

Music and Paintings in Eduard Terényi's Creation

Eduard Terényi (b. 12th of March 1932, Târgu-Mureș, Romania) renowned composer, musicologist, painter is also a professor of composition, harmony and musical dramaturgy at the Gheorghe Dima Music Academy in Cluj-Napoca. He has developed a prodigious and vast activity, permanently marked by the opening towards the new composing tendencies and musicological concepts. His compositions, around two hundred of them, cover a vast genuine pallet (symphonies, vocal-symphonic genres, instrumental concertos, chamber music, instrumental genres, vocal genres, choral music, mono-operas)¹.

Along the years, Ede Terényi has been preoccupied with the abstract, non-figurative graphic art. His graphics that have been made known to the public in expositions, include the cycles: *The Months of the Year* (or: *La Puerta del Sol*), *Exotic Flowers*, *Genesis*, *Instrumentarium*, *Dantesca*, *In Dante's Garden* and *Nausicaä*.

Between 1967–1977, Eduard Terényi's creation was marked by the graphic notation. Starting from the manuscripts of his study years, through the drawing of the musical notes with a black ink in a special manner that evokes the "atmosphere" of the wood engravings, we can notice his orientation towards the visual: "Many composers are attracted to literature or poetry. I am very interested in the visual arts."²

His affinities for fine arts were remarkable since he was a child:

As early as his gymnasium school years there can be discovered his inclinations towards the visual arts, as one of his passionate preoccupations was to make and to ornate with paint different figurines, pitchers and pots. Nowadays he still keeps, as a kind of memory, a relic from that period of his youth.³

In the seventies, in the music of the contemporary generation we can see that the graphic notation is in a perfect symbiosis with aleatoric music. The graphism has profound resonances with the Terényian creation of that time. A significant fact is that, using the modern musical notation, an artistic musical drawing can be created, which is similar to the modern graphics:

Even in the years 77's–78's, the first exhibitions dedicated to some scores conceived as graphics and not as much as sonorous art appeared in the Occidental Europe and they were not destined to the musical interpretation. The composers Sylvano Bussotti, Anestis Logothetis, John Cage, Earl Brown, Robert Moran and others, announced these pictorial graphics for the end of the 50's and the beginning of the 60's.⁴

Some of Terényi's graphic scores from this period of creation were presented in exhibitions as fine arts, together with his paintings (the cycles *Exotic Flowers*, *Genesis*) and the public received them with a special interest: *Piano Playing* vol. V (1973) and vol. VI (1974), *Concert for Ars Nova* (1976), respectively, *Symphony In Memoriam Bartók* (1977) for string orchestra and, at the end of the period, we have *Chaconne* (1978) for solo organ and *The Symphony for the Percussion* (1978). The inter-artistic variations represent a new dimension of the terényian art through these design-scores having similar contours with his coloured graphics (Figures 1–5).

Nowadays, the composer draws our attention to the possible shortcomings of the graphic music:

I wanted again to penetrate the music from the exterior. In the same way as in my constructive period of creation (1957–1967), I subordinated the music to some extrinsic ties. Instead of mathematical systems I used graphical illustrations to mould the musical alloy. I made scores that contained more designs than music. The furthest on this way, I came into my *Concerto for Ars Nova* (1976). Its score deserves to be contemplated exclusively from a graphic point of view. (...) Sooner or later, against all constraints, the music had to evade from the jail of graphic scores, in the same way it slipped out of the dodecaphonic cuffs!⁵

Terényi's paintings are "musically" in the same way his musical graphics are "pictorially" conceived. In the cycles of abstract colored graphics dating from 1977–1982: *Genesis*, *La puerta del Sol*, *Exotic Flowers*, "the spots of colors and their movements are polyphonically and harmonically organized, I can imagine them as musical

¹ For further information: TERÉNYI, E., Compositions, Biography, Graphics [online]. *Ede Terényi*. Available from: <http://ede-terenyi.blogspot.ro/> [Accessed 1 December 2012]

² Interview with E. Terényi, February 2009.

³ COCA, G., 2008 (p. 10). Ede Terényi – The Retrospective of Five Decades of Creation. *Studia Musica* 1, 3–38.

⁴ Interview with E. Terényi, quoted in HOTORAN, A. M., 2008 (p. 12). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

⁵ E. Terényi, quoted in COCA, G., 2008 (p. 10). Ede Terényi – The Retrospective of Five Decades of Creation. *Studia Musica* 1, 3–38.

harmonies”⁶, the composer confesses (Figures 1, 2, 7). Dwelling on Terényi’s inter-artistic creation, the organist Molnár Tünde (2005, p. 38–39) stated:

His artistic obsessions are the lines, the colours and the play of the shapes. From a structural point of view, he feels himself to be very close to the visual arts, especially sculpture and graphics. The key of the geometry obsession in Terényi’s creation is the permanent search for the essence that is sublime in form and colour. Regarding this preoccupation, the composer told me in 1982 the following: “*I think and I create in drawings, in spots of colours even when the material I use is not stone or earth, but a mere musical note.*”⁷

As early as 1912, the Russian painter and art theorist Wassily Kandinsky affirmed that the tendency of the modern fine art towards the abstract and non-figurative shapes can be explained through the fact that, in his search for spirituality, the artist inevitably comes closer to the musical realm:

