musical material, we go back in time and find the Gregorian in particular and medieval music in general, and therefore polyphony plays an important role in the overall texture of the work. The orchestra is very rich and large, serving the imaginary architectural monumentality of the musical process*[71] .

The three-part macro form described by the composer is actually a five-part bridge form, and the "architectonic" grandeur of this "symbolic building" is achieved through a polarity of the movements resulting in an overall symmetry.



1st mov.	**2nd mov.**	**3rd mov.**	**4th mov.**	**5th mov.**
Lento-Andante	*Allegr.-Trio-Allegr.*	*Grave*	*Presto feroce*	*Lento-Allegro*
Variations	**Scherzo**	**Chorale**	**Scherzo-Toccata**	**Variations**
Roman style	Gothic style, Renaissance	the Self	Baroque style, etc.	Roman style
exterior		interior		exterior

The processual unfolding of the musical material viewed in its temporal-diachronic development reveals a considerable richness and diversity of musical structures and characteristics, highlighting their relationship with the cultural reference they make.

The interpretation of these subtle and varied stylistic suggestions, invested with symbolic and paradigmatic value, reveals essentially a universe of representation of the sacred and of its experience through specific musical expressive means. Thus, the composer places his musical construction in a

[71] Conversation with the composer, in April 2007.

virtually unlimited realm of symbols and metaphors, while the architectural framework of the music is essential only in relation to the experience it can generate:

> *My symphonies are buildings that represent the freeing of space from the shackles of the framework. At a certain point I step out of the framework. In a church performance, the framework, the walls must disappear at some point, and I have the feeling that outside the architectural framework I have another, much larger one, built from sounds, from spirit, from Divinity. I once explained this when one of my pieces was performed in a basilica. The most overwhelming experience I lived then was that, at a certain moment, the spirit of the music, its substance, its divine idea, broke the framework of stone and we suddenly found ourselves surrounded by an immense sonorous building that immersed us in its fantastic structure. Music has the power to transcend and amplify the actual building made from resistant materials, stone, concrete, marble and so on.*[72]

The arsenal of technical and symbolic-stylistic musical means is huge, the structure seems to be built spontaneously under the force of inspiration, mostly in a mosaic-like manner, while the musical ideas seem to emerge from one another in a transformational process that involves both the developmental and the variational technique.

The 1st movement, *Lento, á la Pavane* (mm. 1-54) and *Andante maestoso* (mm. 55-97), is built on the principle of unity in diversity, outlining four distinct musical sections. The sonorous unfolding follows a dynamic and symbolic path, from athematic, amorphous, indistinct and global to choral-thematic, distinct and then back to athematic in the fourth section, which is a synthetic quasi-recapitulation.

Thus, the symphony opens with a unison, emphasizing the idea of uniqueness, over which geometrical and gravitational sound blocks/chordal layers are built, creating a crescendo that encompasses all the elements of language, aiming to conquer the sonorous space. Gradually, these fluctuating sounds that create a texture whose complexity increases with the number of sections in the orchestra (some of which are divided), turn into "germinative" cells treated as ostinatos, whose archaic, archetypal content is bi-tri-tetrachordal/tonic. The form of these sound blocks in constant motion, based on these micro structures, is that of a kaleidoscope in which the same elements are perpetually combined to create ever new designs. The tonal fluctuation and progression determines the shift of the intra- and interaxial centres.

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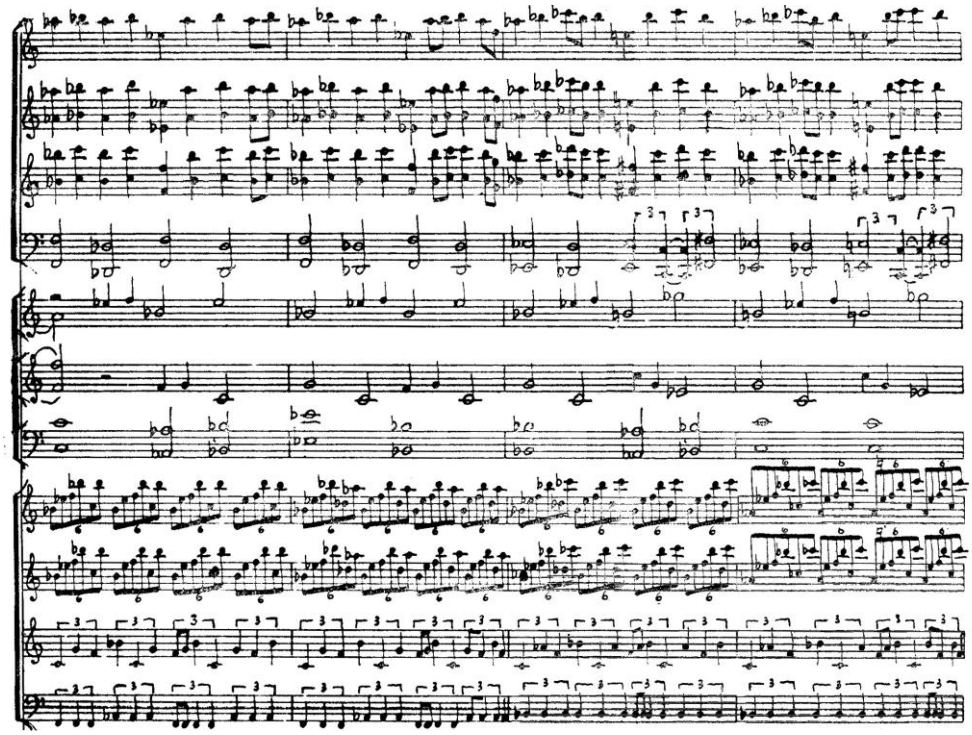
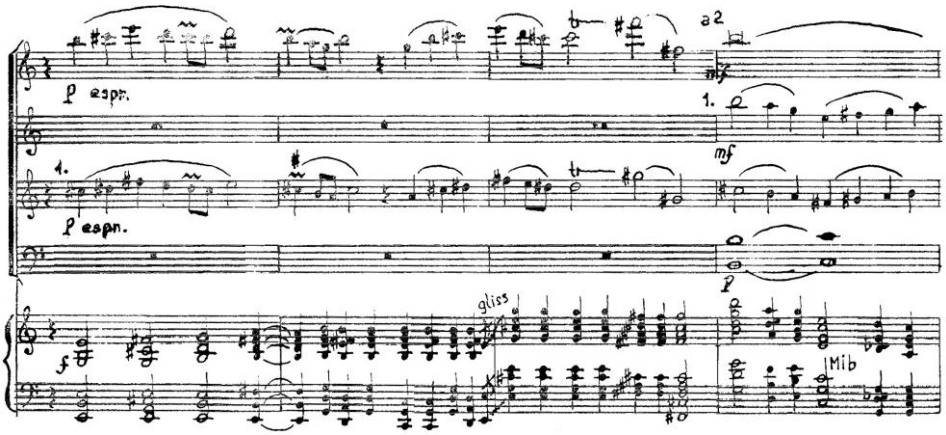
[72] Conversation with the composer, April 2007.

