

THE HYMNOLOGICAL, THEOLOGICAL AND CULTURAL PATTERN *CHRISTUS VICTOR* (CHRIST TRIUMPHANT) AND ITS RELEVANCE IN EDUARD TERÉNYI'S MUSICAL CREATION

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Christ's suffering, death and resurrection have represented along time an inexhaustible source of a rich and splendid stream of artistic inspiration. The *passio* music (the music composed on the subject of Lord's passion) of the XXth century includes the distinct passion genre (such as: responsorial passion, through-composed passion, passion-oratorio, passion-cantata and combinative forms) and a second group, of the musical works belonging to some vocal, choral, instrumental, chamber ensemble or vocal-symphonic genres. Here, the subject appears either fragmentarily, or is integrated to a more widely Christian thematic. Sometimes it can also be the core of meditations. *Passio* music also includes the musical works dealing with describing Holy Mary's suffering at the foot of the cross.

The climax of *passio* music was represented by the baroque era when a great number of Golgotha based on works appeared at the same time with certain *passio* genres (passion-oratorio, passion-cantata) within the reformat denomination. If through the classic and romantic era the composers' interest in this subject had significantly diminished, in the XXth century it is regained and proved by the significant increase of the number of *passio* works and through certain major *passio* works, without which the sacred music of this century would undoubtedly have been less generous.

Is it by chance that this new period of time extremely prolific in *passio* music has begun after the second World War? After the horrors of the Holocaust, Christ's cross has come to be appreciated not only for its theological value and significations but also for the parallel with the suffering experienced by millions of people. From the beginning of Christianity, the cross had been a bivalent symbol of both Christ's suffering and glorification – in the XXth century. However, it has grown more than ever into an effigy of human suffering and a consolation.

I. *Christus Victor*: The cross as dual symbol of suffering and victory

As early as Middle Ages, Christ's suffering and victory had been, from both a theological and cultural point of view - under the sign of what Jaroslav Pelikan calls the *Christus Victor* pattern, having direct implications within liturgical music and medieval art. „As manifestation of the divine power in *Christus Victor* – says Jaroslav Pelikan – the cross is being considered an embodiment, on a cosmic and historical stage, of the dramatic fight between God and His enemies, for the future of mankind”, this theory „having the advantage, as regarding the medieval art and music, of presenting the cross and the resurrection in a close connection to each other, as the two parts of one single action.”

The *Christus Victor* pattern has been kept in the liturgical drama and medieval processions. Its influence generated in those times such Latin poems as: *Crucem tuam adoremus*, *Vexilla regis prodeunt* and *Pange, lingua*, where the Cross and the Resurrection, the suffering and the glory, Christ's passion and His victory upon death are presented as inseparable dichotomies. The occidental church started special feasts called „Feasts of the Cross” (The uncovering of the Holy Cross, The drawing out of the Holy Cross), during which these poems were sung.

Here is an example of how clearly this *Christus Victor* pattern is pointed out in the *Pange lingua* poem:

*Pange, lingua, gloriosi proelium certaminis,
et super crucis tropaeo dic triumphum nobilem,
qualiter redemptor orbis immolatus vicerit.*

Sing, mouth, the great battle,
Sing the end of the fight.
Above the cross, the trophy,
Let now the triumphal song be heard;
Tell about the way Christ, the world's Saviour,
Although defeated, victorious He was.

II. The *Christus Victor* pattern in the XXth century passion genre

Further on, I will point out two opposite tendencies in the XXth century music: the highlighting of the suffering, as illustrated by Penderecki's *Lukas Passion* and the other tendency, more innovating, which compensates the cross suffering by the message of Resurrection.

Christ's cross as effigy of human suffering

Franz Liszt was the first composer to include fragments of *Vexilla regis prodeunt* Medieval Hymn in a *passio* frame. We can see it in the passion-cantata, *Via Crucis* (1874), even from its introductory part.

In the XXth century we rediscover it in the introductory part of K. Penderecki's *Lukas Passion* (*Passio et mors Domini nostri Jesu Christi secundum Lucam*): *O Crux, ave spes unica* (*O Cross, our one reliance, hail!*), fragment taken from the *Vexilla regis prodeunt* hymn. Also, in this part the hymn is sometimes wound around a B. A. C. H motif (known also as *Kreuzmotiv*) which has a very important structural part in the whole work.