A painter who finds no satisfaction in the mere representation of natural phenomena, however artistic, who strives to create his inner life, enviously observes the simplicity and ease with which such an aim is already achieved in the non-material art of music. It is easily understandable that he will turn to this art and will attempt to reciprocate it with his own medium. From this derives some of the modern search in painting for rhythm, mathematical abstract construction, colour repetition, and manner of setting colour into motion. The comparison of various means with which each single art expresses itself, by learning from each other, can only be successful and conclusive if the lesson is not only superficial but truly fundamental. Thus, one art must learn from another how to use its common principle and how to apply it to the fundamentals of its own medium.⁸

In Terényi’s imagination, the sounds, chords and the tonal center are always associated to colours, thus rounding a personal and subjective system of synaesthesia. As for example, C major represents the white color; C # major – red; D major – bright yellow; E flat major – grey – blue of the steel; E major – the sky blue; F major – light green, that is coloured with a bit of a yellow; F # major – very dark green; G major – warm grey; A flat major – dark brown; A major – the colour of a beautiful red rose; B flat major – violet; B major – light yellow, mixed with the green and so on. The picture *Dodecaphony* from the cycle *Instrumentarium* (Figure 6) illustrates this phenomenon. The colours of the minor scales are combined in such a way as to correspond to the colours of the parallel major and homonym tonalities/modes. The subjective character of these colour-sound correspondences is obvious since for A. Skryabin, for example, A was green, while for O. Messiaen it was blue⁹.

Kandinsky however, has remarked the universality of the colours-registers and colours-timbres associations:

The sound of colour is so precise that it would be difficult to locate anyone who would attempt to express the impression of bright yellow in the bass notes of the piano, or rose-madder as a soprano voice.¹⁰

Perceiving his own scores as stained glass windows, Terényi even published a play entitled *Harmonie vitreau* (*Stained glass harmony*), in two variants: one as musical score and the other as stained glass score (Figure 5). Terényi’s synaesthesia has an illustrative and symbolic nature, analogous to O. Messiaen’s, whom he deeply admires¹¹:

I am affected by a sort of synaesthesia – Messiaen has said –, of the mind rather than of the body, which allows me, when I hear a piece of music, and also when I read it, to see internally, through the mind’s eye, colours which move with the music; and I feel these colours extremely vividly, and sometimes in my scores I have even indicated precisely the correspondences.¹²

⁶ Interview with E. Terényi, February 2009.

⁷ MOLNÁR, T., 2005 (p. 38–39). *The romanian organ music in the XXth century. New Compositions, Stylistic and Interpretative Analyses*. Cluj-Napoca: Grafycolor Publishing House.

⁸ KANDINSKY, W., 1946 (p. 35). *On the spiritual in art*. New York: Solomon R. Guggenheim Foundation.

⁹ GRIFFITHS, P., 1978 (1037). Catalogue de Couleurs: Notes on Messiaen’s Tone Colours on His 70th Birthday. *The Musical Times* [online], 119 (1630). Available from: www.jstor.org [Accessed 29 November 2012]

¹⁰ KANDINSKY, W., 1946 (p. 42). *On the spiritual in art*. New York: Solomon R. Guggenheim Foundation.

¹¹ HOTORAN, A. M., 2010. Musical and spiritual affinities: Olivier Messiaen and Eduard Terényi. In: V. MUNTEANU, R. RADUCANU, GH. DUTICA, A. CROITORU, V. E. BALAS, ed. *11th WSEAS International Conference on Acoustics & Music: Theory & Applications*, 13–15 June, 2010, „G. Enescu” University, Iasi, Romania. WSEAS Press, 190–195

¹² O. Messiaen, quoted in GRIFFITHS, P., 1978 (p. 1035). Catalogue de Couleurs: Notes on Messiaen’s Tone Colours on His 70th Birthday. *The Musical Times* [online], 119 (1630). Available from: www.jstor.org [Accessed 29 November 2012]

☞ see p. 188

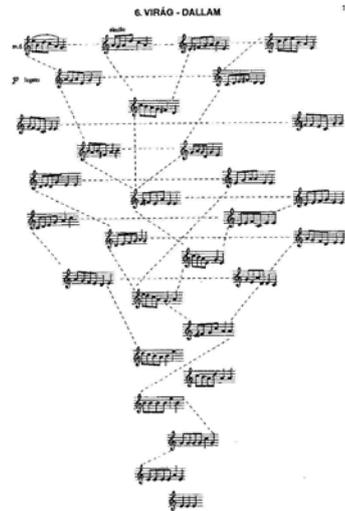


Figure 1. Flower Melody, in Piano Playing VI (1974)



The Thistle (1979), the cycle Exotic Flowers

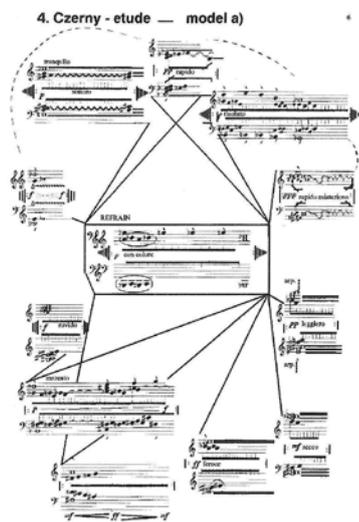
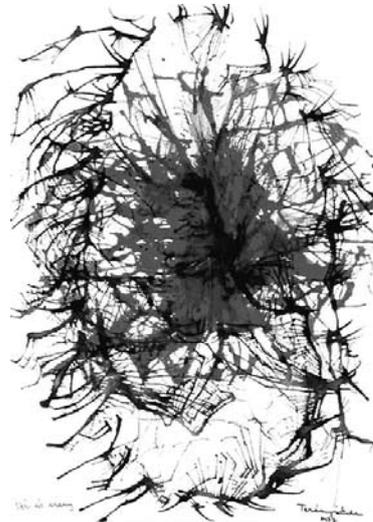