Example 7: Ede Terényi, the *Space and Light Symphony*, mm. 17-20, winds and percussion



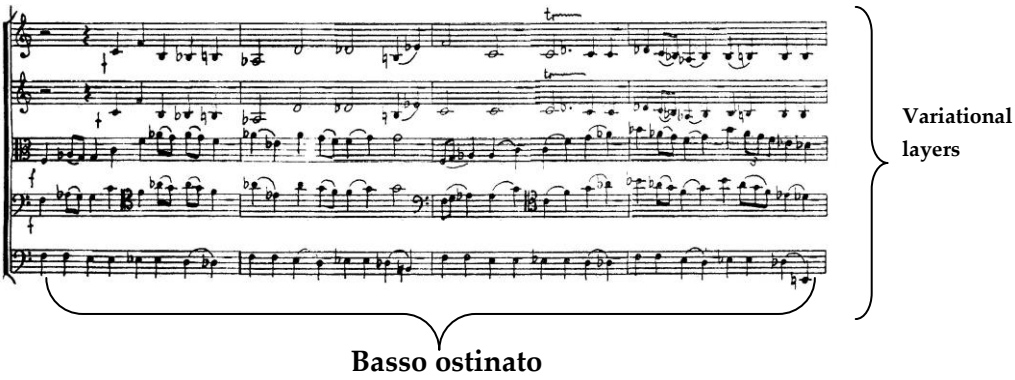
This astounding accumulation of energy culminates in the ample, monumental sonorities of a homophonic chorale played by the organ (mm. 29-35), after which the orchestra returns with a vengeance, the texture becomes thinner, sonorities die away (mm. 36-44), to introduce a monodic chorale whose origins may be medieval, Renaissance, religious or even secular, and whose melodic material fluctuates over the G Lydian hexachord, to finally cadence on B Aeolian. The composer maintains the gravitational modal harmony, to allow the listener to be immersed in the archaic ambiance. This segment represents the second articulation of the form, marked in the analysis as B.

Example 8: Ede Terényi, the *Space and Light Symphony*, mm. 45-48, flute-clarinet in B flat and harp



In *Andante maestoso,* the C section, mm. 55-88, the composer creates a variational form over a basso ostinato (the bass theme suggests the *passus duriusculus).* The upper layers gradually increase in complexity as a result of a polymorphism created by the accumulation of melodic (contrapuntal) layers with an individuality of their own.

Example 9: Ede Terényi, *Space and Light Symphony*, mm. 57-60: Three layers: basso ostinato in the double bass = the 1st layer, cello – viola = the 2nd layer, and violins = 3rd layer, both in variational form



The last section of the form, A, mm. 89-97, is a quasi-recapitulation whose orchestral texture incorporates the thematic suggestions and the motifs of the movement. Thus, the violin and viola sections repeat the idea of the *basso* ostinato and of the accompanying chorale, while the other orchestral voices restate the

athematic, amorphous, semantically multi-layered musical discourse of the beginning of the symphony.

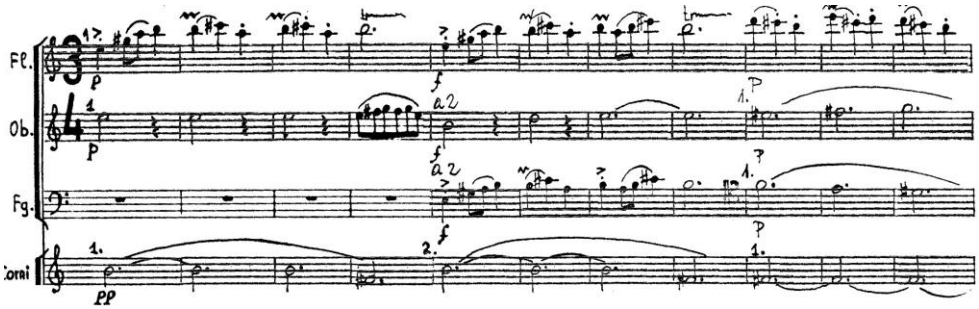
Below is a synoptic presentation of the structure of the movement:

A	B	C	Av
texture-homoph.-texture	**monody-monody**	**basso-ostinato var**	**compl. texture**
orch – organ – orch	**flute----strings**	**2-3 -5-3-4---8**	**orchestral**
		variational layers	
athematic-choral-athem	**quasi-them, thematic**	**passacaglia type**	**athematic**
	motet type		
G F	**G Lydian B Aeolian**	**chromatic chromatic**	**F**
1-28, 29-35 , 36__44	**45____49 50____54**	**55_____88**	**89_____97**

The 2nd movement, *Allegretto grazioso,* mm. 1-262, is, according to the form consecrated by tradition, a Scherzo with Trio, and in reality, a large ternary form.

The initial musical material is a well-inspired accompanied monody, imbued with the charm and candour of an old song, consisting of an E Dorian pentachord, presented in a simple, modal harmonization that preserves the major-minor switches and the droning sound (on the fifth in the violins) used in secular music.

Example 10: Ede Terényi, *Space and Light Symphony,* 2nd movement, mm. 1-11, flute-oboe-bassoon-horn in F



The large A section is conceived in small ternary form. The musical ideas are juxtaposed like a medley of songs with a different character, while their internal repetitions suggest strophic forms that are initially accompanied by verses, or a music with a dancing character. Their structure is chain-like, as follows:

Section A

A	B	C	D	E	Av
I: a-av-b-bv :I:	**c----------cv**	**d---dance**	**e------f**	**g-------h**	**av-----i---j--k**
E-B-E	pass.d. B Mixolyd.		E Aeolian		B Locr. F
1----------16	17-20 21-40,	41------48 49--53	54-57,	58-65, 66-73,	74--80,81
Section A	*Middle*	*in chain form*	*B*		*Recapitulation Av*

The **Trio**, *Meno mosso quasi Trio,* mm. 111-186, brings a contrasting homophonic texture over the droning sound of the strings, the dancing isorhythm in trochaic rhythm, parallelisms (rudimentary polyphony) in punctus contra punctum (discantus) style and a simple melody unfolding in a Mixolydian penta-hexachordal framework, with a leading note.

