

The Articulation of Form in the Symphonies of Cluj-Napoca Composers of the Second Half of the 20th Century

Synopsis

The study of the symphonies of Cluj-Napoca composers from the second half of the 20th century proposes to integrate their syntactical and morphological specific features into a system of organizing the musical time which is specific to the 20th century music.

From this perspective, our analytical approach tries to highlight the role of the sonorous architectures in configuring a language of their own, where the outlook on the construction of form constitutes as an integrant part of the stylistic elements of every composer, in the global frame of orientations of his time.

The five chapters which form the corpus of this research are structured by the chronological criterion, on decades of creation: the symphonies of the '50s – '60s – '70s – '80s – '90s – 2000.

The symphony, in the second half of the 20th century, retains some correlations between the traditional genre and form. Generally, it will be sheltered from experiments, from language innovations, these becoming manifest especially in the perimeter of the cameral genres or of orchestral combinations which became cameral. The composers though, will use in symphonies these discoveries (the dodecaphonic series, the modal series, the rhythmic resulted from mathematical calculation, the modal, geometrical harmony, the textures, the eterophonias, the clusters, the various modalities of attack, the quote, the collage, random moments etc.) as means of expression integrated in the creative-discursive-symphonic intentionality in patterns of form consecrated by the Classic-Romantic tradition.

In the Romanian music (with the exception of Enescu's work), the symphony, as a superior stage in the development of thematic trend, involving consecrated forms from the tradition of western music, begins to take form based on a very intense research of the folkloric zone around the '40s and the '50s. Before and right after 1950, the symphonic genres preferred by the composers are most often from the rhapsody area, symphonic suites, poems, programmatic pictures, entertainment.

In the Cluj-Napoca composition school the contributions to the symphonic genre are rare before the '50s. The symphony, as a genre, will find its fulfillment only in the creation of the mentor of the Cluj-Napoca composition school, Sigismund Toduta. His four symphonies would impel an important evolution of this genre during the second half of the 20th century. His disciples have contributed substantially to the evolution, development and consolidation of the symphony in the Romanian musical landscape: Erwin Junger 3 symphony, Cornel Țăranu, 5 symphonies, Vasile Herman, 5 symphonies, Valentin Timaru, 5 symphonies, Hans Peter Turk. 1 symphony, Dan Voiculescu, 1 symphony, Emil Simon, 1 symphony, Csiky Boldizsar, 1 symphony. Beside these disciples, important symphony composers in Cluj-Napoca are: Tudor Jarda with his four symphonies composed between 1951 and 2004, Jodal Gabor cu *Simfonieta* for a small orchestra 1957 and *Simfonia Brevis* 1981, Markos Albert with *Simfonia per prospera ad libertatem*, 1961 and E. Tereny with his five symphonies written between 1960 and 1990.

The four decades during which the symphonic creation was born, developed, reached its climax and disappeared present an ascending curve with the culmination in the '80s, decade when the density of the symphonies is at the maximum, while between 1990 and 2000 it reaches the minimal phase.

7 symphonies 9 symphonies 6 symphonies 12 symphonies 3 symphonies 1 symphony
The '50s-----'60s-----'70s-----'80s-----'90s-----2000---2007

The First Chapter analyzes the symphonies of the 20th century 5th decade which were influenced by a great neoclassical synthesis manifest, at the stylistic level, by the penetration of the personal style, by the profoundness of the symphonic message of S. Toduta's Symphonic Trilogy. The first symphony composed by Tudor Jarda in 1951 precedes though Sigismund Toduta's symphonic creation. The neoclassical style combined with rhapsodic accents from the Romanian folklore, quoted or invented, is also present in this opus. The lack of fluency based on the developing principle, the idea of cyclic organization of the thematic material, the enlarged tonal functionality and the specific tone-modal frame remain constant in building the language in the context of its manifestation in architectures consecrated by the symphonic tradition.

