

THE ROMANIAN SYMPHONIC POEM IN THE FIRST DECADE OF THE 20TH CENTURY

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Abstract: *The Romanian symphonic poem is a genre to which a great length of the Romanian composers took a strong interest. This is due to the fact that it allows certain freedoms to the creators, from the point of view of the form, program, the orchestral apparatus and the structures.*

Keywords: *symphonic poem, Romanian music, creation of the 20th century.*

1. INTRODUCTION

The Romanian symphonic poem is characterised by programmatism, symphonism and is written in a single movement, but within the framework of the Romanian contemporary music emerges an entire series of subgenres that were not present in Romantic music, a music where the birth of this genre resides. These subgenres are: the symphonic poem proper, the neo-programmatic symphonic poem, the concert poem, the vocal-symphonic poem, the instrumental poem, the vocal poem, the vocal-instrumental poem, and the poems for brass bands.

From the point of view of the form, the Romanian symphonic poem is set in the line of the works guided mostly by the dramatic development of the program than on the formal development. Having its start in the Impressionist music, the Romanian symphonic poem develops its musical resources by drawing on folk music that was experienced by Enescu's predecessors, brought by him to a maximum level and continued by his successors. The programs of these works are particularly diverse, but the great majority are of Romanian origin, the literature, mythology or history being the main sources of inspiration.

Taken from a chronological viewpoint, the themes of the Romanian symphonic poem follow a line of approach tightly connected with the social conditions of the time, with historical events, anniversaries of any kind, but also with the “fashion” of the age, as we may speak of the first decade of the 20th century, when a tendency towards mythological subjects - *Marsyas* by Alfonso Castaldi – or medieval ones - *Lancelot* by Klee Hermann, *The Temple from Gnid* de Ion Nonna Otescu, can be noted, the themes that draw on Romanian subjects being less employed. The European model in this respect was still too powerful, even if from a chronological point of view we are situated after the great success of Enescu with *Poema română* (*Romanian Poem*).

The first attempts to write symphonic poems are dated even before 1900, but all these experiments are placed outside the sphere of the vocal-symphonic poem and are practically orchestral works of small dimensions that make use of the human voice to express the text, works that are quite close to the typologies of the cantata. Accordingly, Mauriciu Cohen Linaru – Romanian composer of Jewish descent (1848-1928) – writes in 1878 the vocal-symphonic poem for soloists, choir and orchestra on lyrics by Fr. Damé *Le réveil de la*

Roumanie, and Iacob Mureșianu composes two works of this type, the former dated in the period 1884-1895, that bears the genre name given by the author – dramatic poem – for soloists, choir and orchestra on lyrics by Vasile Alecsandri, *Mănăstirea Argeșului* (*Argeș Monastery*), and the latter, published around 1893, entitled *Năluca* (*The Apparition*).

The most important work published before the 20th century is the *Romanian Poem* by George Enescu.

The *Romanian Poem* represents, by its character permeated by national epic, the era in which was written, a historical moment dominated by the gaining of Romania's independence, but also by the advancement of arts and literature on national level and not only.

We refer to a period when, on European level, the German Neo-Romanticism, but also the national schools in Western, Northern and Central Europe are at their height. Enescu was at very young age (was only 16 years old), and is deeply influenced by these especially powerful movements that were flourishing at the time. Still in this work one may notice the direct filiation which Enescu had on the Romanian composers of the 20th century, and the step, the bond he succeeded to establish between the works of these pioneers of Romanian composition and his epigones.

We must also notice the advice given by Gabriel Fauré, the composition teacher in Paris, to his students to inspire them in writing their creations from the beauty of their native land. Therefore, there spring works such as *The Spanish Rhapsody* by Maurice Ravel, colleague with Enescu, being known the love which Ravel bore for the Spanish realm and culture, a preoccupation that can be noticed along his entire career. On the other side, another classmate, the Italian Alfredo Casella, composes the *Italia* rhapsody, Op. 11, a work which depicts the landscape of his native peninsula. Thus, for George Enescu it is a perfect challenge to illustrate through music the Romanian landscapes, as they were cherished in the composer's memories, who had left the country eight years earlier. This way there resulted a work overwhelmingly sincere, even naïve, which depicts the Romanian landscape as the author would narrate in his memories in the last year of life: "I tried to set in this symphonic suite some of the childhood memories in a transposed, or better said, stylised manner. It was a very distant memory: it was revived from the beloved images of the native country that I had left more than 8 years before. I can still find in this work the charm and the landscapes of my country" [3].