It is a one-part from, marked with an F in the analysis, and includes the following morphological subunits:

Section B = F (one-part form)

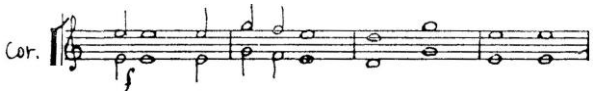
l	m	n	o
cantus gemellus	punctus-contrap	quasi monody	texture - finale
brass	strings-woods	strings-woods-glock	tutti - codetta
Mixol. pentach.	E Aeolian	A Phrygian hexach.	
11-132	134----------149	150----------170	180----------186

Despite the absence of the Beethovenian scherzo, the quotation *da capo e poi coda* integrates the form within the traditional framework by virtue of the existing dancing principle, anchored in typical sonorities of the Renaissance *chanson.* Coda, mm. 187-262, is a varied repeat of the thematic and variational material of the trio (l_v-m_v-n_v-o_v and a final cadential progression).

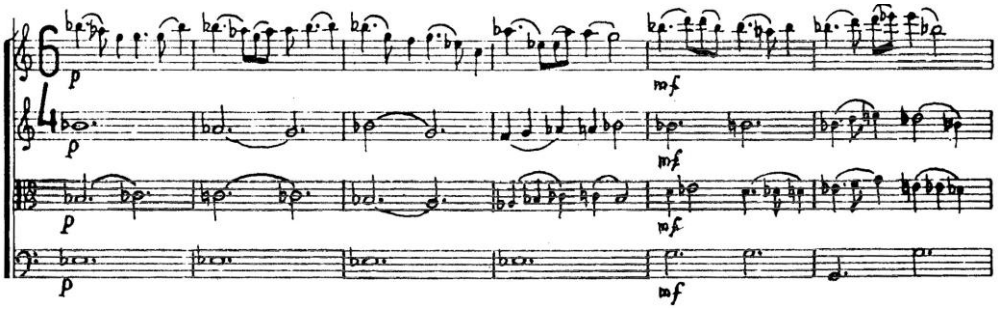
The 3rd movement (mm. 1-140) meanders through several tempos: *Grave-Quasi Alegretto, Vivace, Andante, Quai cadenza, (Grave) Tempo I,* creating an arch of expressive, dynamic and developmental gradation, waxing and waning in complexity and diversity. Thus, if we follow along the musical score, we start from the expression of a *Missa* incipit in slow tempo, initially exposed by the horn and continued in tutti, to then witness, in the *Allegretto*, a metamorphosis of its monumental, hymn-like character into a dancing, ternary expression, which develops and grows toward the dance-like apotheosis in the *Vivace* section, which is "tempered" in the *Andante,* serving as an introduction to the *Quasi Cadenza* moment (an orchestral cadence suggesting the concerto idea), to finally complete

the arch with the return of the Missa expression (of the incipit in the horn, but on an E flat Ionian hexachord), serving as recapitulation.

Example 11: Ede Terényi, *Space and Light Symphony,* 3rd movement, mm. 1-4, Missa incipit, *cantus firmus* in the F horns



Example 12: Ede Terényi, *Space and Light Symphony,* 3rd movement, mm. 33-38, dancing theme of the 2nd section, in the strings



Essentially also variational in form, this movement repeats the same cellular material of the musical text, which, however, through metamorphosis, transformation, timbral and harmonic colouring, in various forms of expression (and character), seems to be different.

Section I	**Section II**	**Section III**	**Section IV**	**Section V**
Grave	*Quasi Allegretto*	*Vivace*	*Andante-Cadenza*	*Tempo I*
chorale	dance-variations	dancing apoth.	chorale-dance-concerto	chorale
a-b-b$_{v1}$-b$_{v4}$	**c-d+ var**	**var on c-d**	**c$_v$+free var.**	**av**
A	**Eb------C**	**C----G**	**F---C----------A**	**Eb----G**
1------32	**33----------80**	**81--------107**	**109---116----------130**	**131-----140**
A----------	**----------median**	**B----------**	**----------**	**Av (recap.)**

The 4th movement, *Presto feroce*, mm. 1- 372, comprises two large sections, with the former in the stated tempo and resembling a toccata due to the isorhythmic ostinato patterns of the percussion, then taken over by the orchestral texture, and the latter, *Meno mosso,* in which the musical material of the first section is "commented upon" in accompanied solo or chamber fashion. Due to the contrasts between the two sections (and according to the composer's words), the dyptich can be regarded as a scherzo with trio, but without a scherzo da capo.

In the first section, *Presto feroce,* the composer creates a sonorous "edifice" based on the accumulation of ostinato repeated rhythmic patterns which, as in the first movement, pile up into a complex orchestral texture, acting as an episode. As its climax is reached, a thematic idea taken from the end of the first movement gains contour, treated in imitative polyphonic, fugue style. Interrupted by episodic moments (in toccata style), the interventions of the other two thematic ideas that are related to melodic contours of the 2nd movement are treated in the same polyphonic manner, suggesting the idea of a fugue (ricercar).

The form of the movement flirts with the idea of alternation between the episodic-toccata sections and the thematic ones, which are treated either polyphonically, or monodically. In the *Meno mosso* section, these alternations have the character of a toccata only in the beginning, the episodic interventions being eliminated in favour of the varied solo material. The motet character is given by the continuous metamorphosis of the chorale material, which is reworked in imitative polyphonic, or free contrapuntal style.

The 4th movement

Section 1, ***Presto feroce***

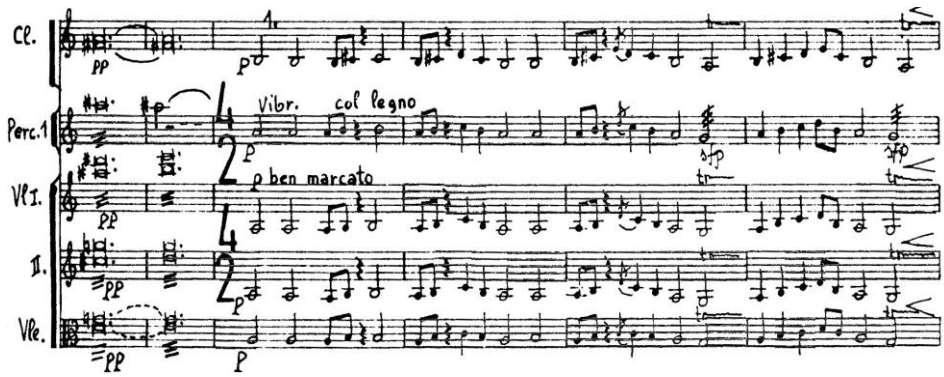
Toccata	**Theme A v m.I Fugue** **Bsn.-hn-brass** **B Aeolian**	**Theme B** **woods episode** **B**	**Toccata, theme C** **woods-strings**
1-----70	**71----------94**	**95---125, 126---219**	**220--249**

