

SONATA POEM. METAMORPHOSIS AND PERSONAL CREATION

-Abstract-

1.1.HISTORICAL PREMISES

The origin of the *sonata* genre lies in the pre-classical dances, out of which there developed the 3 parts of the cycle. The inclusion of the elements in the sequence was performed slowly, while the dancing aspect was fading out (there can be noticed starting with Johann Sebastian Bach's works); thus, *Allemanda* becomes the first part of the cycle, usually an Allegro, Sarabanda, when the three part construction becomes the slow part –*lied* shaped, and the *Giga* turns into the final moving part. The least altering is undergone by the Minuet, the third part.

According to its form and genre, as it shows itself in its classical structure, the *sonata* was shaped by Carl Philip Emanuel Bach and by the symphony musicians of Mannheim School. This is the right moment when the sonata begins its way, as its appearance was not the end of an evolving process, but the beginning of an outstanding architectural metamorphosis.

The origins of the *sonata-poem* and the *sonata-cycle* can be found in the works of Vienna school representatives, especially Mozart and Beethoven, although it had just been outlined in Haydn's work. The alterations the sonata underwent in time were due to aesthetic reasons, the effective core of Mozart's and Beethoven's music was hardly fitting the rigour of the classical form. Therefore, the seeking of the two composers materialised in altering the structure, which constituted the first step and source of inspiration for the Romantic composers, in their effort to glue the sonata parts together.

The first moment, not particularly important in appearance, was the awareness of the variation theme and the capacity of this technique of composition to substitute the sonata form itself. The most well known example here is *The Sonata KV 331 in major La* by Mozart, an unusual work taking into account the following features: the first part is a variation theme, the second part is the *Minuet with Trio* (giving up the slow part of *lied*), and the third part, *Alla Turca*, has a stanza character, without being developed. So the only method of treating and developing the thematic material is the variation technique in the first part.

We can find a more interesting case in *Sonata for piano and violin KV.547*, where there coexist in distinct parts the variations and the sonata shape. But there are here some inadvertencies from the classical structure due to the wrong order in the genre parts (*Allegro* of sonata is the second part, the work starts with a settled part, *Andante cantabile*, in a stanza form). The theme with variations is the third part, the last one, having the same movement with the first part (*Andante*). The composer didn't want the order of the movements at the genre level to remain slow-quick-slow, so he makes an artifice of composition, an innovative composing licence: the last variation and coda are written in double values, in order to change the tempo. The change of the movement is done only through the writing, as the metronomic unity remains the same, but the hearing effect is the change of the tempo and the sense of a small distinct part with a conclusive role. The moment when the classical variations, invariable as number of measures, harmony structure and tonality, so when these classical variations begin to loosen their rigidity in Beethoven's creation is the moment of a new way to write sonatas. The

German composer is the creator of an impressive number of themes with variations, some of them independent, some others included in larger works. These variations were under the classical pattern in his first period of creation. The appearance of the *variations of character* changes dramatically the role of this composing technique, highlighting and increasing its continuously developing part. Although it is generally a major step to the continuous variation technique, in Beethoven's work it will remain at the level of the classical theme with variations, where some of them will be treated more freely, breaking from the tonality stability, dimensions or the recurrent general theme inside them.

Beethoven goes even further, uniting the parts of a sonata through the interpretation without pause (with *attaca*), especially of the last two. We can find examples of this kind in the concerts: the last two parts of the *Concert for violin* and *Concerts No 4 and No 5 for piano*. In these cases, the slow part is not an independent structure any more, it becomes kind of a prelude for the final part. Putting these two parts together doesn't mean the same theme –the theme is different for each of them- but it means a new, expressive, dramatic unit.

Another case can be found in the *Concert for violin*: here, the second part ceases to have the same tempo like in the previous example, and it is linked directly through a free improvisation of the soloist instrument and through a semi cadence to the final part.

Eventually, another step is the *Imperial Concert No 5*, where the link is not done through free figurative elements, but through the anticipation of the main motif of the following part in the end of the second one.

Tracing forward the evolution of the *sonata poem*, we notice another important step: a common theme to several parts. Beethoven was not satisfied with bonding two or several parts using *attaca*, but he makes the bond complete giving a common theme to all parts. The first step was done in *Sonata for piano Op.13 Patetica*, gluing the slow introduction with the first part. Until the moment this sonata was composed, the introductory parts had no similarities in theme with the first part, on the contrary, they used to have a quasi improvising character, daring as harmony and having the role to prepare the rigid atmosphere of the *allegro* part of sonata. Beethoven juxtaposes the first motif of the main theme in the sonata with the first motif of the introductory part, the latter having another rhythmic development, but the same melodic line. The motif of the introductory part is the foundation of the second theme and of the final rondo theme. Such a motif bond between the first and the last parts of the cycle represents a step forward and gives the composer the possibility to organically develop the fundamental images of the work.