In his work we can notice the main characteristics of Enescu's compositions, because his entire work is foreshadowed "in the *Romanian Poem*, from the thematic profile and sonoric spheres, to technical procedures and language articulations, what follows being a perpetual enrichment, improvement, redimensioning and development" [5].

The success acquired with the first performances of the work support Enescu's decision to number the *Poem* as Op. 1, leaving aside the previous works, considering them as school works.

The title of the work reveals the national belonging of the author, a fact justified in music by employing folk sources for inspiration. The programmatic implications certify the composer's intention to describe, reveal, create a pastel, bring homage, an ode, a poem – hence the odd name given the feminisation of the term "poem" – to his native country. This is not, necessarily, a declared intention of the author to create a poem, a symphonic poem

maybe, but it is more about the borrowings of suggestive terms from different domains used by composers, here with reference, of course, to the term “poem” taken from literature. The work is actually a programmatic symphonic suite having an evocative role, of sketching the childhood memories – in the same manner as Ion Creangă – in a poem.

The *Romanian Poem* represents from a musical point of view a complex duality between the universal and national factors, Romantic and folk respectively. “The thirst of comprising, explainable given the youth of the composer, could not avoid the multitude and heterogeneity of the musical ideas, entailing the horizontal spectrum, incompatible with the principle of symphonic profoundness, although the procedure is not excluded. There follows the principally descriptive character, perhaps expositional, of the developments, compatible with the composer’s wish of being understood, of expressing himself directly, with the means of the emotional factor” [5].

The first concert took place on 6 February 1898 in Paris, at Châtelet Theatre, under the direction of Edouard Collonne. From that time on the success was resounded, and the press of the age kept praising the great achievement of the Romanian composer. Here are some of the most eulogistic lines: “The event of the day is George Enescu’s appearance on the horizon of the Romanian music”; “a score ... with rights of fortress in universal music”; “There has been an extraordinary event. We speak about the staging of a composition written by a Romanian ... a *Poem*, and even a *Romanian one*” [5].

Regarding the amazing success of the piece, the composers stated in the *Memoirs of George Enescu*, gathered and edited by Bernard Gavoty: “Could I have complained that my work was publicly performed, when I had not yet reached 17 years of age? In the hours of doubt and disdain, I would open the program of the Concerts Colonne and this is what I read inside it. ‘The *Romanian Poem* by George Enescu, a symphonic suite, written in 1897, first performed in Paris, on 6 February 1898.’ If I add that my *Poem* was published by Enoch the following year, would that not be, I wonder, the portrait of a happy man?” [4].

It is interesting that George Enescu considers his work as a *poem*, strengthening our supposition that the term “poemă” (poem) is just one with evocative meanings.

Within the same *Memoirs*, George Enescu presents the detailed program of the piece: “It begins with the evocation of a summer evening... We are on the eve of a feast day. The Vespers bells are heard and, through the church door, widely opened, the songs of the priests. Afterwards the night settles in... The moon is shining... A shepherd’s whistle plays his tune in the silence. In the distance the nostalgic doina sighs. Afterwards everything is changed... The moon is surrounded by clouds... The storm menaces with her rebuke... Then it calms down, the rooster sings... The bells are heard again... Everything dances...” – and then comes to the conclusion: “It was something quite simple, almost naïve, but, in order to answer to the wish of Roger Ducasse, everything came from the heart” [4].

The literary pretext attached to the work is not an original one. Subjects such as the summer night, the storm or the folk feast are motifs often employed in Romantic programmatism and not only. What makes this composition original are exactly the Romanian coordinates themselves, the local colour and the national characteristics, which make the *Romanian Poem* a fully Romanian composition.

Enescu’s work has the merit of revealing certain features of Enescu’s style of composition that are foreshadowed in the *Poem*, and will be found along his entire creation.

These are the descriptivism and the literary argument, a modality that will be later used in different circumstances (*The Third Piano Suite, Impressions from Childhood, Vox Maris*), the motif of the Moldavian village, which will also be used in his mature compositions, but also techniques that belong to the composer's inspiration: the rhythmical variety, the colourful orchestration that fully valorises the timbres of the instruments and the choir's intervention – that will spring out in the *Third Symphony* and in *Vox Maris*. Related to these Paul Dukas explained this success given to “a very remarkable understanding of the rhythm effects and the opposition of colours” [16].

