

ARCHETYPAL ETHOS: *TRIPTIC (TRIPTYCH)* BY ADRIAN POP

ECATERINA BANCIU¹

Motto

“Do not look for a new language; find your own inner language, your own way to express what lies inside you. Originality belongs to those who do not seek it.”

George Enescu²

SUMMARY. Important personality of the musical life in Cluj, composer and professor Adrian Pop (*1951) is the last of Sigismund Toduță's disciples, the great mentor of the Cluj School of composition. He continued his studies under the guidance of Cornel Țăranu, one of the most representative composers of the Romanian Avant-garde, together with Hans-Peter Türk, Ede Terényi, Vasile Herman and others, who were themselves Toduță's students. Adrian Pop's style reflects his preference for the national ethos, specific to the Eastern European composition Schools, protruded by the composition techniques of Western Avant-garde. The complex musical language is the result of long years of study in Romania, with personalities such as Ștefan Niculescu and Aurel Stroe, as well as in European musical centres, with Dieter Salbert (Bayreuth), Ton de Leeuw (Burgas), Joji Yuasa (Amsterdam). The impact of his works on audiences has materialized in national awards from the Composers' Union (1978, 1980, 1989), the Romanian Academic Society Award (1996) as well as international ones, in Tours (1978), Arezzo (1979), Trento (1982, 1984, 1986), Roodeport – South Africa (1983), Spittal an der Drau (1986).

His compositions impress both by their variety and themes, of folkloric inspiration, and by their refined polyphonic or heterophonic writing, as learned from his father, Dorin Pop, an excellent choir conductor and specialist in Renaissance music. Actually, his first successful work, *Colinda*

¹ Ph.D. Univ. Professor, “Gheorghe Dima” Music Academy, Ion I.C. Bratianu Street 25, Cluj-Napoca, e-mail: katj_banciu@yahoo.com.

² Andrei Tudor, *George Enescu, viața în imagini (George Enescu, a life in images)*, Ed. Muzicală, Bucharest, 1959, p. 18.

de pricină (Reason Carol), inspired by the folklore in the Sălaj county and introduced to the audiences by Dorin Pop, conductor of the *Cappella Transylvanica* choir, was loved by the public even from its first performance and remained in the repertoire of all prestigious choirs ever since. This carol also leaves a mark on his future creations of folkloric inspiration. One of the distinctive aspects of his compositional style is the use of folklore in the form of a quoted song later metamorphosed in an ingenious counterpoint weaving. The subject of the present study is the most recent symphonic opus of composer Adrian Pop, the ballet *Triptych (Triptych)* (1998, rev. 2013). The work continues the series of symphonic creations, *Etos I* (1976) – on the theme from *Miorița*, a ballad from Sălaj county and *Solstițiu (Solstice)* (1979) – a carol of the *Sun* “which was sung until recently in Bihor county”, as Adrian Pop says. *Triptych* reunites three different worlds of the 19th century Transylvania, in the three contrasting movements of the “little suite”: the first part evokes a savage world of fantastic realism, with tragic ending, an aspect which preoccupied the composer at the time, as it is also the subject of his doctoral thesis, *Recviemul Românesc (Romanian Requiem)* (2001). The second part, an idyllic progress of a couple’s life, is the passage to the whirling twirl of a folk song from Țara Moșilor (the third part). The melodramatic melody treated heterophonically in the picturesque rhythms of Ardeal folklore and spiced up with specific timbres of the semantron and bells, lead the *Triptych* and its author, composer Adrian Pop, towards success in concert halls and give the audiences the hope for a new choreographic staging.

Keywords: Adrian Pop, *Triptych*, symphonic suite, ballet, counterpoint weaving, folklore, heterophony.

Musical thinking nowadays

Grounds/Rationale: Qvo vadis symphonic music?

Research on the prospects of new music, especially symphonic music, at the junction between the 20th and the 21st centuries.

Composers live, as we all do, in an era of communication, therefore the relationship between composer and audiences has become a necessity; the time of concerts addressing a small, knowledgeable audience is gone now.

Concert programs containing, aside from the composer’s biography, history of the works, as well as their structure and impact, written (preferably) by a musicologist, together with the author’s message are well received, making it easier for an unadvised audience to receive the message.