Beethoven extends these experimental approach from the sonatas to the symphony. His methods of linking the movements of the genre are at his highest in the *Symphony No V in Do major*, maybe the most popular of all his symphonies. The whole work is extremely concentrated and laconic. The first part has a recurrent motif made of 4 sounds, and the few contrastive motifs do not appear in the foreground. One of the strongest aspects of Beethoven's work – his motif processing- reaches a high skill. The most important architectural modifications are to be seen in the third and in the fourth part. There's not an exaggeration if we say that they are tied up as an indivisible unit. The parts are related through *attaca* (the second case, with semi cadence), and along the fourth part the second theme of the third part is played again, in a rhythmic way. This has

another important feature: it is built up on a rhythmic version of the main motif of the first part, as the composer made a theme union with the beginning part of the symphony. The idea of the *sonata cycle* didn't get stuck at the experiment level in Beethoven's work. Most of his maturity works prove his interest in uniting the varieties of the genre. The great composer shows interest in other forms of motif development, such as *fugue* (*Sonata in Si b.M Opus 106 for piano*, the first part of *the Quartet Op.131*) and *the theme with variations* (*Sonata opus 109 for piano*, the fourth part of *the Symphony No IX*).

In the last part of the *Symphony No IX*, Beethoven brings up all the innovations of his previous period of creation. The presence of the solo instrument (first met in *Sonata Op. 31* with a solo) has a linking role in revising the main themes of the previous three parts. The use of the variation technique and the variation of character with a developing role, of processing the motif, or the *fugato* technique having also a developing role, are usual techniques that Beethoven approached and fully accomplished in his last symphony.

1. 2. CYCLIC SONATA

We recognize the first steps achieved during the romantic period in the symphonic creation of Hector Berlioz. Being by excellence a breaking musician and anticipating in a strange manner the courage of the music of the XXth, Berlioz will give new expressive limits to the symphony appealing to programatism and to an apparent liberty of sound and architectural parameters. Discovering Beethoven's music, Berlioz was more determined to writes symphonies and offering thus four masterpieces, all of them pragmatic: *Fantastic symphony*, *Harold in Italy* (written at Paganini's request), *Romeo and Juliet* and *Great funeral and triumphal symphony*. The first one *Fantastic symphony* has represented at that time a very important moment in the evolution of the genre.

The solution chosen by Berlioz, contradictory and centred on the idea of a causal units, is unprecedented, because for the first time in the history of symphonic music form successive parties and the overall shape is not prefixed, without submitting the patterns of pre-existing data. We basically are dealing with a suite of large fragments, apparently independent heterogeneous. Berlioz created a symphony that does not fit with the sense of the classical period and genre, the rhapsodic being the one tending to dominate and generating a series of polytrophic songs. The conflict between episodes has determined a sub-grouping in a block consisting of three movements and another one consisting of the other two. The item that interests the most in following the evolution towards the cyclic sonata is the presence of themes that lie, transformed each time, in all movements, the so-called *fixed idea*. It unites all parties, thus contributing to the trend of the time to create a relationship between sections through thematic alliance.

It is worthy to remember also other elements of language that have made from the *Fantastic symphony* a reference work by innovations made in time because this tormenting action is supported by a music that has no precedent in respect originality.

First of all, we find a modern orchestration in which the tone, the colour and dynamics play a predominant role in musical expression. Berlioz employ many practices associated at that time especially with opera music, such as the use harps, English corn or bells, clarinet in Mi b for a strange look, vulgarized of the fixed idea in the last part. He also made appeal to four tympanis simultaneously in order to illustrate the thunder, while

brass instruments have an increased and well determined role. Without any exaggeration, he may be considered one of the precursors and stereophony. Another daring step, still of Beethovenian origin, is the substantial varying of symphonic formula, different from one part to another through the introduction of new instruments. The result is a diversification of types of orchestral writing, of the symphonic registration, a considerable broadening of sound field, rarefaction or density of phonic image.

At the level of the form another metamorphosis takes place due to movement of the symphony in the direction of symphonic drama subject to a scenario: insertion of suite in sonata. The phenomenon is the opposite of the one presented at the beginning of the chapter, where we were following from the point of view of the history the journey crossed in the crystallization of sonata genre based on a series of dances.

Still based on Beethoven's innovations, Cesar Franck builds and defines wonderfully the cyclic sonata. The Beethovenian speech was followed by Franck, fourteen years after the death German composer, by composing the first *Trio, Fa # M*. Young student of the Academy of Music of Paris he had the idea of establishing a major work on a single theme, competing with other songs, also mentioned in this paper, creating thus a musical cycle from disparate pieces.

One of the great masterpieces of the chamber genre, *Sonata for violin and piano in La M*, may be considered the moment of excellence of cyclic sonata in terms of architecture crystallization. It is a proof of a special mastery composition, of masterly domination of counterpoint and variation technique without any ostentation in the moment of the audition.

There is no need for a very careful analysis in order to notice the thematic unity of the work, the main theme comes back many times almost unchanged being very easy to identify. What can be distinguished more difficult is the motive unity of all themes. The rhythmical and sound cell with which the sonata begins represents the basis of the construction of many developing moments and of most of the themes.

The *Sonata for violin and piano* by Franck represents an important peak in the evolution of the sonata's form. The basis on which the latter supports can be found in the first Viennese School and the journey until these two masterpieces has been enriched by the contribution of early romantics. At the end of the romantic period the sonata genre could be recognized in three variants: the classical one approached brilliantly by Johannes Brahms, and the other two mentioned above. A special place is occupied by the programmatic sonata (*Dante Sonata* by Liszt, *Manfred Symphony* by Tchaikovsky), but the changes and transformations that occur here are private, not taken further, because they were considered derogations serving to the literary program.