Section 2, ***Meno mosso***

theme A -	**improv.**	**theme A--**	**improv.-**	**chorale D**	**improv.---**	**chorale-E**	**chorale-F**
organ	**percussion**	**organ-perc.**	**perc.----**	**organ**	**percussion**	**organ**	**brass**
250-256	**260-264**	**265-271**	**272-284**	**285-294**	**295-305**	**306-330**	**331-410**

The 5th movement, *Introduzione* and *Allegro energico,* is a variational form in which the theme is highly suggestive of the Gregorian chorale, being written in the same manner and exposed monodically on an Aeolian pentachord.

Example 13: Ede Terényi, *Space and Light Symphony*, 4rd movement theme, mm. 13-16



In the process of continuous metamorphosis, the theme of the variations gradually disappears into a fixed melodic contour. In the dramaturgy of the 6 variations, the composer interpolates two segments entitled *Interludium*, along with a quasi-cadence for the organ, considered an important tool in the symbolic support of the Symphony's semantic layer.

The 5th Movement

Introduzione	*Allegro energico*	Var. 1	Var. 2	*Interludium 1*	Var. 3	Var. 4
chorale	**chorale-theme Mixol. pentach.**	**Variation melod.mat.**	**theme+ organ mat. 1st m.**	**organ**	**highly varied theme ideas m.3-5**	**synthesis**
1-12	**13-33**	**34-55**	**56-79**	**80-86**	**87-106**	**107-132**

Interludium 2	Variation 5	*Quasi cadenza*	Variation 6
orchestral	**mat. from Interl.2**	**organ**	**macro form synthesis and recap.**
133-142	**143-154**	**155-156**	**157-172**

Cadences are atemporal moments that are not numbered, thus enhancing the idea of a concerto, of concerting with space.

> *Generally, all my works are conceived in concerto style, because the dialogue between solo and tutti always creates spatiality (the solo has less dynamic force than the orchestra that builds the monumental edifice). Thus, I have the dialogue of the distances, by which I suggest the idea of a large space, in which the delimitation is made by sending the sound to the farthest place and then waiting for it to return. I have always asked the performers to listen to the returning sound from all the cardinal*

points. This is a tendency toward spatialization ... As far as my works are concerned, these "concertos" are conceived as huge, imaginary, sonorous buildings, in space. The cadence that appears in my symphonies symbolizes freedom[73].

4. The *Mountains, Forests, Dreams* Symphony, Hoffgref Symphony

The *Hoffgref Symphony* was published in 2004, but was conceived earlier[74]. The composer started thinking about writing it much earlier (as he himself confessed[75]). The Symphony is inspired by the poems of Bálint Balassi, a brilliant representative of the Hungarian and Slovak poetry of the 16th century.

The three movements of this symphony are based on a musical material inspired by melodies taken from old Transylvanian manuscripts, some of them printed, entitled *Melodiarium,* which were collected, composed and transcribed in the 16th century.

Through this symphony, the tunes return in a form that represents the evocation of a century. A century that could gain contour in the soul and mind of today's man only through the lens of nostalgia. A great century that had the courage to change completely the evolution of Europe and of the world. All the important discoveries date back to the 15th and 16th centuries, to the late Renaissance. Regarding our South-East European area, this century may receive the symbolic subtitle of Transylvanian Renaissance in music.
There are many elements encompassed here, including melodies from a collection with a German name, Hoffgref, printed in Cluj, around 1562. To me, the Symphony means reliving the music of a century that was monodic par excellence and which could receive a new life only through us[76].

The three movements that make up the architecture of the whole are marked by a multitude of musical ideas that bear the imprint of Transylvanian folk music. *"It is a South-East European symphony incorporating many elements that are directly related to the folk music of this place"*[77].

The heterogeneity and the large number of musical ideas incorporated in a dramatic mosaic that is skilfully "mastered" through strictly-determined tonal-harmonic trajectories, a predominantly homophonic texture, rhythmic and chordal ostinati, non-figurative textural elements, ancient art songs imbued with folkloric flavour and a constant exploration of the harmonic colors and timbres, are the

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[73] Conversation with the composer, April 2007.
[74] In the lexicon *Muzicieni români* [Romanian Musicians], vol. IX, Editura Muzicală, 2006, the year of composition of this symphony is 1989.
[75] Around the 1980s.
[76] Conversation with the composer, April 2007.
[77] *Idem.*

stylistic hallmarks of the composer's entire oeuvre, but especially of this symphonic trilogy of the 1990-2000s.

The three movements are presented in different forms, which however do not fit strictly into the traditional formal patterns.

Thus, the first movement is written in sonata form, as the composer himself confesses, but a free sonata, whose highly varied recapitulation is characterized by a regularity of rhythm, texture and orchestration, though not of melodic contours. With this sonata, the composer for the first time conforms to the conventions of genre and form that concern the opening movement of the classical-romantic symphony.

The 2nd movement is in ternary form, in which the outer sections are in toccata style and the middle one is in chorale style.

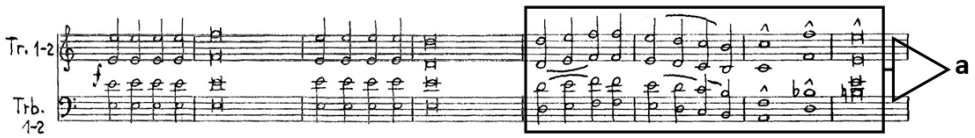
The 3rd movement has a dancing, but also a synthetic character, containing a final quasi-recapitulation of the architecture of the whole, by repeating certain elements that remind of the themes of the first movement. The macro form contains two *Intermezzi* serving as transitions between the movements, but also as "comments" on the mood and character of the following movement.

1st Mov.----	**Intermezzo 1----**	**2nd Mov.-------**	**Intermezzo 2**	**3rd Mov.**
Sonata	**ternary**	**Toccata-Trio-**	**ternary**	**free-rhapsodic**
		Toccata		**synthesis**

The 1st movement contains 10 sections with different tempo markings. The sonata form is subject to a continuous developmental evolution, structured in large thematic sections. The folk ethos of the musical ideas taken from the collections studied is characterized by a tetra-pentatonic or penta-hexachordal content, typical Hungarian or Transylvanian folk cadences (the Phrygian or subtonic cadence), giusto or parlando-rubato rhythms, annihilation of the major or minor modal states through their continuous fluctuation, etc.