It is all necessary information, but only at the surface; the musicologist or the composer has the role to go deeper, during scientific seminars, where analytic procedures present the characteristics of the work in a social-historical or poetic-philosophical context, in a diachronic and synchronic relation, establishing connections with other works of the same type, or with entirely different ones, revealing elements of language and finally, with the precise purpose of attracting attention to the value of that work, or, why not, to predict the destiny of music in an unknown future.

Jean-Jacques Nattiez notes that “we witness an exhaustion of contemporary music called Avant-garde.” He quotes sociologist Pierre-Michel Menger who published *Le paradoxe du musicien* (1983): he claims that “serious contemporary music can only survive by state financing; confronted with the gap between the creator and the audience, composers turn their back to the serial dictatorship began in Darmstadt; they are encouraged to raise the interdiction on the use of tonality and to consider the use of any musical language or genre as legitimate” [...]. “In the end of the 20th century we witness a mixture of genres [...] “it is the moment where crossbreeding triumphs transformed in a fundamental category of Post-modern thinking”, Pierre-Michel Menger.³

“Philosophic relativism will combine with anthropologic culturalism: in that values, thinking and practice do not find their basis in universal principles, but in the specific of every culture” concludes Jean-Jacques Nattiez.⁴

In this context we may mention Adrian Pop's opinion:

“We have, as Romanian musicians, the reassuring awareness of the fact that we express ourselves inside a national musical culture that has arrived at the stage of complete maturity [...] estimated by the amplexness of its compositional output and the existence of top achievements [...] accompanied by a natural worldwide assertion of its value and originality.”⁵

Nowadays, symphonism comprises symphonic works (of classical dimensions), concerts – with one or more soloists, symphonic poems, entertainment pieces, serenades, concert or opera overtures, orchestral suites – of lyrical pieces or ballets.

Ballet as a performance owes its name to Vestris, Noverre and Salvatore Vigano, culminating with the Romantic period, called by Grigore Constantinescu “the golden century”⁶.

³ Jean-Jacques Nattiez, *Istoria muzicologiei și semiologia istoriografiei muzicale (Musicology History and Historiographic Musical Semiotics)*, Artes, Iași, 2005, p. 65.

⁴ *Ibidem*, p. 64.

⁵ Adrian Pop, *Requiemul românesc (The Romanian Requiem)*, Ed. MediaMusica, Cluj-Napoca, 2004, p. 5.

⁶ Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava, *Ghid de balet*, Editura Muzicală a Uniunii Compozitorilor, București, 1973, p. 4.

Ballet becomes “a synthetic art, reuniting rhythm, music, colour, gesture, dynamics, theatre and poetry” and contemporary ballet, “with a vast area of themes and expressions, combining tradition and innovation, the suggestion of folklore and speculation”, says Grigore Constantinescu.⁷

Adrian Pop *Tryptic* (1998), composition for orchestra, reunites three distinct worlds from 19th century Transylvania in the three contrasting movements of the “little suite” which the first part evokes a savage world, extremely real, with a tragic ending.

Questions for the composer:

1. Why do composers write so few symphonic works?
 - a) Exhaustion of expressive means?
 - b) High costs for staging?
 - c) The musicians’ reserve regarding the audience’s response?
 - d) The time needed for composing – multiplying – rehearsing as well as the few (unique) performances, as the large works are forgotten after their first performance (or, the second and last).
 - e) Which would be the solution for this genre not to disappear?
2. How was *Tryptich* born?
3. How do you explain the 19 years separating *Tryptich* from your previous work, *Solstițiu (Solstice)*?
4. What is the origin of the themes?
5. Why ballet? Is it possible you have been influenced by Tudor Jarda’s *Luceafărul de ziuă*?

These are questions which have concerned the author of this paper for a long time, and the answers were so ample that they cannot be comprised entirely in a presentation, the composer himself suggesting that the entire dialogue be published separately. However, with his permission, we selected some of them.

⁷ Daniela Caraman-Fotea, Grigore Constantinescu, Iosif Sava, *Op. cit.*, p. 3.

Adrian Pop's answers:

1. E.B. Why do composers write so few symphonic works?

A.P. If we refer to the symphonic production of Romanian composers comparing the present with the '60s and the '80s, it appears that now there are indeed fewer symphonies composed, and certainly fewer performed.

a) E.B. Exhaustion of expressive means?