The *Poem* is composed of two parts, a slow one and a fast one, built on the principle of the sequence of songs, representing folk-song quotations or themes created in folk-like manner by the composer himself. Thus, the entire first part is composed of songs of his own invention that remind of the intonation world of the folk fiddlers, and in the second part he inserts authentic folk dance themes.

The piece is conceived in the form of a programmatic suite, the closeness with the symphonic poem being noticed in the fact that the parts are as a result conceived to be performed without interruption, in a quasi one-movement structure.

We observe 12 distinct themes in the development of the work, structured in six sections precisely indicated in the score by program segments, everything divided in two parts with different characters: pastoral-descriptive, dramatic-apotheotic respectively.

Part I pastoral-descriptive				Part II dramatic-apotheotic									
Section 1 <i>We are on the eve of a feast day. The Vespers bells are heard and, through the wide-open door of the church, the songs of the priests.</i>				Section 2 <i>The night settles in... The moon is shining... A shepherd's whistle plays his tune in the silence.</i>		Section 3 <i>The moon is surrounded by clouds... Thunder-claps are heard, the storm is unleashed</i>		Section 4 <i>The storm stops, dawn breaks, the rooster song, the bells announce the feast.</i>		Section 5 <i>The day has come. The people gather.</i>		Section 6 <i>The dance begins.</i>	
Pastoral theme 1	Pastoral theme 2	Mute a cappella choir theme	Bells theme	Night theme	Whistles theme. The Olt Doina.	Storm theme	Rooster theme	People theme	Sârba <i>Ce spui mă!</i>	Boyar (nobleman) round dance	Round dance <i>Seven Stairs</i>		

What can be definitely be expressed in interpreting these themes is that the *Romanian Poem* is above all things Romanian, especially as an exponent of these wishes; as we have seen, both the conception of the work as well as the thematic material employed was not different from the one on which were based most of the works of the contemporary Romanian composers preceding Enescu. What radically differentiate the first of Enescu's works from the endeavours of the others is a single thing and namely the essential one: success!” [3].

The *Romanian Poem* represents a real success, and if the Paris public accepted it as such, Paris being a place of real international consecration, this is due to the fact that he managed to persuade “through its rustic vitality, its freshness and naturalness and by an

original intonation world.” “A new impetus, healthy, and the poetry specific to a nation little known in the West” was observed in the composition. “With the *Romanian Poem*, this people so gifted was for the first time heard in the great international competition, owing to a 16 year old boy who synthesized in his little work the aspirations and tendencies of decades of predecessors [16].

Music history notes another two of Enescu’s compositions that are moulded on the typologies of the vocal-symphonic poem, unfinished works, dated around 1900: *Der Wilde Jäger – The wild huntsman* – for baritone, choir and orchestra on lyrics by Gottfried August Bürger and *Le feu du ciel* for baritone, choir and orchestra on lyrics by Victor Hugo.

The first years of the 20th century bring forth the first attempts to cast the typologies of the European symphonic poem on the principles and characteristics of the Romanian music. Even if they are few in number (approximately 10 works), the symphonic poems are noticeable in the music history of this age, the central figure being the composer Alfonso Castaldi.

From the point of view of the thematic used during the age we notice an inclination towards mythological subjects – if we take into consideration the works of Alfonso Castaldi – and medieval ones *Lancelot* by Klee Hermann, *The Temple from Gnid* by Ion Nonna Otescu, the subjects of Romanian extract being neglected.

The first symphonic poem written by the Romanian composers seems to be *Lancelot* by Klée Hermann, a pieced dated to 1903. Iacob Mureșianu returns in 1905 with a dramatic poem that practically represents a vocal-symphonic poem for soloists, choir and piano or orchestra on lyrics by Vasile Alecsandri, entitled *Constantin Brâncoveanu*. A year later *Thalassa* by Alfonso Castaldi was published; this being followed, in 1907, by a new masterpiece, namely *Marsyas*.

Thalassa (The Sea) by Alfonso Castaldi was written in 1906, only a year after C. Debussy had finished his famous score with the same title – *La Mer (The Sea)*. The poem, even if it has a title of programmatic nature, does not beneficiate of a literary presentation of the development of the action, the interpretation of the plot being reserved for the receiver, but the chronicles of the age reveal suggestions on the main musical moments of the poem: the songs of the mermaids, the roar of the waves, the storm, the bubbling of the water, the calming of the storm and the quiet of the space.