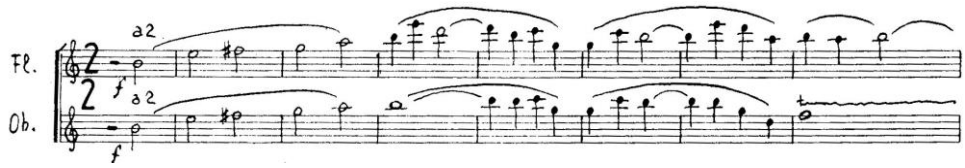
Thus, the introduction of the symphony is based on a four-part Hungarian (possibly dancing) folk song in the form of ABCCv, and a final Phrygian cadence. The first melodic line of this quotation-introduction will have a cyclical appearance and therefore we have marked it with **a** in our analysis.

Example 14: Ede Terényi, the *Mountains, Forests, Dreams Symphony*, 1st movement, mm. 1/-8, trumpet-trombone.



However, the first theme of the sonata reflects the spirit of this folk ethos, constituting a segment with an exposition and development in which the brass sections bring in the cyclical idea **a** along with fragments of the theme, so that the first thematic segment 1 becomes an integral part of the bridge, through this evolving segment. The A theme segment also contains a rhythmic cyclical idea exposed by the percussion, which will return in the other movements of the symphony, clothed in a melodic and harmonic texture.

Example 15: Ede Terényi, *Mountains, Forests, Dreams Symphony,* 1st movement, A theme, mm. 27-34 etc., flute-oboe

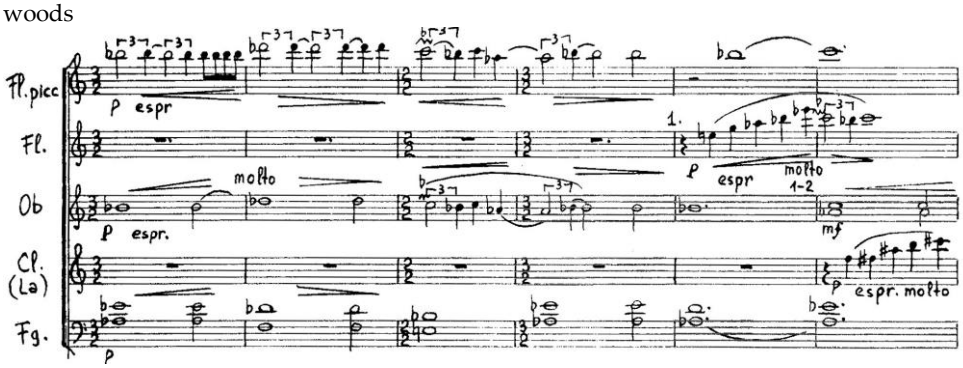


The **b** rhythmic theme-idea, mm. 127-130, timpani

The B segment of the 2nd theme has the rhythmic/melodic configuration of a parlando-rubato (or an unmetric cantus firmus), is in slow tempo, has a solo character and brings a generalized contrast.

During its solo evolution, the 2nd thematic segment is enriched with evolving-developmental variants of this rhythmic-melodic idea.

Example 16: Ede Terényi, *Mountains, Forests, Dreams Symphony,* 1st movement, mm. 131-136, woods



Despite its free, mosaic-like structure, by virtue of the continuous variational and developmental process, the form can be synthetically presented as follows:

E X P O S I T I O N

Introduction	**1st theme**		**(Bridge)**	**2nd theme**	
Andante maestoso	*Allegro deciso*		*Adagio*	*Lento*	*Lento*
a-Hung. song	**A+dev. a-trmp+ b.rhythm.theme**		**Av scale+b**	**B1**	
E-G-A-D-E	**E**	**D-A-C**	**E-G-Eb**	**C---G**	**Ab**
		percussion			
1----------35	**27---90**	**91-----98**	**99------114**	**115--130,**	**115--130,**

2nd theme (continuation)	**DEVELOPMENT**		**RECAPITULATION**	
	Allegretto graz.+P.m.mosso		*Andante comodo*	
B1v --------B2--------B3	**B**	**B**	**Av**	**A**
Engl. Hn Av+a	**Wood**	**Trmp-solo, etc.**	**Texture + stretto**	
C---------G				
157-167, 168-180,189-219	**220---------230---------269**		**270----------349**	

Recapitulation, continuation

Andante tranquillo+Piu mosso	*Lento misterioso*
B-----B1v--- ----------B2v------B3	**final evolution**
Engl-hn cl-solo	**texture**
350--------366, 367----398, 399-434,	**435----------497**

Intermezzi are standalone form segments that introduce a different atmosphere and make the transition from one mood to another. The 1st Intermezzo, which connects the first movement to the second, is in ternary form:

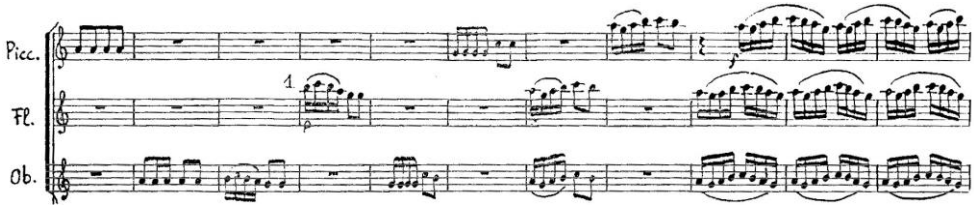
Intermezzo 1

Lento	*Allegretto*	*Tempo I*
C----------	**D----------**	**C+D**
c----------d	**e -------**	**ev + dv**
A E	**D**	**D E**
1—9 10—16,	**17---24,**	**25-----35**

The 2nd movement, *Vivace,* is in ternary form and consists of a first section that presents an ample variation in toccata style, a homophonic chorale-like trio as the middle section and a *da capo* repeat of the first section.

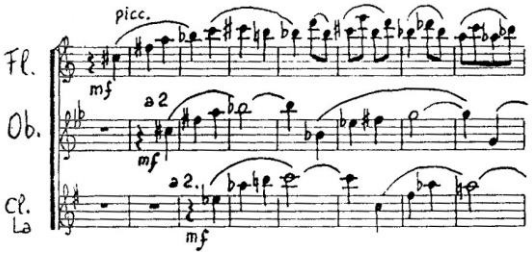
The first section, E, is based on the progressive superposition of layers with a figurative rhythmic/melodic structure. The continuous ostinato texture occasionally interweaves a motif or a solo musical idea, creating a mosaic of salient melodic fragments.