A.P. The reasons? The "exhaustion" of expressive means (so much invoked in order to justify the need to innovate language) seems like nonsense to me: If some means of expression used with predilection end up "worn out" (by excess), there will always be others which will get to the fore, because as long as we live and communicate, we express ourselves in every way, including artistically. I am convinced that language is not a pre-requisite of worth or lack of worth: well written music, which has "something to say", has all the chances to convince, musicians especially, and they, in their turn, will convince the audiences...

b) E.B. High costs for staging?

A.P. Staging costs are not necessarily the composer's concern, especially in the symphonic area; if it were their responsibility, only the eccentric and the rich ones would be able to express themselves in this area. That is why there are institutions and, nowadays, projects, which intend to present, among others, the present symphonic creation, maybe even the Romanian one. Therefore, the state or other entities financially support such large projects.

c) E.B. The musicians' reserve regarding the audience's response?

A.P. The musicians' reserve is real and is usually due to anxiety towards the public's positive response. It is not the only reason, though: to be honest, we have to admit that musicians themselves often do not appreciate contemporary music, sometimes a priori, or because of the thematic and musical difficulties such music poses...

d) E.B. The time needed for composing – multiplying – rehearsing as well as the few (unique) performances, as the large works are forgotten after their first performance (or, the second and last).

A.P. If we take into consideration the time needed for composing, as well as all the other necessary preparations, we find that the composers' investment is pretty large and the fact that the chances for a performance, even unique, are so slim could discourage them from such endeavours. It is a natural consequence of the musical life configuration described above. Nevertheless, we should not blame the "first and last performance" syndrome entirely on the system: the value of the work itself matters, as well as its ability to convince orchestras and audiences.

e) E.B. Which would be the solution for this genre not to disappear?

A.P. If it is indeed well liked by music lovers, it will certainly endure. The genre itself, the one appreciated by music lovers, is brilliantly represented by past creations, excellent reference for the present ones. It is therefore a problem of allowing the present values to be heard – even of encouraging them; and that brings us back to where we started, that is to cultural policies...

2. E.B. How was Tryptich born?

A.P. It was a commission from Swiss conductor Christoph Rehli, who toured in 1999 in Switzerland, Austria and Italy in the company of the “George Enescu” Philharmonic Orchestra. The project (which also involved the famed violin player Mihaela Martin) also included a promotional CD with Romanian music, as well as the presentation of a Romanian work – and I was chosen to write it.

3. E.B. How do you explain the 19 years separating Triptych from your previous work, Solstițiu (Solstice)?

A.P. The final years as a student, as well as the period which followed my graduation, until the beginning of the ‘80s, were very good for me. Then, my daily responsibilities grew in number: they increased when I started to work with the Philharmonic in Cluj (1983), where the working conditions were filled with adversities (let us mention only the traumatic experiences of “common administration” for cultural institutions and especially the “self-financing” nightmare following 1984); the change in 1989 generated hopes (sometimes too naive) and absorbed energies spent in chaotic reforms (this is my personal opinion) and, in any case, generated regress, disappointment, lack of order and continuous institutional and legislative instability (we remember the series of resignations at the head of cultural institutions, uninterrupted to the day).

4. E.B. What is the origin of the themes?

*A.P. The themes from parts 2 and 3 are folk instrumental pieces gathered from peasants by my friend, folklore researcher Zamfir Dejeu, initially orchestrated (at his request) for a traditional ensemble; the aim of these orchestrations (published at the time by the Cluj County Committee for Culture) was to show the potential of the right modal harmony to highlight the archaic character of the melodies and the project also included Maestro Tudor Jarda, with a few exceptional contributions. An old idea of mine was to use this expressive material for the music of a ballet inspired by Ioan Slavici’s *Moara cu noroc*; the idea actually belonged to choreographer and writer Alexandru Iorga, who created a complete libretto (which has been*

lying for more than 30 years in one of my cabinets). And, as the work expected of me was supposed to be both Romanian and accessible, I thought that a mini-suite of dances would be a good solution and these moments would naturally blend in in the future ballet. For the first part, as I was quite dissatisfied with the evolution of the initial idea (another folk dance) and as time was running by, I made an adaptation: I transcribed and orchestrated a movement from my work *Opt bagatele pentru cvartet de coarde – Eight Bagatelles for String Quartet* (awarded the “George Enescu” Prize by the Romanian Academic Society in 1996), taking advantage of its folklore based language and of its expressive progress able to illustrate a moment of great dramatic tension, which, in the ballet, would be rendered by pantomime.