The symphonic poem *Marsyas* was written, as the author stated in an interview on 28 May 1928 “between two backgammon games with Luchian,” usually at the Kuber coffee house.

It was conceived as part of a symphonic triptych: *Marsyas*, *Acteon* and *Missenus*. The last two were not written by Alfonso Castaldi but by his disciples, Alfred Alessandrescu and Ion Nonna Otescu respectively.

The symphonic poem was finished in 1907, although the author had elaborated it several years earlier. Having the first performance on 24 February 1908, at the Romanian Atheneum, conducted by the author himself, the original score – *Ed. Jean Feder, Bucharest, Breitkopf&Härtel Publishing House, Leipzig* – bears the following dedication: „*Alla Signorina Florica Musicescu del pianoforte virtuosissima ed al Signor Giovanni Steriadi eccelentissimo pittore dedica reconoscente.*”

The subject of the poem is mythological, taken from the writings of Ovid – *Metamorphoses*. Marsyas was a silen or a Phrygian satyr in the Greek mythology or in another account a shepherd who played the whistle admirably, which was either of his own invention, or lost or thrown by the goddess Athena and found by Marsyas. This had become the friend of the goddess Kybele – a Phrygian goddess, theogonic divinity, the Great Mother of the gods – whom he accompanied everywhere and consoled after he death of Attys – Phrygian god of vegetation and agriculture, worshiped in Asia Minor. A Phrygian myth from Kelainai narrates that Marsyas composed the *Song of the Mother* for flute, in honour of Kybele. In another version, the Greek one – an account used as program for the poem of Alfonso Castaldi – Marsyas challenged Apollo, the god of the arts, to a contest, he to play upon the flute, and Apollo upon the cithara. Eventually Marsyas lost the contest and was bound to a pine and flayed. A less tragic ending would be that, remorseful, Apollo transformed the vanquished into a river. At a certain time, the inhabitants of Kelainai used to show anyone a skin hung in a cave, pretending that it is Marsyas' skin and that River Marsyas in Phrygia, passing through that cave, was melodic enough to sustain the myth about Apollo's musical rival. Diodorus Siculus relates another variant, in which Marsyas was the inventor of the single flute, and as a friend of Kybele he remained a virgin; in conflict with the god Apollo, after flaying him as punishment, repenting his irremediable violence, the god threw his musical instruments in the cave of Dyonissos.

This thematic confers the work a 6-part structure:

- 1) the presentation of the satyr Marsyas, with his group of Nymphae, Satyroi, Fauni;
- 2) the presentation of Apollo – the god of the sun, light, and music; Apollo receives the challenge to a musical contest, to a musical *concert*;
- 3) the demonstration of Marsyas' skill;
- 4) the trumpet signals present Apollo's musical answer; the trumpets also signify his triumph;
- 5) the punishment, the flaying of Marsyas;
- 6) the requiem for Marsyas; from the tears of his friends sprang a river, which is named after him.

The first movement – *Lentamente* – begins with a theme played by flute, Istrian, with ancient resonances, given to the quasi-improvisational profile and rubato rhythm. This theme will be presented entirely later in the cellos, so this debut is only a partial presentation of the hero's profile:

E.g. 1



This theme alternates with short interventions with grotesque character, of burlesque grimace, of the pastoral deities who listen to Marsyas, who seem to predict the tragic outcome he will be subjected to. The contrast between the two themes, the differences in registers, orchestration (flute – woodwinds), the differences in writing – nineplets, trills, punctuated

rhythms, glissandi, huge leaps, *pp* with mutes in the strings, which are opposed to the *ff* in the woodwinds (in the final part of the short passage, in the second bar), everything suggests the aesthetic element of tragic, somehow tragicomic, comparable to a *hypotiposis* discourse.

This dialogue is repeated several times, with frequent tempo changes. The last appearance of the grotesque laughter is suggested by the repeating of a seventh chord, in the rhythmic formula of a sextuplet:

E.g. 2



After this introduction, follows the *Un poco piu mosso* section, where we are presented the full motif of Marsyas, in the cellos. This theme forms the complete presentation of Marsyas, with his confidence, haughtiness, but due to the long span of the theme a slight hesitation in approaching Apollo can be noticed.