Figure 2. Czerny Etude (1973), Piano Playing V



Blood and Gold (1977), the cycle La puerta del sol

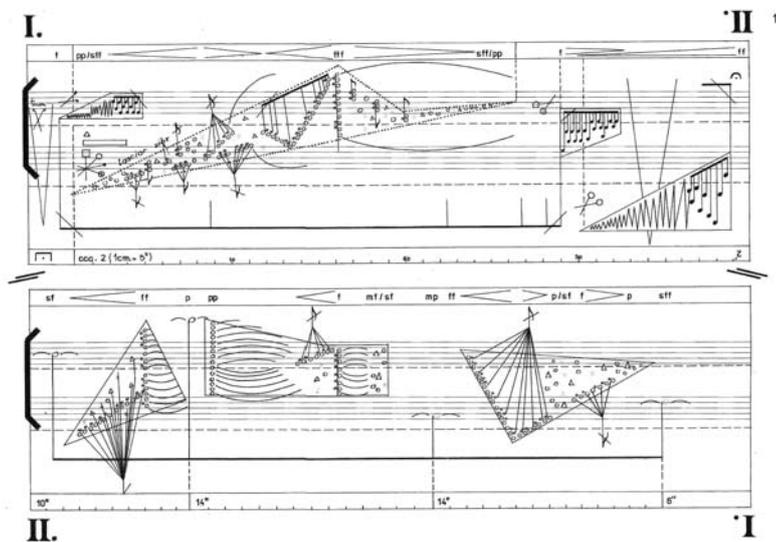


Figure 3. The graphic in the Symphony for the Percussion (1978)

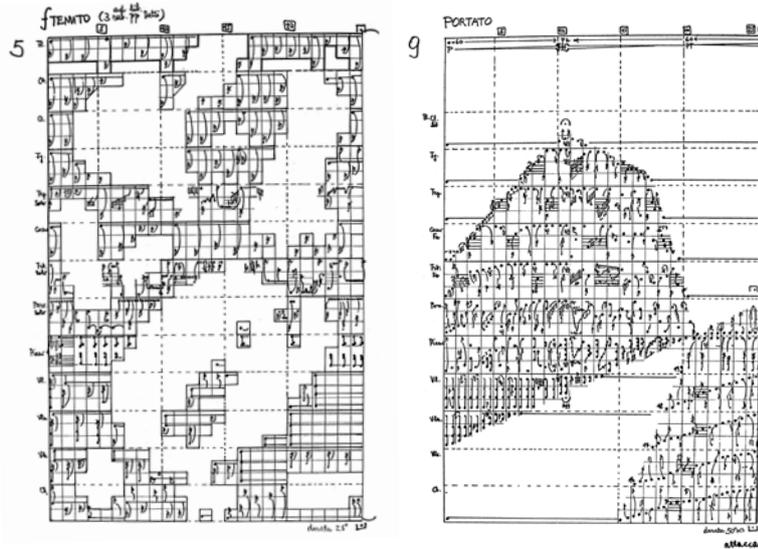
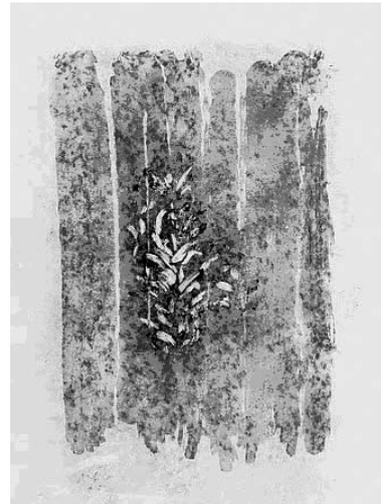


Figure 4. The graphic in Concert for Ars Nova (1976), the incipit of the 5th and 9th part



Penelope – the cosmic weaving loom (2010, the cycle Nausicaä)

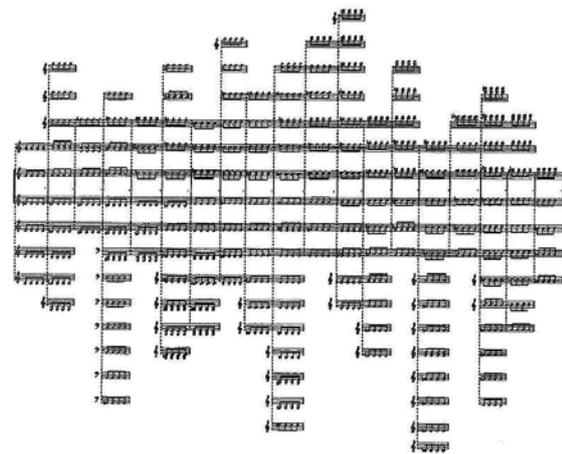
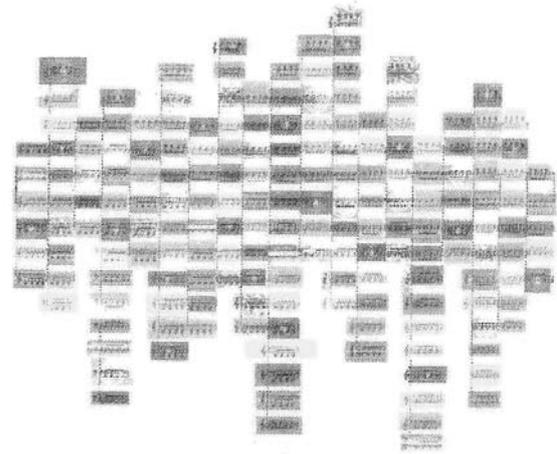