Example 17: Ede Terényi, *Mountains, Forests, Dreams Symphony*, 2nd movement, mm. 17-27



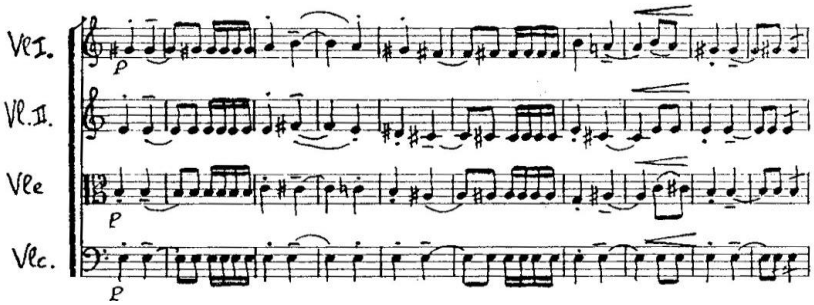
The culminating point of this whirl of sounds is reached when a solo line comes in, having the intonational characteristics of the first theme of the first movement.

Example 18: Ede Terényi, *Mountains, Forests, Dreams Symphony*, 2nd movement, mm. 290-297 *stretti* fl-ob.-cl.



The *Andante* **Trio** provides the contrast of character through a homophonic-chordal chorale texture:

Example 19: Ede Terényi, *Mountains, Forests, Dreams Symphony*, 2nd movement, mm. 330-339

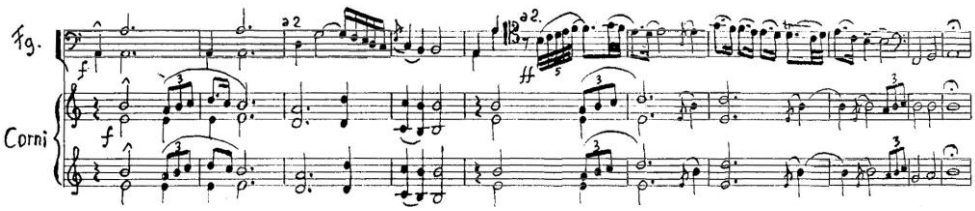


2nd Movement

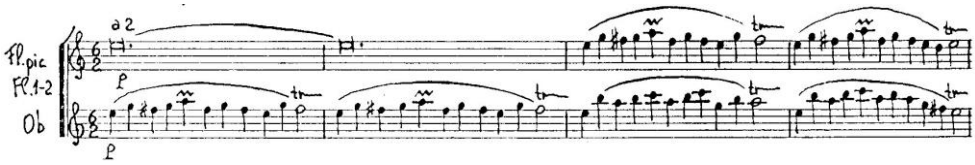
Toccata	Chorale-Trio	Toccata
E+ Av	F	da capo
C	*E*	*C*
1----------329	330----------397	1----------329

The **2nd Intermezzo** is also cast in a ternary form, *Adagio – Poco piu mosso – Tempo I,* and is marked by a complementary contrast between the lyrical song and the dance song in two forms: in the *Tranquillo* section, the solo clarinet melody transforms the character of this quick dance song into a free, *parlando-rubato* one.

Example 20: Ede Terényi, *Mountains, Forests, Dreams Symphony,* 2nd Intermezzo, G lyrical musical idea, mm. 1-10, bassoon-horns in F



Example 21: Ede Terényi, *Mountains, Forests, Dreams Symphony,* 2nd Intermezzo, H musical idea, middle section,
mm. 12-15 oboe-flute



2nd Intermezzo

Adagio		*Poco piu mosso--Tranquillo*		*Tempo I*
G----------		H----------	Hv---------	-------Gv
A	E	F	B	C
1-------11	12------	---29	30-----35	36-------44

The 3rd movement, *Allegro vivace,* is more complex in form, consisting of 10 different sections. This movement illustrates the composer's ability to synthesize different textures, cells, motifs, themes, moods and timbre colours and thus lend this movement the character of a *Finale*, involving the idea of virtuosity, of concertante (there is also an orchestral *cadenza* before the second recapitulation). It

is a *da capo* movement, with the first segment repeating all this mosaic of musical ideas and forming a complex ternary structure.

3rd movement, *Allegro vivace*

I---------- **S e c t i o n I**----------

Introduction	cadenza	*Presto*	*Poco meno mosso*	*Presto*	*Allegretto*
Texture	ad libit	I -Av	J	Av	K + texture
Isorhythmic-	timpani	C	G		
ostinato					
1----------	55----------56	85------86	86----------103	104--119	120------148

I---------- **S e c t i o n H**----------

Allegro deciso	*Allegretto graz.*	*Cadenza*	*Tempo I*	*Meno mosso*
a + Av	elem. from B	virtuos.	Introduction- Iv	Iv L + texture-develop.
149----180-189,	190-------209,	210-----236	237------- 257	258-------282---343

----------	**I da capo**	**Coda**
Sostenuto	*Andante*	*Cadenza*
Transition	M + elem. B	synthesis
Texture	solo	texture
344-357	358---------369	1--------180 370----408

The *Mountains, Forests and Dreams* Symphony is the second part of the symphonic trilogy whose stylistic hallmark is a return to more accessible areas of expression, to a subtly naturalistic, descriptive programmatism, to a musical rhetoric that pushes its stylistic boundaries to include the archaic folk or art music of the 15th and 16th centuries, embracing, in a loose, symphonic poem-type architectural structure, the most original and personal compositional methods and expressive means, filtered through the personality of the 21st-century composer, in a coherent, contemporary and original language.

5. The *Legends of Transylvania* Symphony (1993)

The *Legends of Transylvania* Symphony was written for, and dedicated to the Hungarian Academy of Arts, and was presented on the occasion of the composer's election as a member of this prestigious institution.

The symphony is structured in five movements, with each of the five titles carrying a programmatic idea and an artistic message. *Number 5 has a special importance to me because it is a symbol of the golden section, of the golden section type of tension relations*[78].

The symphony consists of a series of "tableaux", sprung from the composer's imagination and whose central idea is Transylvania as a spiritual fortress, as the composer's homeland, but also as a place of legends and of childhood fairy tales.