1. 3. FRANZ LISZT – CREATOR OF SYMPHONIC POEM AND OF SONATA POEM

Liszt's innovations are mainly focused on changes at the level of the form, of the architecture, being well-known the fact that he is the creator symphonic poem and rhapsody, but we can not neglect his visionary contribution to the harmonious plan, which consists of a hyperchromatization carried towards a dissolution of tonality, in the use of modes and therefore of modal harmony or in the rediscovery of folk values.

The symphonic poem is a form that Liszt has experienced a lot, despite the program displayed by each of them, the approach is less descriptive and more psychological. The new design manifests on the the symphonic cycle, not regarded as a suite of independent

units but as a unified whole through a literary program in which the musical ideas develop on large areas without altering always his classic patterns.

The *Sonata in Si minor* was composed in 1853, in Weimar, and represents one of the most original contributions brought to the form of sonata during the XIXth century. For the first time in the history of music, Liszt concentrates the four parties, specific for the sonata genre in one hand and, moreover, during this uninterrupted development we find sonata schemes with the three main sections: exposition, development, repetition.

Most of the structure is generated by a small group of thematic motifs, set forth in the introduction (*Lento assai / Allegro energico*) without a clear contour of the tonality.

The variation technique is the main way of processing those three motifs, thus resulting new rhythmical and sound valences.

The *Sonata* was published in 1854 and dedicated to Robert Schumann. Only after three years in 1857, the *Sonata* was interpreted by Hans von Bulow in Berlin. The work did not enjoy success from the part of critics, Gustav Engel considering that this composition enter into conflict both with nature and with logic.

1.4. STRUCTURAL AND ARCHITECTURAL SYNTHESIS, SIGNS OF RESURRECTION OF CLASICISM IN XXTH CENTURY

The XXth century represented in the history of humanity one of the most intense historical periods and from a cultural point of view there were two main areas which the creators have followed: the denial of the past or, conversely, fructification of its values by respecting the tradition. In an area difficult to define there were the three representatives of Austrian musical Expressionism, current which under current apparent opposition from the past, by the new organization of the audio material, proved to be, in part, the continuator of certain structural, classical and Baroque elements.

The composer Arnold Schoenberg, the mentor of this group of creators, has become known through a strong musical thinking, very personal, and through a unique critical attitude, disagreeing his own aesthetic postulates.

The *Chamber Symphony* Op. 9 belongs to the tonal and post-romantic period of Schoenberg, along with symphonic poem *Pelleas and Melisande* Op. 5 and *Guerrelieder*. The symphony already contains elements of violent language, replacing among others the third accords with superposition of quartets, reaching the tonality limits. The tonality and functional thinking governs the *opposite*, the scenes of suspension of tonality, solving step by step in gravitational harmonies, sometimes through the superposition of a functional running over a non-functional one. Officially, the symphony is written in Mi Major, but the sound reality is a different one, and the hyperchromatizarea and harmonic innovations emphasize a decomposition of the tonality world.

The imminent separation from the tonality announced by this symphony, does not manifest clearly in the plan of architectural structure, yet attached to the classic pillars of the nineteenth century. The instrumental device used is also innovative: it seems to be a riposte against very "hard" orchestrations of post- Wagnerian period, which required huge assemblies. Schoenberg appeals to an excess of a chamber ensemble, the 15 instruments exceeding a lot the conception of the time regarding a chamber band.

It is the first work of this kind from his creativity being followed by a long string of similar works. The band comprises a group of winds (flute, oboe, English horn, clarinet in Re, in La clarinet, bass clarinet in La, bassoon, counter - fagot), two horns in

Fa and one group of string instruments (two violins, violin, cello and double bass). Interesting is also the location that Schoenberg indicates to the 15 instruments in order to ensure a homogeneous sonority, but also a balance between voices: the first is the flute, the second only the viola, and the third the remaining of the wood and in the last row the two horns, while specifying that all instrumentals must be on the same plan of the stage.

Very important in the conduct of the symphony it is the presence of a thematic leitmotif, particularly structured perfect quartets. We assist thus to a full fusion merger between the Liszt' structure of sonata- poem and Franck's cyclic sonata, the leitmotif being a factor of unity whose presence one can notice especially in key moments of dramatic deployment.

In the process of development of the form and genre of sonata, one of the main points is the creation of the composer George Enescu. However, the place and importance of Romanian composer in the history of modern music is still in the progressive clarification and fixing. Many of his opposites are based on the form of sonata, treated in a manner classic or, conversely, converted, renewed, metamorphosed according to its expressive needs. Thus, the *Octet for strings* brings innovations from the point of view of the creation whose roots can be found probably in Beethovenian creation. Unlike Liszt's sonata- poem on one hand, we are dealing here with the structure of four different parts of the genre, but the sonata form comprises them all: the first part (*Tres modere*) constitute the exposition, the second and the third one (*Tres fougeux and Lentement*) - the development, so that in the last one (*Mouvement de valse bien rithmee*) contains the repetition. The form created as such by Enescu is completely new and it serves to express a particular emotional content. This form is the result of extensive growth and developments of certain basic nuclei in melodic, rhythmic and tonality plan.

Following the hypostasis of the presence of the form of sonata- poem or cyclic sonata in the creation of composers of XXth century composers, we can not held not to stop to the last opposite to Enescu, *Chamber symphony* where we will notice similarities, but also differences in comparison with the octet' structure.