Figure 5. Harmonie vitreau (vol. Piano Playing, 1974), the score



Harmonie vitreau, the corresponding colors

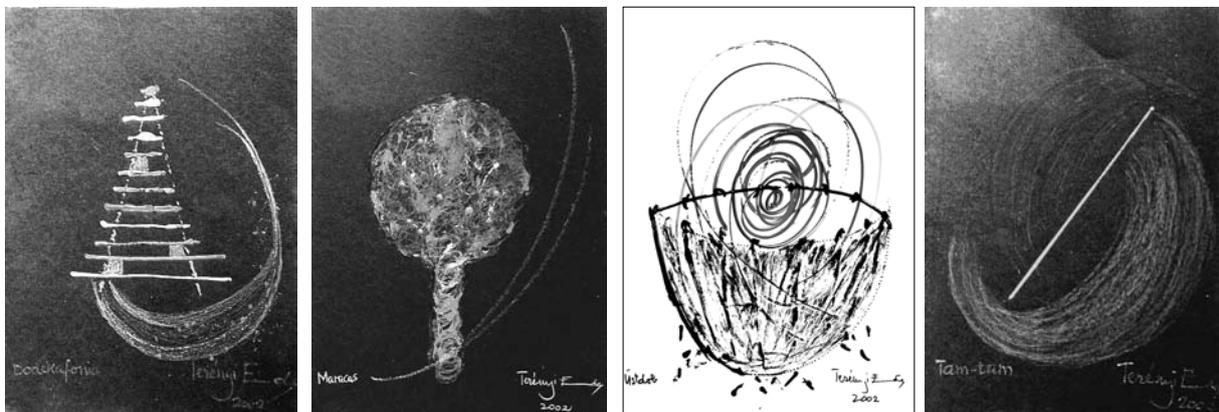


Figure 6. Left to right: Dodecafonny, Maracas, Tam-tam, Drum (in the cycle Instrumentarium)

In the following paragraphs I will present a short selection of examples of synaesthesia and tonal symbols in Terényi's music. In his organ play *Introitus* (1988), dealing with the symbolism of the Advent, the F # minor symbolizes darkness, in opposition to C major that bears the *ethos* of light, of the divine might. Metaphorically speaking, the tension pole-counterpole (f# minor – C major) reflects the dialogue between man and God: *vox humana* expresses our prayer, hope, piety, aspiration and waiting, while *vox Deo* reflects the divine answer that was given to us through the birth of He who was called “the light of men” (*The Gospel according to John 1: 4*), the Saviour's birth being represented by “*the candles of the Advent which, lighted one after another, enlighten little by little the night of the F# minor*”.¹³ The tensioned harmonic relation C – F# (pole-counterpole) is eventually solved to D major, tonality that has “*the colour of gold, the brilliance and warmth of sun*”.¹⁴

In the *Maestros Bird – Symphonic Variations for the Orchestra* (1965), echoing his admiration for the Romanian sculptor Constantin Brâncuși's *The Maestros Bird* (1910), the basic tone of the serial theme is C sharp, of a “*blood red, striking and vital*”¹⁵ betraying a passionate drama. His graphic *Blood and Gold* (1977, from the cycle *La puerta del sol*) inspired by the Hungarian poet Ady Endre's poem *Blood and Gold* expresses the intensity of this hue (Figure 2).

The *Fadrusz Concerto* (2003) for organ and orchestra was created in the memory of the sculptor János Fadrusz and inspired by his historical monument *Mathias Rex* in Cluj-Napoca. The central tone G major of the *Concerto* is considered by the composer:

a symbol of the work, representing the warm and bluish grey color of the metal statue. The G major makes me remember the tactile and visual qualities of the metallic material: a little cold, shiny, hard but smooth (after grinding). Thus, the phenomenon of synaesthesia may imply, along with the visual and auditory impressions, the tactile and olfactory senses as well.¹⁶

In *Glocken (Bells, 1991)*, fantasy for organ, voice and percussion instruments, E flat is the central tone, related to the steel-grey colour of the real bell; even the main motif of the bells is a perfect descending fourth starting from E flat (E flat – B flat): “I have imagined an immense space where different bells started sounding from different distances.”¹⁷ *Glocken* is also a musical reply of Constantin Brâncuși's *Endless Column* (1937): “Echoing the idea behind the sculpture, the variations are not closed as they can be continued forever in a *perpetuum mobile*.”¹⁸

The search of essences and archetypes through music and graphics brought him close to the creation of Constantin Brâncuși, to whom he feels a spiritual connection and kinship and who had a profound influence on his artistic formation as well:

I came across Brâncuși's masterpieces at the beginning of the '60. He had a profound influence on me, that can be equalled only by my fascination for B. Bartók's creation. The universe of Brâncuși helped me to define my artistic Credo. I consider myself as a composer from the moment I discovered his sculptures. He set me free, he “has sculpted” my musical thinking and endowed me with his extraordinary quality of ... seeing. (...) I was really fascinated by the 20 variations on the same theme, the birds! I instantly felt the desire to reproduce through sounds what the sculptor created of stone, wood, marble or metal. In 1965 I sketched the plan of my work, more precisely of my works because these constitute a *Brâncuși cycle* containing the *Maestros Bird*, the *Bird in Space* and the *Golden Bird*. The structure principle is undoubtedly, the variational one.¹⁹

The flight is one of composer's favourite archetypes:

In many of my plays, the motif of the bells comes back, also the motif of the water, the singing of the birds and the flight of the spirit. These are the great symbols of my life.²⁰

¹³ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 107). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁴ Ibidem.

¹⁵ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 15). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁶ Interview with E. Terényi, February 2009.

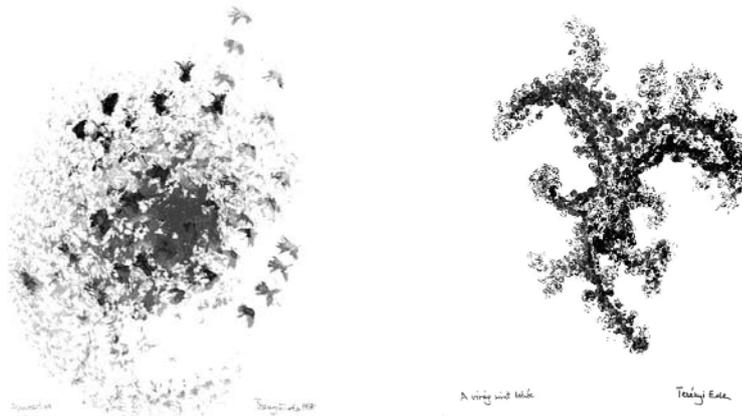
¹⁷ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 177). *The variational concept in Eduard Terényi's organ music*. Cluj-Napoca: Risoprint Publishing House.

¹⁸ Ibidem.

¹⁹ SÁRBU, C., 1985 (p. 43). Ede Terényi, Portrait. *Muzica Review* 9.

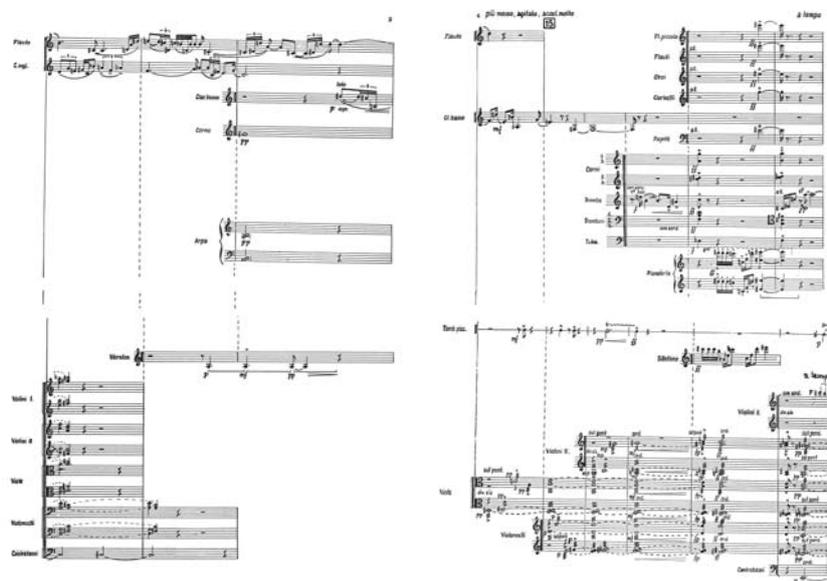
²⁰ Interview with E. Terényi, February 2008.

In his attempt to carve with sounds the *Maestros Bird* symphony, Terényi opens an inter-artistic dialogue with Brâncuși's *Birds* (Figure 7) which he will maintain along the years, not only through many of his musical creations but also in some of his paintings that can be interpreted as metaphors of the flight (*August* from the cycle *La Puerta del Sol*, *The clown-flower* from the cycle *Exotic Flowers* and so on) – Figure 7.



Left to right: E. Terényi – *August (La Puerta del Sol)*, *The clown-flower (Exotic Flowers)*

In the first symphony my starting point was the idea foreseen by Brâncuși in the XXth century, namely that a work of art, a statue, a musical piece can be taken as a theme for a series of variations. For this reason, my first symphony is born from the architectural idea in the literal sense of the word, because to sculpt means to cut a piece in the space. By cutting a piece in the air, the *Maestros Bird* forms a space around her and this space is, or it becomes a negative. The Bird is the positive and the air is the negative. For every bronze sculpture one firstly makes the form, then a negative. Inside the negative the bronze is cast and after that one returns to the positive. Positive, negative, positive. (...) In my first Brâncuși symphony, I composed the first part and around it I shaped the negative. In the second part I inserted the musical material in this negative and after that I peeled the crust and began to “polish” in the same manner Brâncuși would have done. I repeated the procedure and as a result of these two attempts, I obtained two more parts: the *Bird in Space* and the *Golden Bird*.²¹



E. Terényi *Maestros Bird – Symphonic Variations for the Orchestra* (1965), p. 3–4



Figure 7. C. Brâncuși: *The Maestros Bird* (1910), *The Bird in Space* (1923)