5. E.B. Why ballet? Is it possible you have been influenced by Tudor Jarda’s *Lucefărul de ziuă / Morning Star*?⁸

A.P. *Why ballet? Because I had this project in mind, but was not able to approach it palpably; it was one step, unfortunately it stopped there. Tudor Jarda’s ballet with choir was not an influence; I have not even considered it. But, taking into account that it uses such explicit folkloric language, resemblance is inevitable.*

6. E.B. Has the composer imagined a choreographic performance? In what style and when?

A.P. *Yes, of course, the composer has thought of that – folk dances, modern pantomime and psychological dramatic background music; the more difficult question is when. The typical answer is “when I retire”, but it has been used for other projects, too, so God knows... in any case, I will be very busy.*

E.B. The *semantron* is present in two of the three symphonic works; is it one of the composer’s elements of style or does it have a specific meaning (time limit – passage from the profane time to the liturgic one, or, in the case of the first part of the *Triptych*, to mark the afternoon, time of Vespers)?

A.P. *I used the *semantron* in two of my works - *Etos 1* and *Triptic*. I would attribute the meanings suggested by your question only to *Etos 1*, based on the *Miorița* theme, and its ritual connotations (death, posthumous wedding) allow for the extension towards the significance of the *semantron*. Actually, what I was interested in was the mark of the ancestral I associate with its*

⁸ Ecaterina Banciu, *Repertorial Destinies: “The Morning Star” by Tudor Jarda, Choreographic Poem*, Musicology Papers, vol. XXVIII, supliment, MediaMusica, Cluj-Napoca, 2013.

sound, without other precise associations – however that does not exclude these possible interpretations. In *Triptych* I used the *semantron* only in the last part (a fast dance from Țara Moșilor called „*hărtaș*”), and the combination between the timbre and the fast rhythm with the rapid dance steps is actually not specific: you do not use the *semantron* at the dance (*hora*). However, I counted on the capacity of the *semantron* to materialize the unrestrained energy and natural, archaic timbre: at a concert with this piece in Finland, the conductor (Markus Diskau, the son of the famous tenor) placed the percussion in front of the orchestra, thus highlighting also visually its preeminent role.

Adrian Pop, *Triptych* (1998), orchestral suite

The three movements of the suite have folk sources and are part of a ballet project whose story is placed in late 19th century Transylvania. The piece was premiered by the "George Enescu" Philharmonic Orchestra in December, 1997, with conductor, Christoph Rehli.

The first movement, *Allegro selvaggio*, is a thrilling pantomime dance: in the middle of the night, two bandits follow the carriage of a noble young lady. The carriage overturns and the young lady tries to find refuge in a nearby forest, where the two chase her among trees and bushes and finally kill her with several knife stabs.

The second movement, *Adagio*, accompanies a *pas-de-deux* of the main characters, husband and wife, in the warm comfort of their home. A love scene then follows to the rhythm of a Transylvanian *putata* walking dance, growing from tenderness to passion.

The final movement of the cycle, *Allegro molto vivo*, unleashes the whirl of a fast and exhilarating folk dance - *hărtaș* from the Stone Land (a region in the Western Carpatian Mountains of Transylvania / Romania).

The accessibility and expressive colour conferred by the folk sources processed in the three movements of the suite have contributed to the lasting success of the piece both at home and abroad.

Analytical aspects of the orchestral piece *Triptic*

The work starts with an introduction in *sotto voce*, mysteriously; in tempo ***Allegro selvaggio*** (*savage Allegro*) modal-chromatically centred on the G, starting from C#, measure 3/4, using the fugato technique and the heterophony;

Structure: Introduction (measures 1-41) A (measure 42-94) B (measure 95-116) C (measure 117-135)

Motives making up part I

The first background motive, the “**nature motive**” (thicket) has melodic profile with two chromatic lines – ascending and descending - in fugato and heterophonical imitation:

E.g. 1

TRIPTIC
(versiunea 2013)

ADRIAN POP

I. Allegro selvaggio ♩ = 156

soffiare forte nello strumento senza articolare, pronunciando "ff" 5

Flauto I

Percussione 1

Percussione 2

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The second background motive has **rhythmic** profile (measure 10) pedal on fifths and octaves, amplified by the effects of pizzicato and percussion (*col legno battuta*), in the strings: supports the cavalcade theme.