E.g. 3



The entry of the theme, as well as the end of the theme (the first and last bar) will be the motif elements that will generate the development of the entire poem. There follows a dynamic expansion of the discourse – a fact noticed in the indication at for the strings in the violins – the third string, afterwards the second and the first string – by the intonation by each instrument alone and then by the entire orchestra of the theme or the entry of the Marsyas' theme. Within this development, there stem thematic elements from the beginning of the work, as well as the grotesque laughter of Marsyas' supporter, as a challenge to the god of light.

At the *Allegro moderato assai* indication begins Apollo's presentation, with new sonorities, diaphanous, bright, given by the mute *tremollo* of the strings and the *glissandi* of the harp. The clarinet, and afterwards the oboes and horns, play metaphorically the calling signals, to which the harp answers with *glissandi*:

E.g. 4 – Clarinet

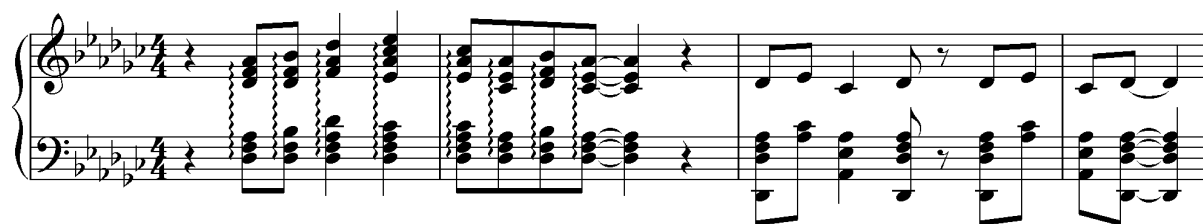


E.g. 5 – Harp



This dialogue, this calling-answer dichotomy, follows the theme, the leit motif – epithet – of Apollo, played by the harp, homophonous – noema – in D-Flat Major, arpeggiated and with the indication *dolcissimo*:

E.g. 6



This motif is followed by a second one, representative for Apollo, written in a diatonic scale, majestic, played by the woodwinds and violas, counterpointed by the tremolo of the violins and the arpeggios of the harp:

E.g. 7



The motif, at first glance, is in *D-Flat Major*, with subtonic, but ending on *g-flat*, we realize that we had actually been in the area of the dominant of *G-Flat Major*. With this *g-flat*, taken enharmonically – *g-flat* = *f-sharp* – a harmonic relation emerges between the leit motifs (of Marsyas and of Apollo), which is of the relative minor.

With the presentation of these motifs ends the thematic exposition of the poem, followed by their development.

The third part – the display of Marsyas' skill – brings back the *Lentamente* indication and develops all the motif elements characteristic to Marsyas, in *C-Major*, through arpeggios, scales, octave leaps, trills, which prove his art. This melodic line is accompanied by the rest of the orchestra, within which bits of Marsyas' theme, as well as of Apollo's call are traceable.

There follows a new section, *Allegro vivace e Gaio*, with a variation technique around the presented themes, with a type of writing that valorises the poetically descriptive resources of the two instruments, the flute and the harp. "Either in the case of the flute, or in the one of the harp, the contest with the orchestra is organically developed, by the dialectical alternation of the function of player and interpreter of the thematic elements between the soloist and the ensemble" [15].

With the *Allegro vivo* indication, the brass instruments announce the entering into the contest of Apollo, through an homophonous discourse, opposed to the polyphonic one present in the preceding section – noema.

Apollo displays his skill by playing the harp, being subtly accompanied by the orchestra, which plays the entries of Apollo's theme, everything culminating in *glissandi* upwards and downwards – *hypotiposis* – and with two chords with a rare indication for the harp – *fff*. Apollo's presentation ends with a new intervention of the brass band.

The change in tempo – *Allegro agitato* – and the *ruvido* (rough) indication, attached to the entry of the theme in Marsyas' tune, diminished – *litotes* – represents the mockery to which Marsyas is subjected to by his powerful and cruel opponent.

The next section – *Meno Allegro, Andante* – represents the death and metamorphosis of Marsyas, respectively. The trills in the high register of the flute represent Marsyas' cry, superposed with the sextuplet pace of the strings. The short segment in *Andante*, as well as the *morendo* indication is deeply suggestive of the tragic fate of Marsyas.