²¹ ȚĂRC-MERCEAN, M., 2007 (p. 54). *The Musical Form in the Symphonies of the Composers from Cluj-Napoca, in the Second Half of the XXth Century*. Oradea: The Publishing House of the University of Oradea.

see p. 190

Figure 8. Left to right: the first two pages of the score *La Divina Commedia* (2004) and the corresponding painting *The Gate of the Inferno* (Inferno, Canto III, 1–9) from the cycle *Dantesca* (2007)

The mono-opera *La Divina Commedia* (2004) for baritone, piano, trombone, percussion and harp is composed on a selection of stanzas in Italian language from Dante’s *La Divina Commedia*, echoing in the same time the tripartite structure: *Inferno*, *Purgatorio* and *Paradiso*. The score of the mono-opera *La Divina Commedia* is graphic to some extent that is tied to the neo-gregorian and neo-neumes (Figure 8) as a reminder of the Middle Ages. The subject of *La Divina Commedia* can be also found in his graphic art, in the cycle of the twenty-five colorful graphics entitled *Dantesca* (Figures 8–11), divided into three sections (*Inferno*, *Purgatorio*, *Paradiso*) created between 1972–2002 and published in 2007, in a volume that is coming with a CD that contains musical fragments of the mono-opera with the same title:

In Dante’s triple world there are only *Shadows*, only the dulled shapes, the souls that are molded into the light. They got rid of the weight of the body. This is reason why I did not try to draw the outlines but on the contrary, I considered the affective, sometimes sensitive or even ideate picture of the environment and of the shadows to be more interesting.²²

Recently, the author revisited the subject in his more figurative album *The Garden of Dante* (2010).

Each graphic of *Dantesca* comes with the corresponding stanza in Dante’s masterpiece as well as with the composer’s explanatory text and fragment of the mono-opera. For example, the first graphic, *The Gate of Inferno* (Figure 8) is based on the first 9 stanzas from Canto III, *Inferno* of Dante Alighieri’s: *La Divina Commedia*²³:

Through me the way is to the city dolent; through me the way is to eternal dole; through me the way among the people lost. Justice incited my sublime Creator; created me divine Omnipotence, the highest Wisdom and the primal Love. Before me there were no created things, only eterne, and I eternal last. all hope abandon, ye who enter in!

and it matches the beginning of the mono-opera *La Divina Commedia* in a way that throws light upon the color – register – timbre – sound synaesthesia that is characteristic to the terényian creation (Figure 8):

The Gate of Inferno visualizes that immense *metallic sound*, of the minor third, that is explosively intoned by the *trombone* [in the low register] – that my mono-opera *La Divina Commedia* (1971–71) debuted with, implying that through this tone, one can see the *black depth* of the immense cave.²⁴

The colour of the D minor or central tone D of the first part, *Inferno* (Figure 8) “that ochre, the light brown that appears in my picture *The Gate of Inferno* illustrating a pair of cymbals”²⁵ crosses also his entire creation, shadowing

²² TERÉNYI, E., 2007 (p. 72–73). *Dantesca*. Cluj-Napoca: Grafycolor Publishing House.

²³ ALIGHIERI, D., 1867. *The Divine Comedy*. Boston: Houghton, Mifflin and Company. Translated by Longfellow H. W.

²⁴ TERÉNYI, E., 2007 (p. 70). *Dantesca*. Cluj-Napoca: Grafycolor Publishing House.

²⁵ E. Térenyi, quoted in HOTORAN, A. M., 2008 (p. 119). *The variational concept in Eduard Terényi’s organ music*. Cluj-Napoca: Risoprint Publishing House.

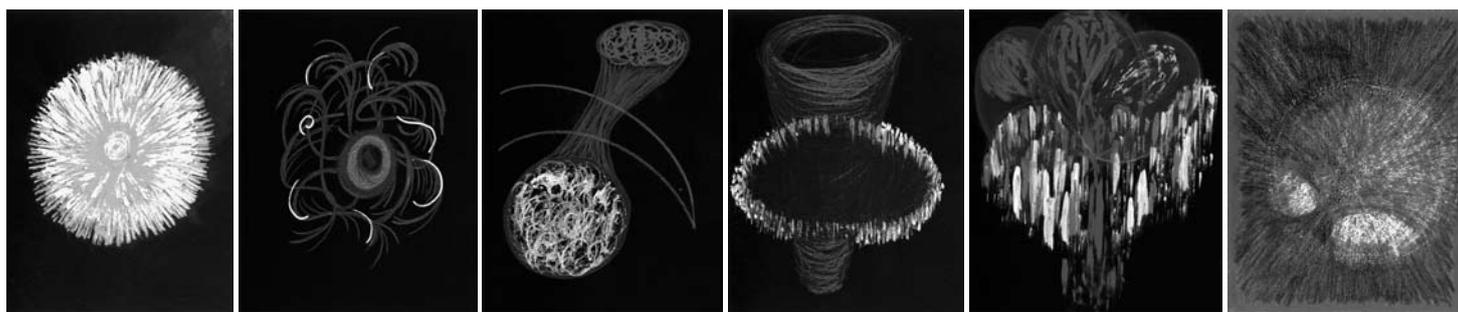


Figure 9. *Inferno* (Selections). From left to right: *Francesca da Rimini* (*Inferno*, Canto V. 67–75); *The Living Grove* (XIII. 31–39); *On the back of the monster* (XVII. 97–99; 115–117; 121–123); *In the depths of the Inferno – the Cocis Lake* (XXXII. 16–24); *The Center of the Earth – Lucifer* (XXXIV. 28–29; 37–42); *Coming back to the stars* (XXXIV. 133–139)