The four characteristic movements of the sonata genre are integrated into one superior morphologic unit, a cyclic form in which musical ideas from one part to another are stored and they metamorphose progressively developing completely only at the end of the whole works.

Chamber symphony of Arnold Schoenberg and also the Enescian one are undoubtedly the kind of musical works with dual connotation in terms of the historical reporting of the genre: the compositions represent perfect synthesis from a structural point of view of all innovations brought to the form of sonata by composers of the nineteenth century. We could say that the form of sonata poem, prefigured and intuited by the masters of the first Viennese school finds its fulfillment in the creation of the mentor of the second Viennese school, but moreover, the symphony represents a starting point that can be easily seen in Schoenberg's subsequent creation. On the other hand, the composition of the George Enescu is a final point of its entire creation, a true peak of his musical thought that has found the best form in sonata poem.

A unique case in the history of music represents the creation of Stravinsky. We can notice his inclination towards stylistic areas precursory to Classicism, giving up to searches based on color in the favor of a kind of linear polyphony of Baroque origin. We find these features in works like *Sonata for piano* (1924) sonorities that make us

remember of the difficult style from an ornamental point of view of French harpsichord, or by Bach' sonorities in the *Concert in Mi* for orchestra. We can notice echoes that take us back to the sources of Western music by using the psalmody in the spirit of Gregorian music and also of church modes in *Psalm symphony*, a work that constitutes a new starting point to enrich the musical language and the architectural structure.

Towards the end of the XXth century, we assist to a renewal of the tradition, lost in the postwar vanguard searches. The new aesthetic postulates based practically on a redefinition of the ones from the XXth century have made possible the discussion about a possible return of the form of sonata in the composition sphere of our times with all its implications taking into consideration the emotional characteristics of the thematic conflict. We can not speak in any case of an evolving continuation from the place where the break occurred, but of a return in the attention of the creators of certain solid aesthetic values of previous centuries sound centuries earlier metamorphosed so as to correspond to the affective – emotional structure of the individual of the XXIth century. The new compositions attempt a synthesis, reconciliation unthinkable in previous decades of the traditional factors with the vanguard ones.

The first symphony *Gloss* by Viorel Munteanu is very important in our demarche of following the evolution of sonata-poem, because we notice certain real architectural innovations applied to the genre, enriching it without affecting the basic structure.

The work, a vocal and symphonic one, is built on the famous Eminescian gloss, at its turn a rigorously organized literary form. Merging the structure of the literary form with the one of sonata-poem constitutes the original contribution of the composer Viorel Munteanu to the genre in question. Thus, the recurrence of the verses from last strophe is transposed in the musical plan through a recurrence of the repetition of the form of sonata. On the basis of the entire creation it lays a motif which ensures a conceptual unity over the entire conceptual work, based on a mode obtained through the fusion of melograms EMINESCU (Mihai) – ENESCU.

The architecture of this symphony is as follows: the first part is a sonata without development, in which find two contrasting thematic areas, the second part is a variate development of the thematic material from the first part and third part is a reversed repetition, the thematic material is condensed and easily dynamic. We notice the fact that the median part is supported almost entirely by orchestral apparatus, and at its end the chorus and the tenor intonate the verses that seem to be the quintessence of philosophical meditation, the key for deciphering of the entire gloss:

Past and future
There are two sides of the tab:
See the beginning of an end
Who knows to teach you

The first absolute audition of the First Symphony *Gloss* was held in 2002 in Bacau, within the International Festival *Days of contemporary music*, enjoying the appreciation of critics and of the public as well.

2. ANALYSIS OF CHAMBER COMPOSITIONS

Looking to the second centuries of music and wanting to understand and deepen effort of conceiving a work in a cyclic form, we tried to apply in our own compositions the principles of sonata-poem architecture. My assays have materialized by composing three chamber works and one symphony. The main difficulty has proved to be an attempt to frame the modal language in the exigency of conceived and completed forms in an era in which the tonality knew its period of maximum flourishing. The principle of thematic contrast had to be realized with the help of other means than those based on gravitational instability generated by tonic and dominant. The solution I found was a resurrection of the consonant, which has acquired new stabilization and tension release valences of the musical speech, even in the presence trison. All these searches have led to solving the problems of realizing contrasting sections, adding here also the change of the *tempo* or of the basic rhythm unit. We can say that it is also an attempt to harmonize older music, a tonal one, with the innovations of the XXth century, a very difficult thing to achieve taking into consideration the radical differences in language between the two centuries.

Using these processes frequently has given rise to new challenges, but with the risk of breaking the form in its entirety, of delivering a kaleidoscopic musical speech, very hard to unite. The solution was given by the form itself, by its cycle, by the attempt to use fewer reasons as generators that underpin the whole thematic material, making use of famous models mentioned in the previous chapter. We used the leitmotif technique, the variation one and we took over some sections in different parts of the work.

Applying the principles of sonata poem and of cycle sonata in the three chamber works, three different structures have aroused each of them tackling a different issue in creating the morphologic unity of the genre. Thus, the *Sonata for piano* is made up of a single part that can be subdivided into contrasting sections, with the above mentioned kaleidoscopic appearance. The main sections of the form of sonata can be found in their natural, classic order: the exposition with the two contrasting themes, the development structured in five phases and a repetition of small seizes with conclusive role, in which the two themes appear modified from a structural point of view. The five phases of the development are a succession of contrasting movements (there is a slow part between them but also a moment suggesting the existence of a very dramatic *Scherzo*), which process under different forms the thematic material of the exposition. In exchange, the structure of the Quartet of strings is presented under the form of a monolith based on a unique reason (B-A-C-H motif), out of which all the themes of the musical speech will appear. Basically this work is an extensive composition study on this motif, processed in many variations, without exhausting its generating potential. The form of the quartet is an interference with the theme with variations and the form of the sonata. Unlike the *Sonata for the piano*, the quartet is structured on three broad parts.