The last section – *Lento melancolico* – represents the requiem for Marsyas, the mourning for the sacrificed one. The metamorphosis – metonymy – is conveyed also by the usage of the theme of the flute in the violins. The sextuplets that shift from one instrument to another with a descending direction – *katabasis* – and especially the *fluido* indication, express the transformation of the tears of the friends of Marsyas into a river.

The poem ends with a coda – *Molto lento e tranquillo* – with new suggestive indications: *seconda corda*, suggesting the second place on which Marsyas came in the contest and *perdendosi*, which suggests the idea of the River Marsyas hurrying to the sea.

To summarize the evolution of the motifs in the poem, we note that it comprises:

1. the exposition of the flute theme and the accompanying answers – *A Major*; a short development;
2. the exposition of the harp theme and the answer-callings (*D-Flat Major*; *G-Flat Major*) short development;
3. the development of the flute theme (apotheosis), *C Hypolydian*;
4. the development of the harp theme, *A-Flat Major*;
5. the development of the flute theme, the mocking of Marsyas, *A Hypolydian*;
6. ode in remembrance of Marsyas; Coda, *C Major*, finale, *D Major*.

The complex plan of the poem respects completely the dramatic development of the program and is perfectly embedded in the rigours of symphonic development by thematic, timbre contrasts, harmonic chains well knit together etc.

The melodic and rhythmic features are archaic, preserving the line of development of the program, even if the usage of the Istrian brings a slight Romanian tinge to the melodic development.

Concerning the orchestration, there are novel aspects: the usage of the extreme registers of some instruments – low in the flute and clarinet; super high in contrabass (D2); the lack of trombones and tubes, the use of the trumpets with mutes etc. Harmonically speaking, one notices the use of the Impressionist tools with chords and chains typically Debussyst. In an article from *Revista Muzica (Music Journal)*, year III, No. 10, September-October 1921, in the *Opinion* section, a number dedicated to master Castaldi, he talks about his work: "Marsyas is an exuberance of the feeling in nature, expressed through a melodic-rhythmic-instrumental technique, of personal nature" [15].

In the years to follow, Ion Nonna Otescu is the composer who, together with Castaldi and Alfred Alessandrescu, excelled in the field of orchestral music and particularly in the symphonic poem. The end of the first decade of the 20th century belongs to him, Ion Nonna Otescu presenting two works: the former, dated to 1908, *The Temple from Gnid*, and the latter, from 1910, bearing the title of *The Legend of the Red Rose*. In the same period Augustin Bena composes the vocal-symphonic poem *Sighs* – for soprano, tenor, choir and piano or orchestra on lyrics by I. Lepădatu – Constantin Castrișanu writes the vocal-symphonic poem *Le petit Savoyard* – poem in three movements on lyrics by A. Guiraud – Guido von Pogatschnigg publishes the symphonic poem *Decebal*, and Ioan Bohociu

composes a work which borrows the Enescian title *Poema romantică* (*The Romantic Poem*) – a work for large orchestra in three parts (taking the piece far from the typologies of the symphonic poem) *Ideal, Deceptions and Reality*.

An important characteristic of the thematic of the symphonic poems is of being an initiator of musical form. The symphonic poems have a well established, structured and edited program, most of the times the musical development following the dramaturgy of the program, helping thus to create the form. Given that the program is structured in three sections, there will also be from a musical standpoint three themes or three expositive sections. Furthermore, the program brings forth leit motifs, each character of the program benefiting, usually, from a distinctive theme. This way we can continue the link by which the sonata form created its own genre, the one of symphonic poem; now, the genre, in its turn, by its main feature, programmatism, creates its own musical forms and structures, without abiding by the “classical” rules regarding genre and form.

Of course, from the point of view of the form, the symphonic poem most frequently adopts the typologies of the sonata form. Most of the works employ this form with more or less strictness, from the poem *Night on Bald Mountain* by Mussorgski (which is a typical sonata form) to, maybe, Enescu in his *Vox Maris* poem in which the sonata form results as a consequence of the development of the programmatic ideas.

But the symphonic poem is a genre that allows of liberties from the point of view of the form, being able to manifest as well in the rondo form, variations or simply in a free form imposed by the specificity of the program at its foundation.

Due to the fact that Romanian symphonic poems are written mostly in the 20th century, they have a starting point in the formal typologies characteristic of Impressionism, with some of the most free forms, with sonata forms stemmed, generally speaking, from the existence of two contrasting themes, which usually present the heroes of the programmatic action.