The '60s, analyzed in **the second chapter**, represent, on the one hand an exhaustion of the neoclassic diatonic tone-modal language and its enrichment by colouring of the melodic-thematic trajectories (with Jarda and Toduta), and, on the other hand, the new generation tends to modify, to innovate the symphonic area of representation through adoption of the serial techniques.

If we take, for example, Cornel Taranu's symphonies, we notice that the first opus, *Simfonia brevis*, 1961, is placed on the starting line of a rigorous serialism in the first part, in the second part following an intermingling of the principles of the bi-thematic sonata with those of the chromatic total, processed in development, freely.

The ingenious solutions found by the Cluj-Napoca composers to combine these cultural-musical data stay in organically adopting the work with the series or with the chromatic total, the sonorous material retaining that latent modal spirit through folkloric original intonational formulas *chromatically transfigured*.

The third chapter includes analyses of the symphonies written by Cluj-Napoca composers in the 7th decade of the 20th century:

It is a time when the openness towards the compositional techniques, the tendencies of last minute esthetics in western music, are learned and studied by the composers who study in various European centres (Paris, Vienna, Venice) and follow the courses in Darmstadt. The composers Vasile Herman and Valentin Timaru make their debut in this genre by using a free serial modal language, arranged by the determination mode and by criteria, different strategies of approaching the symphonic dialectics. If Vasile Herman brings the novelty of the use of sonorous determinism based on an organizational scheme for the serial material taken from the mathematical combination analysis, Valentin Timaru uses the series in a cyclical symphonic dramaturgy which develops, configuring traditional consecrated forms: Sonata-Lied-Passacaglia.

On this last trajectory we also find the second symphony, *Romantica*, by T. Jarda, by its ultracolourful tone-modal language, a type which develops the dramaturgic evolution also prin its mostly polyphonic syntax, which is actually common to all. Cornel Taranu with *The Second Symphony* and Ede Terenyi with *The Bakfarc Symphony*, but also V. Herman outline a stylistic road of their own where they exploit the newest conquests of the sonorous area, the random moments, the graphics, the point technique, the heterophony, the attack polyphonies, the textural technique, the clusters, the mathematically organized series, they exploit the effects resulted from the most various modes of attack of the instruments etc., the symphony being a synthetic genre which comprises the main discoveries previously experimented in cameral works.

In **the fourth chapter** we tried to reflect the culminating point of the symphonic genre, the consolidation of a personal symphonic style for each composer. 11 symphonies are composed during

these 10 years, the climax of the density being the year 1988, when three creations of this genre are born. The '80s were a time of total closure towards communication, towards information and exchange with the western music, which favoured a certain search in the spiritual and personal creative resources. The macro forms of the Cluj-Napoca composers' symphonies during the 8th decade have one part with C. Taranu, four parts with T. Jarda, and V. Timaru and five parts with V. Herman and E. Terenyi. The unifying specificity of the global architecture of all the symphonies which have been analyzed is the cyclic thinking.

The fifth chapter, Epilogue, marks the symphonies of the Cluj-Napoca composers in the 9th decade of the 20th century and the first decade of the 21st century. The articulation of the form in the three symphonies of the last decade of the 20th century is realized according to the specificity of belonging to mixing genres: the choral genre (mass) – vocal-symphonic, (requiem cantata) – baroque instrumental genre, (symphony) – the Classical-Romantic symphony genre (all to be found in V. Timaru's symphonies) – the symphonic poem genre, (*Legends from Transilvania* by E. Terenyi). In the 21st century, Tudor Jarda composes his last symphony, the fourth, which will be a synthesis of the personal expression and architectural construction means.

The finalization of this fulminating symphonic creative process with the Cluj-Napoca composers is made by works which bring novelty not so much in the innovative area of componistic technology, but in the area of stabilizing, of refining the means of musical expression, in the area of separating and validating the elements of the symphonic discourse, which outline an articulation of the sonorous architectures in total unity with the componistic intention and with the artistic message.