> *If you look on the map, Transylvania represents a sign, (it can also be a letter, D, or δ-delta), it represents a fortress. Each region from outside the Carpathian belt has a different name, Banat, Crişana, Maramureş ... but Transylvania is for me a fortress, a natural fortress. The mountainous fortress. A fortress surrounded by a natural wall, the mountains. I am in love with these mountains. This is why the image of an eternal fortress presented itself to me in the form of the geographical and geological Transylvania. It is also because of these mountains that a sea vanished here, the Great Sarmatian Sea. We still find stones (up on the Feleac Hill, on Eroilor street, or even in our own yards), eroded, rounded stones that display natural impressions of marine items from times immemorial*[79].

The five movements have programmatic titles of a legendary flavour, and recount imagined, fantastic legends, populated by incredible, fairytale characters:

1st Movement – Forests, Green Fortresses
2nd Movement – Labyrinth (in a Fortress)
3rd Movement – Giants Build Fortresses
4th Movement – The Fairies Garden (Fairy Tale)
5th Movement – The Eternal Fortress

The overall architecture is a poetic macro form in which the dramaturgical continuity is maintained (no breaks between movements) and whose programmatic "tableaux" succeed one another without interruption, except for the last movement which is an apotheotic synthesis of the entire work. The 2nd, 3rd and 4th movements are *standalone movements each having a landscape, a fairy tale, a subjective experience of the author.*

The 1st movement, **Forests, Green Fortresses,** *Adagio molto,* begins with a solemn and ominous introduction by the solo timpani, brutally cutting and carving the sound matter, over which the winds weave an ancient story and are soon joined by the entire orchestra in aggressive sonorities, leading the texture towards

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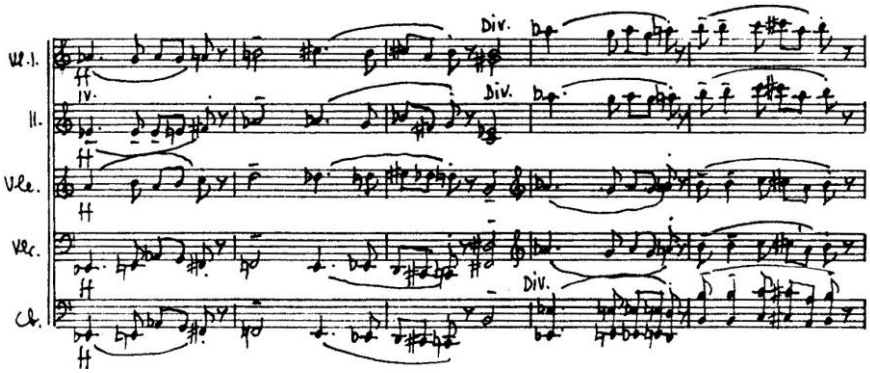
[78] Conversation with the composer, April, 2007.
[79] *Idem.*

a tensional climax. *"The musical material of the first movement is more textural, expressing the rich tones of nature's sounds, the rustling of the forest"*[80]. The onomatopoeic elements floating about freely and randomly (such as the twittering of birds), along with the timbre of the harp, suggest the immersion in the time and space of the legend and craft the ascending culmination of all the expressive means: the ascending, sequential progression of the melodic material, the increasingly dense texture, a crescendo dynamics etc.

Example 22: Ede Terényi, *Legends of Transylvania* Symphony, mm. 22-26, only the strings



The 2nd movement, **Labyrinth**, *Allegretto,* is written in the ternary form of *A Allegretto* – B *Appasionato* – Av *Tempo I*, and is based on a simple, dance-like melodic line, subjected to an orchestral-harmonic treatment that gradually blurs its ingenuous tonal character.

Example 23: Ede Terényi, the *Legends of Transylvania* Symphony, mm. 1-6, the flute theme

The labyrinth is a sort of strange Scherzo with a mammoth orchestration. It's as if we were somewhere in the underground, where the melodies lose much of their delicacy, becoming oppressive, due to the ample harmonies and orchestrated sound blocks with a very dense musical material. This is the feeling one has in the underground, in a fortress where every rock, the water, has witnessed a lot of things, and each has an emotion and a memory. A dark memory you want to get rid of and forget, but which holds you forever captive... [81]

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[80] *Idem.*

[81] Conversation with the composer, April, 2007.

It is in ternary form and its first section returns in the end. Its middle section is a trio that prefigures a sound density that will reach culmination only in the 3rd movement.

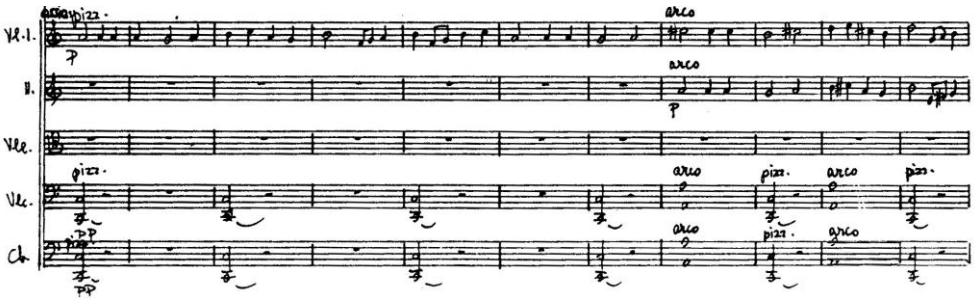
The 3rd movement, **Giants Build Fortresses,** *Allegro martellato,* is also cast in ternary form, with the outer parts assuming a monumental character and the middle part, *Andante,* a lyrical one, alternating a musical idea from the first section with new musical ideas:

3rd Movement

Allegro martellato	**A**----------	----------**B**	*Andante*------	**retrans-----**	**Av**
Texture ----- a	------b-----av	c ---d --------	av---e------	ev texture	texture
hn –trmp,	woods, trmp	woods,	strings, hn,	woods, trmp	
1-46 47--70,71--	-136, 137-159,160	--171----------	-------200,	201-220, 221-	----271

The 4th movement, **The Fairies Garden**, *Andante misterioso, "is a fairy tale, the fairies night*[82]". The string orchestra plays an important role in the outer sections of the ternary form, while in the middle section (a trio), the wind instruments lend their distinctive colour to the orchestral sound. Musical ideas are suave and ethereal, exposed in shades of *piano* and in *pizzicato,* suggesting the delicate moment of the fairies entering the garden, clad in ravishing and varied harmonic colours, in a diatonic modal language whose simplicity captures the magic of the moment.

Example 24: Ede Terényi, *Legends of Transylvania,* 4th movement, the first musical idea of the movement, mm. 1-11



In the Trio *Piu mosso, scherzando* the flutes and the clarinets present a musical idea that is related to **a** from the first section, while the joyful, playful character is reinforced by the tempo and character marking.