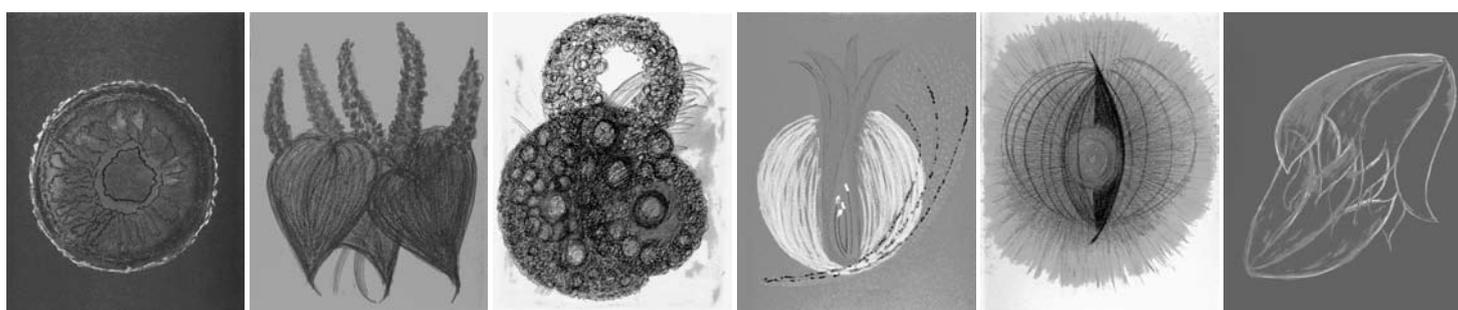


Figure 10. *Purgatorio* (Selections): *The Isle in the Ocean – Purgatory* (*Purgatory*, Canto I. 100–105; 130–132); *The landing of the blinds* (XIII. 67–69; 133–138); *The Decayed World* (XVI. 1–6; 16–18; 22–24); *The misers* (XIX. 115–117; 121–126); *The Week People* (XXIII. 55–57; 61–66); *The Flames of the Passion* (XXVI, 28–36)

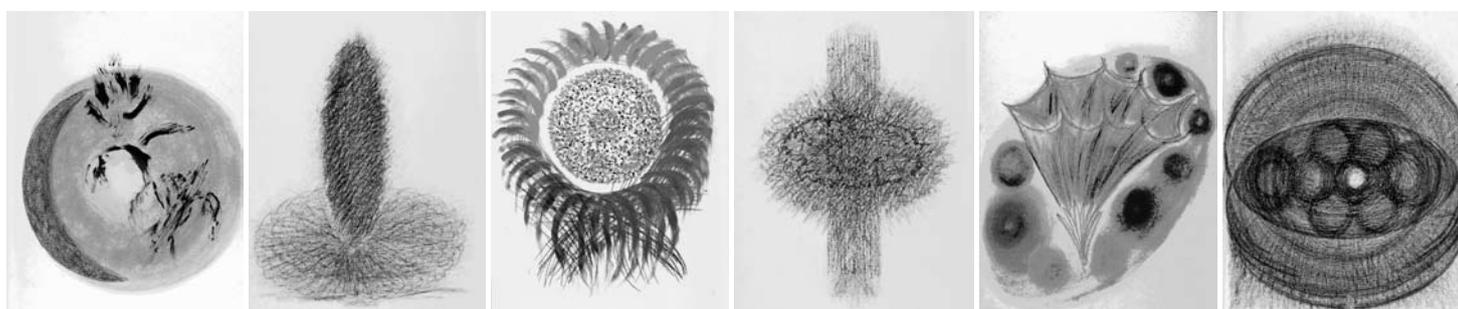


Figure 11. *Paradise* (Selections): *Dante leaves the Earth* (*Paradiso*, Canto I. 91–93; 136–141); *The Second Heaven* (V. 91–93; 103–108); *Lovers on Venus* (IX. 70–72; 103–108); *Dante's Rising towards the Sun* (X. 64–66; 76–81); *Light and Cross* (XIV. 94–102); *Letters on Jupiter* (XVIII. 64–72); *The sight from the stars* (XXII. 133–138; 148–150)

especially those works that bear the *ethos* of suffering and “the fight with one’s own weaknesses”, “the dialogue with the Divinity” (*Octo Felicitatis* – 1988, *Stabat Mater* – 1991, *Die Gottestrompeten* – 1995) and so on:

I was very much preoccupied by the colouring value of the D minor. In the musical creation of W. A. Mozart, the D minor has a “demonic” *ethos* that expresses the suffering, *the passio*, the fight with one’s own weaknesses and even death – see Mozart’s *Requiem*, the opera *Don Giovanni*, *The String Quartet* K. 421. This conventional line of the *ethos* crosses the history of music until today: J. Brahms’s *Piano Concerto in D Minor* no 1, C. Franck’s *Symphony in D Minor*, and the first three parts of L. van Beethoven’s *Ninth Symphony*. D minor ... it surely emits passion; I admit it to be a “demonic” scale. (In a pun upon words, *d-moll* – in the German terminology – is equivalent, from a sonority point of view, with *demon*). Our life represents a permanent fight with our human nature, with the “earthen being” which can be either unchained or on the contrary, it can be controlled. In the same time, due to this *ethos*, D minor expresses the connexion, the communication with the divine dimension. Maybe the clearest expressing of this dialogue is the first part of Beethoven’s *Ninth Symphony*. For me, this tonality may have also a pastoral character.²⁶

²⁶ E. Terényi, quoted in HOTORAN, A. M., 2008 (p. 114). *The variational concept in Eduard Terényi’s organ music*. Cluj-Napoca: Risoprint Publishing House.