Referring to the "*Infinite Song*" *Chamber Cantata*, the latter is not included in the pattern set out above, or in the previous chapter. The form of the sonata is atypical, subject to the dramaturgy of the text. The music supports, supplements or illustrates the poem of the poet George Popa, an ambiguous one, built on key metaphors, with double meaning, which stimulate a game of the fantasy, of sensitivity. Unlike the quartet, the cantata includes a number of four themes, two of which form the main theme, one is the second theme, the element of contrast and the fourth is the theme of development, the

dramatic culmination of the paper. The true organization is achieved by building the phases of development on the basis of the string of Fibonacci and as superstructure the three parties last five, respectively three and two minutes.

2. 1. THEMATIC MATERIAL OF EXPOSITIONS

Following the manner of construction of the thematic material, we notice some similarities between *Sonata for Piano* and *String Quartet*. The main similarity consists in the presence of unique motif generator subject to variation developments and to some structural changes, which give unity to the main themes set forth in the two papers.

Despite the unity of the motifs, the themes from the exposition of the sonata are strongly contrasting and the dramatic conflict is achieved by differentiations between other parameters that enter into the composition of musical discourse. The rhythmic abrupt character of the second theme, framed from a metrical point of view in the measure of 12 / 8, has nothing in common with the first lyrics of the first theme. Also, achieving the accompaniment by a ternary formula induces dynamism and rhythm unlike the free polyphony free of the first theme. The most interesting aspect arises from the structure of the themes, a very different: the introvert emotional quietness of the first theme is based also on the balance of the previous phrase and the subsequent one, on their symmetry, while the extrovert, tense character of the second theme results from the excessive fragmentation of melodic line, frequently taken in the register of piano, the phrases being very short (1-2 measures), contorted and unbalanced.

The first theme of the quartet comprises 21 measures, having a sober but tense character and being built on the basis of one free similar to that of the main topic of *Sonata for piano*, the melodic line being taken over step by step by the four instruments. The reversed chromatic formula is omnipresent both with main melodic role and under the form of a counterpoint for the voice with soloist role. The intense inner tension is sustained by a very rich dynamic from very small shades (P) to large ones (ff) which can succeed on reduced temporal spaces, or may be concurrent in the case of two different voices (see last measure from the example presented above).

The secondary idea of the first part of the quartet starts from the 28 measure and has a slower dramatic substance, and we could say that it is characterized by a dancing rhythm. From a micro structural point of view the B-A-C-H motif is present in some of its variants, but we still notice some forms of enlarged intervals of the reversed chromatic formula.

The theme of *Chamber cantata* is a special case, incomparable with the ones from earlier works. The exposition of this composition does not that do not align the thematic material in a natural, classic order, but has an apparently free character, an atypical one. The thematic structure of the cantata comprises four broad themes, two of them constituting a main thematic group, another one constituting the second theme (the element of contrast) and the fourth being the so-called theme of development, which is not submitted in any way to any motif or variation treatment. Unlike the themes of the previously analyzed works based on a unique motif, we notice in the cantata that we no longer deal with a unity of the motifs but each theme is built on the basis of different micro structures.

2.2. MANNERS OF DEVELOPMENT

The thematic material in the three compositions is not achieved only in the done only development of the form of sonata. Large areas within the exposition (archs, transitions) are actually small moments that process the pre-existing thematic material, or, conversely, that anticipates thematic developments to be intonated.

The developments themselves of the three works are based on the variation technique, and their deployment extends on broad areas including, in terms of the gender, parties with different structures and movements. In the case of *Sonata for piano* the development is structured in five clearly defined contrasting, asymmetric phases, the IVth phase which constitutes the slowest part, has the form of a *lied* with its own thematic material, made by ornamenting of generating cell or of the first sub-phase from the main theme. The *Strings quartet*, with three clearly defined parties, includes the development of the first part, but the second part includes also treatments of variation as the first half of the third parties. The development of the *Chamber cantata* begins in the first part and consists of the second part in its entirety.

The Quartet was achieved taking into the development of a complex form that combines the theme with variations and sonata. Another plan is the treatment of the B-A-C-H motif, the basic structure of the whole musical discourse. All the themes of the quartet are generated by this motif, and the broad developments have as main scope its treatment.

From its 24 variations obtained by combining its four sounds during the three parts of the work we notice 17. These are:

1) B-A-C-H, 2) B-A-H-C, 3) B-C-H-A, 4) B-H-C-A, 5) A-B-H-C, 6) A-C-H-B, 7) A-H-C-B, 8) C-A-B-H, 9) C-B-A-H, 10) C-B-H-A, 11) C-H-A-B, 12) C-H-B-A, 13) H-A-B-C, 14) H-B-A-C, 15) H-B-C-A, 16) H-C-A-B, 17) H-A-C-B.