The **cavalcade motive**, marks human presence with rhythmical iamb appearance (dotted in reverse), with threatening character – emerges successively in the strings (measure 10) - clarinets (measure 12) - and horns (measure 30); it will be amplified along the piece by transposition in the upper registers.

Part I continued with the **poltergeist motive**, foreboding, of fragile beings (scared wings' flutter) - (measure 45); the flutes enter with elements of the background motive (mp), followed by the anxious motive (measure 48) – an intervention with a bedazzling effect: “The effect «soffiare forte

nello strumento senza articolare, pronunciando *fff*» (blow strongly into the instrument without articulating, pronouncing *fff*) used by the flute, part I, intends to suggest an anxious state, a kind of **gasp**.” – argues the author;

E.g. 2

The image displays three staves of musical notation. The top staff is for Flute 1 (Fl. 1) and includes a double bar line at the beginning. Measure 45 is marked *mp* and contains the instruction: "soffiare rapidamente nello strumento senza articolare, pronunciando 'fff'". Measure 55 is marked *f* and includes the instruction "ord.". The middle staff shows Flute 1 (Fl. 1) and Clarinet 1 (Cl. 1) staves. Measure 55 is marked *f*. The bottom staff is for Flute 1 (Fl. 1) and includes a double bar line at the beginning. Measure 60 is marked *f*.

Section A starts with the **cavalcade motive** (measure 42), which modulates in **A** (the upper second), with a *scordatura* effect;

Section B bursts suddenly (measure 95) in *fortissimo* in an orchestral *tutti* marking the climax of the first part, based on the imitation of the cavalcade motive in *stretto* – in the strings supported by the rhythmic background motive.

The denouement of the part I begin by an orchestral *tutti* (section C measure 117), maintaining the *fortissimo* of the preceding section with the descending background motive (shortened, without fourth) in diminution (sixteenth notes), with a hallucinating whirling effect leading towards the finale:

ARCHETYPAL ETHOS: TRIPTIC (TRIPTYCH) BY ADRIAN POP

E.g. 3

12

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Perc. 1
2 Bongos
Tom-tom

Perc. 2

Vln. I
divisi

Vln. II
divisi

Vla.
divisi

Vcl.
divisi

Db.

frull.

ff

Piccolo

gliss. arm. (pos. III)

gliss. arm. (pos. IV)

sempre alla corda

sostenere

ff

II. Molto andante, mode on A minor, 2/4 imagining an archaic atmosphere, outside of time;

Structure: Introduction A B A1 B1 A2 B2 attacca;

The middle part, a return to ancient idyllic times, imposes two dances: the first, making up the main theme, unfolds in the rhythms of a ceremonious dance;

E.g. 4

Theme 1 (main) appears **3 times** with doubled editions (on the whole 6 times).

Theme 2, in a swinging rhythm, more succinctly, with firm intonation (*forte ampiamente*), has only two complete editions, the third return being accomplished merely by the perorating resumption of the theme head.

E.g. 5

The discourse becomes animated, (*Poco più mosso* (measure 34), the horns play *ampiamente*, (*forte*) a vigorous second theme, in unison – then in a heterophonic dialogue, counterpointed by the violas and violoncellos. The second theme is taken over in *Ancora più mosso* (measure 62), *ampiamente*, by the flutes, amplified by the clarinets and the horns, and the scale accompaniment is doubled to **thirty-second notes** in the strings sector.

The last appearances of Theme 1 (measures 74 and 82) against the same contrapuntal background, by the percussion joining in (timpani, bells, suspended cymbals) lead towards the climax. The second theme predominates in *tutti* in *fortissimo* (measures 90-99), followed by a sonorous and agonic blurring, down to *pianissimo possibile*.

In the climax the dance is amplified by its sonority (*cresc generale*) up to *fortissimo* and movement (*tutti* – measures 92-98), receiving the dimensions of a dizzying whirl, accomplished with rapid melodic sequences in thirty-second notes; the modal colour is achieved through alternating the modes with Mixolydian and Lydian contour.

The second theme (only the theme head) takes shape energetically in the horns, emphasized by the percussion, followed by a deceleration (*Meno mosso*), a sonorous attenuation, while only the flutes and the clarinets descend on the double bass pedal in *perdendosi*.