Dante Alighieri's ideas and values challenged the composer in such a way that in a retrospective look over the last decades, it seems that he wandered through Dante's universe with his entire creation:

My immediate approach to *La Divina Commedia*, at the beginning of the '70, was transformed in a certain hidden, subconscious *agreement*. From this point on, it comes out the fact that many of my compositions are tied by the world of the *Inferno*²⁷, *Purgatory*²⁸ and *Paradise*²⁹. (...) ³⁰

The brief incursion into E. Terényi's inter-artistic world brought to light the unity of his musical and pictorial thinking. Without affecting their own autonomy, the sonorous art and the art of colours are explicit to each other and complete each other in expressing the author's sacred values and mystical states, archetypes, metaphors, symbols, images and concepts.

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Santrauka

Muzika ir paveikslai Eduardo Terényi kūryboje

Rumunų kompozitorių Eduardą Terényi (g. 1935) daug metų domino dekoratyvioji abstrakčioji grafika. Tarp jo grafikos darbų, eksponuotų personalinėse parodose (Kluže, Tirgu Mureše), paminėtini ciklai „Dvylika mėnesių“ (1977–1979), „Egzotinės gėlės“, „Genesis“ ir „Dantesca“. Pastarasis ciklas buvo sukurtas 2002 m., o publikuotas 2007 m. kartu su to paties pavadinimo monooperos, parašytos 2004 m., fragmentais. Šie integralaus meno kūriniai atstovauja naujai Eduardo Terényi meno dimensijai, kuriai būdingas tam tikras partitūrinis dizainas, atitinkantis jo spalvingus grafikos darbus.

Terényi muzikoje tonacija visada siejama su spalva, taip sudarant tam tikrą sinestetinę sistemą: pvz., C-dur tonacija siejama su balta spalva, Cis-dur – su raudona, D-dur – su ryškiai geltona, Es-dur – su pilkai melsva plieno spalva, E-dur – su žydra, F-dur – su šviesiai žalia, turinčia gelsvą atspalvį, Fis-dur – su labai tamsiai žalia, G-dur – su šilta pilka, As-dur – su tamsiai ruda, A-dur – su raudonos rožės spalva, B-dur – su violetine, H-dur – su šviesiai geltona, turinčia žalsvą atspalvį, ir t. t. Minorinių tonacijų spalvos atitinka paraleliojo mažoro ir vienvardžio mažoro spalvų kombinacijas.

Terényi monoopera „Dieviškoji komedija“ (*La Divina Commedia*) baritonui, fortepijonui, trombonui, mušamiesiems ir arfai buvo sukurta pagal atrinktus Dantės posmus (italų kalba), išlaikant originalią trijų dalių struktūrą: „Pragaras“ (sukurta 1972 m., nauja redakcija 2004 m.), „Skaistykla“ (2004) ir „Rojus“ (2004). „Dieviškosios komedijos“ temą galima rasti ir jo grafikos darbuose – 25 spalvotų graviūrų cikle „Dantesca“ (1972–2002). Šis ciklas, taip pat padalytas į tris dalis („Pragaras“, „Skaistykla“, „Rojus“), buvo publikuotas 2007 m. kartu su to paties pavadinimo monooperos fragmentų kompaktine plokšte. Pastaraisiais metais Terényi vėl grįžo prie šios temos ir išleido albumą „Dantės sodas“ (2010).

Savo aistrą Dantės pasauliui autorius aiškina taip: „Trilypiame Dantės pasaulyje – vien tik šešėliai, vien tik blankūs pavidalai, sielos, pamažu virstančios šviesa. Jos atsikrato kūno naštos. Todėl aš siekiu išryškinti ne pavidalus, bet, priešingai, pačią atmosferą (nors ir ji išreiškiama tam tikru pavidalu). Man įdomesnis buvo pačios atmosferos ir tų šešėlių emocinis, jausminis ar net įsivaizduojamas vaizdinys.“

²⁷ *Terzine di Dante* (sonata for the baritone, the piano and the trombone), *Die Gottestrompeten* for organ.

²⁸ The 12 *Concertos* and the *Symphony* for two percussionists, *Amor Sanctus* (*Carmina Angelica* for soprano and piano – 1991, *Maria Madre* for mezzo-soprano and piano – 1992, *Cantico del Sole* for baritone and piano – 1994).

²⁹ The world of the *Paradise* is evoked in a series of the compositions of the '90s: *Bells* for soprano, organ and percussion, *Stabat Mater* for soprano, alto, female choir, organ, percussion, *Te Deum Laudamus* for soloists, mixed choir, symphonic orchestra and so on.

³⁰ TERÉNYI, E., 2007 (p. 69). *Dantesca* [art album]. 2nd ed. Cluj-Napoca: Grafycolor Publishing House.