The seventh unused combinations are as follows: 1) B-C-A-H, 2) B-H-A-C, 3) A-B-C-H, 4) A-C-B-H, 5) A-H-B-C, 6) C-A-H-B, 7) H-A-C-B.

2.3. CONSIDERATIONS REGARDING THE LANGUAGE ELEMENTS HARMONY AND POLYPHONY

Language is the same for all three compositions, a tone-modal one, supported by a gravitational harmony. Although there is a modal or tonal stability on broad areas, the motif being particularly the abundance of chromatisations, there is almost always a powerful centre of gravity that manages to solve the dissolution tendency of organization of the language. There are few cases in which these centres have tonic role, since we speak only about the moments of immixture of tonal the organisation, they generally are some markers from which we start and everything tends to the sound discourse and between these two moments the harmonic evolution is free, sometimes difficult to predict.

There is an outstanding order of these centres their sequence is not a random one. Usually, the repetitions tend to level the gravitational centres, bringing the themes in the same sound world that tends to support the same point.

What is very interesting is the application of this principle in the structure *Chamber cantata*, work in which the border between tonal and modal is imperceptible is being passed in both directions many times without any restraint. The levelling of gravitational centres occurs in the last part, with the *Fa* sound as the final sound.

The development theme is also subject to this principle also resumed in the final part of repetition, although it is written in the most pure tonal language. It is clear that care for the unity of the gravitational centre of in the repetitions of all chamber works analysed in this thesis is a classic principle used in order to release the thematic contrast of expositions.

Another creation which organizes the sequence of gravitational centres is the escape from a third of the *String Quartet*. At the macro structural we must notice the organization on the basis of r B-A-C-H motif, the gravitational centres succeeding in this order: the exposition - re, I median repetition - do #, median repetition II - mi, III median repetition - mi b. It is clear that this perception of levelling is a minimum one at the level of an audition but in terms of architecture it has a strong motivation by exacerbating generating valences of the motif.

Eventually it may be considered another way of variation achievement, transforming each of the four sounds of the motif in gravitational pillars around which complex structures organize.

The permanent alternation between the free counterpoint and the imitation one, more severe or, conversely, more relaxed, contribute to the achievement of more emotional areas in terms of drama and lyric. The tensioning and relaxing of the musical discourse is clearly reflected also at the polyphonic level whose density and thoroughness are far from being constant.

The most developed section from a counterpoint point of view is the escape from the end of the third part of the quartet, a moment analysed in the next chapter. Establishing a modal escape was a challenge, because we needed an adaptation of the musical language in such a way as not to affect the structure in any aspect the Baroque structure of the form. The lack of tonal plan gave rise to a need of levelling the modal centres and of replacing it with gravitational poles of tonality. We have already presented the way in which the organization of modes (and therefore of the subject, obliged countersubjects and interior repetitions) was done with the help B-A-C-H motif.

At the opposite side of the polyphonic Baroque organization, a rigorous one, we find the heterophony language located at the border between homophony and polyphony. Its presence may be levied on large areas of all three compositions, constituting in particular the basis for the lyrical sections of the musical discourse.

The attempt to merge the classical tradition with the new language innovations of the XXth century has proved to be the most difficult to achieve precisely in this harmonic and polyphonic area. The impossibility to separate those two parameters, but also their inclusion in a system of sound organization is larger (tonal, atonal or modal) and creates complex composition problems, especially from the point of view of the style. The support of large architectural structures, such as sonata-poem, without being based on a system of well-defined sound organization, is impossible. Using several systems of organization of the sound material transforms itself from a destabilization factor in one of affective and colour variety, in a non-destructive join between old and new, tonality and atonalism, consonance and dissonance.

2. 4. DYNAMICS, REGISTERS AND TONE VARIETY

Besides architecture, motif or variation processing, harmony and polyphony, the colour factor is particularly important in the dramatical and emotional construction of a composition which stands for the speculation of dynamic and timber valences of the sound.

The difficulties arise both in the case of the creations characterised by timber homogeneity and in the case of chamber bands which have in their composition different instruments where the danger of "varied", harsh sonorities must be avoided by approaching new timber harmonized within the scope of obtaining a colour homogeneity (in the case of *Chamber cantata*).

In the first case there is no risk of undesired combinations, putting the issue instead the problem of a kind of sound monotony that might shadow the architectural or harmonic and polyphonic achievements. The problem of the existence of an inert musical discourse can solve only through the speculation of technical possibilities of those instruments, which include some specific effects, but taking care not to go over the top in their frequency. Excessive use of instrumental effects is as harmful, in terms of the perception of the finished product, as the mentioned above monotony. With the help of the game of registers, we can obtain certain new timber effects, the main condition being the violation of certain rules of classical writing. In the case of mono timber bands the use of instrumental effects of the kind from example above (flageolet), is one of the possible manners of enriching from the point of view of the colour the musical discourse. Other types of effects are *tremollo*, *glissando* and *pizzicato*.

The manner of attack also has an important role in modifying the sound quality, based always on affective motivations. Although it is generally an attribute of the performer, there are some moments where it is explicitly noted in the score through words *dolce* or *pesante*.

We notice real timber problems in *Chamber cantata*, a more comprehensive work in terms of structure instrumental ensemble. The band comprises a winds quartet (flute, oboe, clarinet and bassoon), a trio of strings (violin, cello and violin) and piano. Contrary to the classical principles, the preponderant role during the musical deployment belongs to the winds and to the piano, leaving the task of harmonic foundation in the hands of the strings. The short soloist moments of the string instruments become thus more striking and better defined.