The connection to the third part is done by *attacca*:

E.g. 6

32

100 *Meno mosso* *p* *poco rit.* 105

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *p* *ppp*

Cl. 2 *p* *ppp*

Perc. 2 *Meno mosso* *poco rit.* *Tam tam* *p* *pp*

Vla. *pp*

Vc. *pp*

Db. *pp* *perdendosi*

attacca

III. Allegro molto vivo ♩ = 154

The image shows a musical score for the third movement, 'Allegro molto vivo', in 2/4 time with a tempo of 154 beats per minute. The score is for a full orchestra and includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Percussion 2 (Toaca). The key signature has two flats. The score begins with a first ending bracket above measures 1 and 5. Dynamics include *f* and *mf*. The percussion part features a staccato semantron-like rhythm.

III. Allegro molto vivo - C (Eolic), 2/4, homophonic, isorhythmic beginning.

Structure: Introduction A B A1 B1 C C1 A2 B2 C Coda

The staccato semantron-like rhythm precedes an Introduction (of 19 measures), in which two motor themes succeed each other, one with ascending profile, the second with a descending one. The semantron sets in, marks the first two measures and lingers in a sixteenth-note ostinato (measure 19). From measure two an incisive dialog starts among strings and woodwind instruments.

Third part themes:

Theme A in the C Dorian mode, in *pianissimo* in the violins I, II and flute 1;

Theme B – harmonic G minor, starts in the strings, being however interrupted by the ascending “roar” of the horns and the mocking, descending answer of the woodwinds;

Theme C – Ionian C (the only major theme), related to A, equally motrical, opposes by the “nonchalant” major tonality;

ARCHETYPAL ETHOS: TRIPTIC (TRIPTYCH) BY ADRIAN POP

E.g. 7

49

The musical score is for a section of 'ARCHETYPAL ETHOS: TRIPTIC (TRIPTYCH)' by Adrian Pop, labeled 'E.g. 7'. It is on page 49. The score is written for a full orchestra and includes the following parts:

- Fl. 1 and Fl. 2: Flute parts with dynamic markings *f* and *mf*. Fl. 2 has a section labeled 'muta in Piccolo'.
- Ob. 1 and Ob. 2: Oboe parts with dynamic markings *f* and *mf*.
- Cl. 1 and Cl. 2: Clarinet parts with dynamic markings *f* and *fp*.
- Bsn. 1 and Bsn. 2: Bassoon parts with dynamic markings *f*.
- Hn. 1 and Hn. 2: Horn parts with dynamic markings *f*.
- Perc. 1 and Perc. 2: Percussion parts. Perc. 1 includes 'Sonaali' and 'Tom-tom' with dynamic markings *f*. Perc. 2 includes 'Toaca' with dynamic markings *f*.
- Vln. I and Vln. II: Violin parts with dynamic markings *f* and *mf*.
- Vla.: Viola part with dynamic markings *f* and *fp*, including 'pizz' and 'arco' markings.
- Vc.: Violoncello part with dynamic markings *f* and *fp*, including 'pizz' and 'arco' markings.
- Db.: Double Bass part with dynamic markings *f* and *fp*.

The score features various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *fp* (fortissimo piano), and *pp* (pianissimo). It also includes performance instructions like 'pizz' (pizzicato) and 'arco' (arco). There are two circled 'L' symbols in the score, one at the top right and one above the Perc. 1 part.

Theme C opens the last wave (measure 131), with a polyphonic / heterophonic entrance – the end of measures 144-153 – in *fortissimo secco*:

E.g. 8

The reprise brings back Themes A and B integrally, the C only partially, interrupted by the suspense created by the semantron and the finale, a heterophonic fugato, in an exuberating C major, closes this charming choreographic page.

Conclusions

Folklore is a defining element of Adrian Pop's style – the preferred *mioritic* motive, with the implacable destiny.

Each dance is an entity, a well-defined world, 'a state within a state';

The first represents the unleashing of the spirits, a world in motion and an episode of pursuit on horseback with a tragic ending:

- The composer himself divides the part in three distinct sections, each of them representing an accumulation of forces;

- The language is modal-chromatic, belonging to the 20th century, anchored in contemporaneity;

- Not themes, but generating motives are outlined;

The second dance pulses smoothly, in an obvious contrast to the first, depicting an escape into an idyllic, atemporal world:

- One notices the elegance of the dance, the almost faithful resumptions, and the filigree-like accompaniment makes the difference between two editions;

- A second theme complements the first by its vigour and, towards the end, the ample orchestration, with scale passages over several octaves leads towards a dizzying whirl where passions are unleashed;