[82] Idem.

4th Movement, Fairies Garden

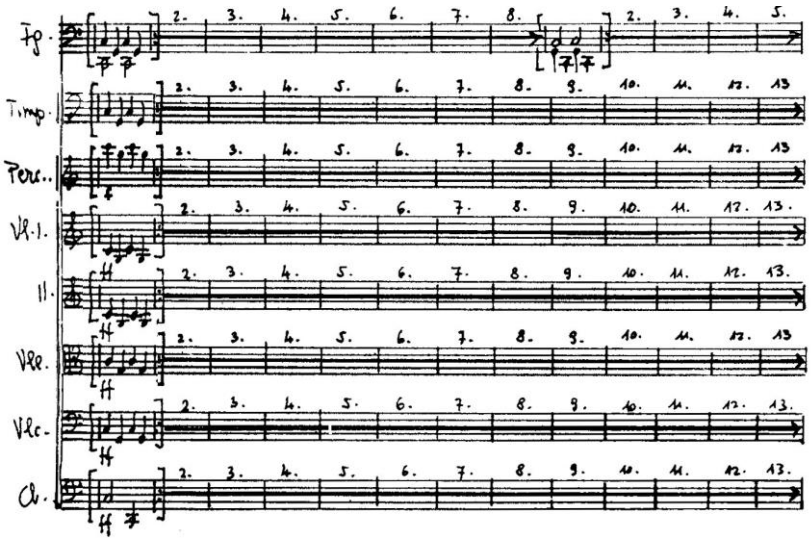
A *Andante misterioso*--------- **B** *Trio, piu mosso scherzando*---- **A,** *Tempo I*

a ---------- b c--------d av -fugato
1---32, 33---48 49---66 67—80 81----------116

The 5th movement, **The Eternal Fortress,** *Allegro*, contains five sections in which elements and musical ideas from the previous movements are recalled, thus acting as a free recapitulation. The movement is a complex synthesis achieved through the use of most of the expressive means used in the previous movements. Thus, there are cells and motifs related to the previous movements and reworked in dense textures involving all the orchestra sections, a simple ostinato ground rhythm, series of quarter notes reinforced by the timpani, which recreate that *stille barbaro* so often expressed in the works of the modern composers (Bartók, Stravinsky).

The monody with drone accompaniment, embodied in simple, diatonic melodies, rekindles a nostalgia for folklore (pentatonic basis, giusto-syllabic rhythm, ethos of a lullaby, song proper or dance song), while the timbral colours of the harp and celesta suggests the fantastic element, the time of the imaginary legends etc.

Example 25: Ede Terényi, *Legends of Transylvania* Symphony, the **b** musical idea**,** taken from the 3rd movement, **The Giants**, tetratonic scale, mm. 81-93, *stille barbaro leitmotif*



In terms of form, this movement may be considered to be a rondo, due to the alternation of the textural elements, *stille barbaro,* which becomes the leitmotif of the entire work (also present in the first movement, in the middle section of the second movement, the Labyrinth and in the outer sections of the third movement, the Giants).

The temporal unfolding of the sonorous events is as shown below:

A	B	A_{v1}	C	A_{v2}	CodaA_{v3}
Section 1	2----------	3--------	4---------	5----------	6
Allegro	*Poco sostenuto*	*Tempo I*	*Tranquillo*	*Tempo I*	*Tenuto*
Introd.	a---------b	intr.+b m3	c-lyrical	intr.+b m.3 + d	Coda
texture	pentat-trmp	brass	solo Engl.hn	brass +strings	texture
	woods				
	Bb----G	C-pentat	C-------C#	C –dance song	
1-----41,	42-53, 54----64	65---------96,	97-------132,	133---142------	192---237

With its five movements cast in the all-present ternary form, the ***Legends of Transylvania*** Symphony is filled with a dramaturgy of a neo-Romantic poem type. The reason why the composer makes deliberate use of this syntactic pattern is because three and five are Golden Section numbers that he uses as the backbone of his musical thinking:

> *The ternary form always indicates the possibility of relating yourself to three sonorous events. A fortress has a wall. From left to right and from right to left there is always a wall: the first movement and its return. In the middle it always includes something. This idea pervades the entire symphony and is embodied in the ternary form.*
> *I therefore have five different musical tableaux, to illustrate the idea that a forest can be a fortress, or that the fortress can have a secret and enigmatic fairies garden, a night-time tableau, or that a fortress is the symbol of a huge force and energy, offering you protection. If your fortress is built from ideas, from music and from other sources, it will protect you. You are at home in your fortress. I have tried to draw the place where I feel at home, where my home is. This is where I was born and this is where I live.*[83]

Ede Terényi's contribution to enriching the thinking and expressive heritage of Transylvanian and, why not, international music is highly original. His architectural design is also new and unique. The composer avoids the sonata or rondo forms. He believes that the one-part and variation forms have a stronger power of generalization, being older, more widespread and having an archetypal value. An equally original approach is that of placing the centre of gravity represented by the formal pattern, on the most representative content of the macro

[83] Conversation with the composer, April 2007.

form. In the traditional symphonic dramaturgy, the centre of gravity and the movement treated as a generative source for musical ideas, conflicts and resolutions, is in the first movement, in the sonata form. Composer Eduard Terényi creates instead musical dramaturgies whose centre of gravity, i.e. the development of the main thematic idea, lies in the central part of the five-part macro form, i.e. generally in the third movement. This pattern is generalized in all his symphonies as a pattern from which the musical events, the development, the climax and the resolution emerge. Each symphony has a story, a program, a life of its own and, especially … *a central idea around which the entire expressive process revolves*[84]. Thus, the articulation of form involves a process that relates to this organic evolution of the entire musical discourse. The free forms appear as an interrelation between musical ideas that appear, evolve and disappear. Few of them stand as cyclical patterns. The *da capo* and variation forms call for an ordering of the musical material, which, however, are never static or strict.

The five symphonies analysed in this paper (the sixth one is the *Symphony for 2 Percussionists,* composed in 1976, which the composer did not want us to include among his symphonies) are monumental embodiments of the need for musical artistic expression, as a reflection of creative energies in which "Music is a pretext to love. To love the world. To love the universe. To love man. To love ourselves. To love all objects and all possibilities. For this is the only meaning of life and of the universe..."[85]

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[84] Viorel Cosma, *Muzicieni din România. Lexicon*, vol. IX, Editura Muzicală, Bucharest, 2006, p. 84.

[85] Interview with Oleg Garaz, in *Poetică muzicală în convorbiri, op.cit.,* p. 34.