The piano through its polyphonic special opportunities, but also by its generous ambit, has several tasks in the ensemble: the latter supports soloist moments, supplements the harmonic structures, and in terms of timber the piano is the main connection between the wind instruments and strings.

No work was realized in which instruments from the same family are grouped, but generally it has been followed a harmonization between different instruments (see example 90). Since the wind instruments are characterized as the richest in terms of timber variety (each instrument having its recognizable sonority) new timbers were achieved by using the mixtures. New sonorities were achieved with the help of

combinations in extreme registers. Although the rule appears to be a particular kind of harmonisation of sound compartments, it should be noted that there are times when they individualise very well. An ongoing attempt to unite cannot due to the risk is a certain kind of sound pasta with lack of contrasts. The necessary diversity in the case of instrumentation, as tracked in achieving all the other sound parameters imposed the speculation of highly expressive sonorities of each compartment in part.

2. 5. RELATION BETWEEN MUSIC AND TEXT IN “INFINITE SONG” CHAMBER CANTATA

One of the major challenges to which a composer who approaches a kind of vocal and instrumental genre, irrespective of the fact that we speak about a lied or about an oratorio, is to illustrate correctly from a musical point of view the affective message of the text. Any clumsiness, or any license with a so-called musical explanation, has as effect of distortion of the original message of the word, which leads to an undesirable devaluation of the literary work.

The poem *Infinite song* suggests the phenomenology of the creation and the consecutive conflict which shall arise between finite and infinite.

After the first divine word, which claims the birth of the light, it begins the phenomenology of the creation: *a hand-to-knee on the snow an organ responded everywhere.*

From a musical point of view, this distich is enounced by the two soloists in the form of a dialogue that reinforces the principle of cause and effect: creative gesture of the hand which initiates the primordial cosmic rhythm launches the song of the organ induces harmony in the organisation of he forms. It is precisely for this reason that the first two verses constitute the exposition of the sonata: exposure of the Word that will subsequently gives birth to the development of the entire cosmos.

Choosing the two voices, a female and a male one for the exposition of the text, has reasons related to the dramaturgy of the cantata and arguments related to philosophical ideas of the poem. The *finite-infinite* antithesis can be transferred from the cosmic pole to the human one: male principle and female principle.

These united forms give birth to a sense, the eternity of human model: life, death, revival, which takes place between materiality, heart and lack of language.

The construction of musical development coincides with the presentation of the formation of the Universe. The organization based on *Fibonacci string* (starting from the large to small values, so in descending order) suggests the order in which they were created outside world and the interior: first, the big things (based on human): sky, water, day and night, lighters, and finally the living beings and the man.

Human soul (suggested by the word *heart*) is described in a pure, tonal musical language the argument of the composer being the innocence of the human being moulded after the Creator's face and look.

The initial tension of the second part of the cantata, shy suggestion of the collision between the forces that have led to the construction of everything that surrounds us, and with which we unite leads to quietness from the end of this part, which wants to describe the order of already established and balanced things: the created Universe, destroyed, and then recreated, this cycle being infinite.

For this stage of the creation we no longer need words (the absence of the soloists from the second part), the phenomena which succeed themselves through tensioning and relaxing moments in order to achieve perfect balance.

The repetition, following exactly the philosophy of classical form of sonata, brings the peace, the extinguishing of the conflict. The first verse of the last distich is a resumption of the first verse of the poem, this being the argument of the repetition.

3. ANALYSIS OF SYMPHONY

The *First Symphony* continues and develops the neoclassic line started with the *Sonata for piano* passing through the *Strings Quartet* and *Chamber cantata* fructifying the architectural achievements of these three works and trying to further open new structural challenges.

3. 1. TRANSFORMATIONS OF THEMES TOWARDS ORGANIC FUSION

The evolution process of the theme of this symphony has its origins in the introduction, the place where we find the motif germs of the entire subsequent musical development. The constitutive elements of the main theme are added gradually in a cumulative process, starting from the suggestions of what will be the main motif, until its definition.

The first part of symphony begins with the exposition of the main theme. You can see that the latter is counter pointed by cellos and double-bass with a countermelody that does not represent the first variation of the main theme.

We can thus say that the variation processing begins even in the moment of enouncing its definite form, by overlapping this counterpoint to the plan of the orchestral ensemble.

The second theme appears for the first time beginning with the measure 35 of the first part being from the point of view of the organization of the gravitational plan of the of the whole structure in the area diametrically opposite to that of the main theme. The Achievement of the thematic contrast was pursued at the level of several parameters: the rhythmical side of the secondary idea is not rigid, but has a free character, the harmonic and polyphonic support is minimal, focusing in particular on a treadle and on few and heterophony insertions, the drama of the first idea being counterbalanced by this kind of lyric *quasi rubato* of the second part. The second language of the two themes is also different, the first framing clearly in an enlarged, hyperchromatised tonality, while the second is modal and diatonic, the only chromatic element being the fourth measure, a passenger one (*mi-mi b*) which fulfils a dominant role in the harmonic context of Aeolian module.

The third theme of the second part does not appear directly, such as the second one, but is also prepared by enouncing in various forms his generating motif, beginning with the short transitive section of the end of the first part.