The third dance stands out from the very beginning with an incisive 'quarrel' rhythm between two parties:

- It seems an incursion into a world of confrontations between two rival gangs in order to establish hierarchies;
- The fight is not individual, which can be noticed in the orchestration as well, there are no solo parts, the dialog is carried on between parties;
- The composer resorts to a form with refrain and the opposition of the parties is highlighted by the varied tonal-modal level (minor modes alternating with major ones) outlining the specific features of the part.
- One notices the ingenuity employed in conceiving the finale, with a coda in which theme 1 and 3 overlap.
- The dynamically and timbrally nuanced percussion is not absent in any of the parts (Timpani + piatto, tom-tom, 2 bongos, piatto sospeso, triangolo, sonagli, frustra, campane, tam-tam, semantron).

The place of the *Triptic* in the context of the previous symphonic works *Ethos Solstice*

Vasile Herman's typology⁹ differentiated among four categories of relating to form and structure in the works of the composers following 1950:

- The first two of them maintain more or less the thematic element, nevertheless with an ever increasing evolution of the microstructural element;
- The third and the fourth bring out the microstructure, and the form is subordinated to a mode of continuous structural development and variation.

An analytic approach of the four symphonic works by Adrian Pop enables us to draw a conclusion on their sound architecture:

- The first three works stand out by their affiliation to the third and fourth category, respectively, (to *Ethos* and *Solstice*), the theme emerges only towards the end, after an ample interwoven discourse of micropolyphonies and heterophonies, and with the Violoncello concert, the listener must make an effort in order to penetrate to the interior form which seems to be in the making and not yet accomplished, completed, as Jean-Noël von der Weid would say;¹⁰

- The *Triptic* blends the two elements:
 - the first dance, without renouncing the thematic aspects and the traditional patterns, is animated by three well individualized motives, subjected to continuous variation in all the parameters (melodic, rhythmic and timbral ones) – unity within variety;

⁹ Vasile Herman, *Formă și stil în noua creație muzicală românească (Form and style in the new Romanian music creation)*, Editura Muzicală, București, 1977, p. 121.

¹⁰ Jean-Noël von der Weid, *La musique du XX^e siècle*, Hachette, 1997, p. 361.

- the second and the third impose dances which maintain an unaltered melodic and rhythmic contour;

- the melodic / rhythmic / contrapuntal / timbral – accompaniment on several levels and the heterophonic effects lead to enveloping images in the second dance and exuberant ones in the third.

Adrian Pop's style synthesizes the school that trained him: the love for singing, inherited from his father, conductor Dorin Pop; a special technique in manoeuvring the polyphonic writing, learned from his first master, Sigismund Toduță; and his escapes into the liberties of improvisation, which are microstructural in their essence, learned from his second master, Cornel Țăranu.

All these are completed by satirical humour, adopted from the most authentic folklore, whereas the rest belongs to the creative genius.

Translated by Roxana Huza and Alina Pop

REFERENCES

- Banciu, Ecaterina, *Repertorial Destinies, "The Morning Star" by Tudor Jarda, Choreographic Poem*, Musicology Papers, vol. XXVIII, supliment, MediaMusica, Cluj-Napoca, 2013.
- Caraman-Fotea, Daniela - Constantinescu, Grigore - Sava, Iosif, *Ghid de balet (Ballet Guide)*, Editura Muzicală a Uniunii Compozitorilor, Bucharest, 1973.
- Herman, Vasile, *Formă și stil în noua creație muzicală românească* (Form and style in the new Romanian music creation), Editura Muzicală, București, 1977, p.121.
- Nattiez, Jean-Jacques, *Istoria muzicologiei și semiologia istoriografiei muzicale* (Musicology History and Historiographic Musical Semiotics), Artes, Iași, 2005.
- Pop, Adrian, *Recviemul românesc / The Romanian Requiem*, Editura MediaMusica, Cluj-Napoca, 2004.
- Tudor, Andrei, *George Enescu, viața în imagini (George Enescu, a life in images)*, Editura Muzicală, Bucharest, 1959.
- Urseanu, Tilde – Ianegic, Ion – Ionescu Liviu, *Istoria baletului* (The History of Ballet), Editura Muzicală, București, 1967.
- Von der Weid, Jean-Noël, *La musique du XX^e siècle*, Hachette Littérature, 1997.