As the genre evolves, the forms are even more grafted on the programmatic structures. The authors wish for a more clear expression of the program, so that they abandon the formal rigour in favour of the dramatic development, taking as example Enescu’s work *Vox Maris*.

In the second half of the 20th century the form is almost impossible to define, the development of the works being moulded on the freedoms given by modern tendencies or the incapacity of the pseudo-composers of conceiving a coherent structure.

“The musical form settles rigorously the structure of a musical composition at the level of a single movement unit. The musical genre represents the character, function and expression of a musical composition in its entirety” [13]. If the genre is structured in one part, and the form takes over the character and the expression of the piece by casting it in the programmatic structure, we may say that in the case of symphonic poems we are faced with an overlapping of the two characteristics, of genre and form, we may say that the form has created, virtually, its own genre. To the same extent, the program, a characteristic of the genre, took over the structuring rules of music, practically created new forms that respect completely the dramatic development of the written text, we may say that the genre, in its turn, created new forms. It is true that for the most times the literary narrative is based on two characters – theme 1 and theme 2 – and that there is a conflict between them – the tonal relation between the themes – followed by a development of events – development –

continued with a climax – the recapitulation – and a resolution – coda – noting this way a resemblance between the plot structure of a text, of a program, and the sonata form, a fact that may explain the preference of the composers for this type of musical structure.

The development of the symphonic poems in one part lies on the idea of the semantic and structural unity of the musical discourse, the precision and the compression of the musical matter in one part being sufficient for the dramatic needs and for expressing the feelings described in the program.

This compression is felt even from the moment when the composers chose, at first, that the last parts of their works should develop without interruption, *attacca*. *Attacca* represents a direction according to which the passing from one part to the next in a composition is made directly, without pausing, having in purpose the unification, coagulation and compression of the musical matter in a single step. “The fulfilment of the form through genre, or, better said, the augmentation of the form principle to the dimension of the whole, is a performance reached relatively late in musical creation. We approach this problem as a mutation in the organisation of the musical time and not a mere bond of several movements of the genre through different intentions of *attacca* or the achievement of the different *cyclical repeats*” [13]. From this they went on to compressing all the parts in a single integrated movement, but particularly complex from a structural point of view. Consequently, the idea of one-movement works is not entirely indebted to the symphonic poem, but this genre took over the idea of merging all the musical ideas in a part sufficient for the programmatic expression, but also emotional and affectionate one. This coagulation was possible due to the progress of the musical themes, musical articulations, by their perpetual development along the entire evolution of the genre, of the symbol themes or the leit motif themes, that lead the musical development towards one-movement pieces.

3. CONCLUSIONS

We can draw the conclusion that, through progress, the sonata form created its own genre, the one of symphonic poem, which in its turn, by the development of programmatism, created its own form, the one moulded on the dramatic development of the text – the most suitable example here is Enescu’s work: *The Romanian Poem* incorporates 12 literary motifs with the equivalent of 12 themes, or the poem *Vox Maris* within which the formal rules are set by the programmatic development.

The structuring in a single part of the symphonic poems is revealing for the genre of the symphonic poem. Other one-movement typologies – the overture, the movement, the section, the sketch etc. – do not suit the typologies of the poem due to various reasons, such as the lack of programmatism, the ample development of the musical matter, the author’s declared intention for a certain genre, but they may represent a subgenre or a species of a global single movement genre that remains yet nameless, maybe also due to the fact that the essential differences among these species are especially difficult to be noticed, or are less revealing.

The multi-movement genres, programmatic, are in conflict with the symphonic poem most and foremost through the development and the much larger amplification of the musical discourse, of the idea or musical conception.

Even if there are a series of exceptions concerning the one-part structure of the genre – such as the different combinations of genres, poem-cantata, poem suite, poem symphony etc. – it represents an important feature. The genre combinations do not stem from the inner musical rules, but rather from the composers' intentions, because each time one of the genres will govern the other – a poem-suite will be composed of a succession of parts, programmatic, that without the genre indication provided by the author would be classified as a suite.

The most important feature of the symphonic poem is its one-movement structure, due to the fact that it cannot be neglected, but with few exceptions. If programmatism may be missing, or if the symphonic department is enlarged with voices or solo instruments, the one-movement writing is what makes from this genre that single part structure, symphonic and intentionally programmatic, or at least as Fr. Liszt understood it.

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