All three themes of the symphony are presented only twice in their rough form: we find the two themes of first part in the exposition and in its short repetition, and the theme of the second part is intonated twice in a small time interval, and the second time in an amplified way in terms of orchestral composition.

Although it is built on the same grounds with the first theme, therefore constitutes in fact a variation processing of the latter, it is worthy to remember the theme with which the

third part begins. The rhythm and character in the melodic context of the work impose it as a thematic structure in the true sense of the word, its alliance with the first theme as evident from a graphical point of view but so hard to distinguish at the time of an audition. The thematic synthesis does not mean simply overlapping the generating motifs but is rather the birth of a new thematic structure in which motifs fit. The theme thus obtained contains measures 111-133 of the last part. In forming the three phrases to enter, easily defined, out of which the last can be subdivided in two sub phrases with three measures. The first sentence carried out the synthesis, the track is the most exploited in these nine measures (111-119). One notices that is not a simple case of using generating motifs or some derivative, but we are dealing with even a process of intervals through the common sub motifs included in their composition.

The second phrase of the theme is structured on two planes bounded strictly from the perspective of all sound parameters, fewer of the dynamics. From the point of view of the drama, we notice during the eight measures of the second sentence to a permanent tensioning made in particular by adding progressive parties, starting from the register by the severe acute, but also by an increasing graduated dynamics.

A third phrase (measure 128-133 of the last parts) is composed of two sub phrases every three measures, and symmetrical in terms of sequence elements. Plans include timber different reasons in their original forms or treated in terms of variation, but not attend the combination of sections for different reasons, as we have seen in the first sentence in the same melodic line.

The theme is a summary held on with all other principles than those crystallised in the Viennese classicism. We also noticed all the mobility issues in this composition, subject to ongoing developments of various forms. The motif material is permanent, even during the enouncing of the simple idea, which has the result that the themes appear in full form very few times in the context of imposing an audition soon as the reasons for generating ideas than as a whole.

3. 2. *MUSICAL SYNTAX*

Processing perpetual motif material is carried out throughout symphony but there are sections in which thematic processing becomes an end in itself and form an enrichment of musical language. They can be easily located as the development of the first part of the paper, variations of the second part first and the last section of movements in the character of a Scherzo. If the development of the first part complies with fidelity the classic manner of treatment music material and the form of organizing such a section, other developing structures is characterized by a much greater freedom, derived from the organization of their architectural forms that normally does not subject labour processing thematic: the Scherzo, type of lid, etc.

The transformation of the various phases of development at the level of gender structures in suggesting different shapes and movements, belonging to the genre of symphony naturally, aims to highlight both the unity of all structural work and components, parts, which belong to the species in question tradition. Developing the first part is characterized by clarity of the material organization, being divided into clearly defined phases.

We find a different approach to the processing of thematic material, both in terms of structural and architectural, in the slow part of the composition a construction of an

investment position statistics vary, both within the classic meaning (succession of the theme and variation actions) and spread in a broad sense in creating the composers modern and contemporary (Action continues vary). Achieving a synthesis of this kind has put some real stylistic problems especially in the sequence of actions vary, but also in the content of the total. Apparently techniques vary Productivity Classic may not be compatible with the techniques vary Productivity continues, but in this case they resorted to a solution of which the two techniques may fusion. In terms of architectural separate existence of the five companies vary clearly defined including the first and exposure, based mainly on the processing of ornamental, harmonic and timber theme of the party second, discordant note only by the fourth, a summary structure, we can distinguish easily and the presence of the reasons for generating themes of the first part

The *Scherzo* term refers only to the expressive content, to the character, having no architectural structure nothing in common with the classic form initiated by Beethoven, being much more free and more developing. In a careful analysis we realize that we are dealing with a succession of free variations on kind of motifs which treat all main constituents of the structure of thematic symphony in which we can find a specific cycle of ideas and a short moment of resonances characteristic of the Trio (measure 47-64).

The music of this section is detachable from the viewpoint of the entire dramatic operating the composition of being full of contrasts in all parameters. The thematic fusion from the following section of section immediately following, the repetition of the whole symphony could not have a strong emotional motivation in the absence of such violent collision of ideas in Scherzo. The release that occurs in the repetition of the clenching and the violence of the language in the first half of the final part and the final outcome of the issue of accumulation of drama produced during the first two parts.

The organization of the symphony does not include geometric and harmonic structures of the sound material despite the modern manner of processing motif material. All variation treatments that have assumed the operation of changes at the level of the modal structure, permutations, suppressions or additions of elements were been achieved in accordance with a well established harmonic plan in order to avoid the appearance of an artificial, non gravitational language.

CONCLUSION

The structure of this paper sets forth the presentation of different compositions in a chronological order. We want to emphasize the fact that it is not the idea of an *evolution of the music* that stood but on the contrary, the idea of continuity and perpetuation in all ages of certain insoluble values that reside in the deepest and the most intimate parts of the human soul. In fact, neither the music progresses, nor regresses, but only the transformations suffered along with time attack the formal part and the fond remains untouched.

Sonata for piano, String Quartet, Chamber Cantata, "Infinite song" and the First Symphony represent different approaches, with different instrumental ensembles and vocal-instruments of the form of sonata-poem. These do not represent over daring compositions in which to experiment new forms of musical expression, but at the same time the do not represent a manifest against other forms of manifestation of the contemporary music through their structural and emotional classicism.