The text of the 18th number from the second part of *Lukas-Passion*, a constituent part of the episode of crucifixion, is in fact the first two antiphons from the hymn *Pange lingua*. Still, in *Lukas-Passion*, the *Christus Victor* pattern occurs only through these lyrics. Due to its *lamentatio* style and to the rest of the text that the composer has drawn from the Psalms and the occidental liturgy meant for the Holy Week and also to the music flow highlighting the crowd's intense grief sometimes reaching apocalyptic dimensions, due to the metaphorical images of the mourning, weeping and praying crowd – the analogy between Christ's suffering and the crowd's sorrow has never before been so deep as it is in *Lukas-Passion*.

This is what Walter Dirks had to say on the subject: "The recollection of Auschwitz brings the listener on the right track. Christ's tormentors are SS goons and deluded masses; the tortured victims of terror and Jesus are identical in the moaning lament, the almost mute accusation, in the agonizing pain and in despair. **It is only in a brittle state, even if with all the more credibility, that this identity prevails in the hope of Father's mercy and in the victory of life.**"

Christ's cross as a symbol of God's victory

As a rule, the passions end in a sublime, glorious way, with major chords speechlessly foreshadowing the Lord's resurrection. In the long run, the resurrection has become the topic of works other than passions, works that were sung on Easter Day. As early as Renaissance

era and until the XXth century, many of the passion composers have signed works based on the subject of resurrection. An example from the XXth century is the *Résurrection* oratorio, written in 1953 by Georges Migot and *Utrenia*, composed in 1970 by K. Penderecki. Starting with the XXth century however, certain composers have had the idea of including Lord's Resurrection as a constitutive section of their passion works. The *Epilogue* (the Xth part) from *Golgotha* oratorio (1946) by Franck Martin is such an exultation of Christ's Resurrection. Further on, Paul Constantinescu's Byzantine passion-oratorio *Patimile și Învierea Domnului* (*Lord's passion and resurrection*, 1948, the second version) - the first association in the music history of the Byzantine musical-literal tradition of the Passion Week with the passion-oratorio genre – and Alberto Ginastera's neo-Gregorian passion <*Turbae*> *ad Passionem Gregorianum*, op. 43 (1974), follow the line by reserving the fourth part of their passion-oratorios to the subject of resurrection.

Such an ending as the Lord's Resurrection has changed the old tradition of the passion-genre. It is an expression of the of *Christus Victor* pattern, by means of which Christ's cross and its double significance of suffering versus victory becomes a symbol of the hope given to mankind.

Within the Byzantine passion-oratorio *Patimile și Învierea Domnului* by Paul Constantinescu, the binomial suffering/glory is expressed by means of contrasts inside the tonal-modal dramaturgical level: if in the first three parts of the passion the minor character prevails – the central minor tones E (as an *Agnus Dei* symbol) and D (as a **symbol of physical and spiritual death**) and the evolution of the tonal diagram covers the area of flats, in the last part, the outburst of joy and the glory of our Saviour's resurrection breaks through the tonal-modal rising in the upper area of fifth scale where major keys and modes are used, with the predominance of major G, **a symbol of Christ's victory, majesty and royalty**. The work ends in a sublime way, with the hymns *Christ from the dead has raised* and the first hymn of catabasis service of Lord's Resurrection. The latter are Byzantine hymns in which the *Christus Victor* pattern is expressed as clearly as it could be: “**Christ has risen from the dead, and dying, He defeated death** (. . .)”.

III. The *Christus Victor* pattern in Eduard Terényi's music

One of the few composers of the XXth century *passio* music - a most distinguished master of the new ways of artistic expression brought by the *Christus Victor* pattern, remarkable not only for including certain parts that refer to the Lord's Resurrection but also for reflecting upon His Passion from a celestial perspective able to bring hope and meaning to the earthly moment of suffering – the Romanian composer of Hungarian ancestry, Eduard Terényi, brings to life a religious creation which underlines the duality sorrow-glory, through “the two appearances of Christ: the terrestrial one and the transcendental, spiritual one” and through the joining of “the crucial moment of grief with the transformation in the superior worlds (. . .)”

I will approach here two of E. Terényi's works: *Stabat Mater* and *The seven words of Christ on the Cross*, each of these being a miniature “passion”.

These two compositions belong to the beginning of the '90ies, announcing a new stage in the composer's creative work, called by himself “the organic period”. The characteristic of this style is that of an intuitive composing act, contrary to that of a constructivist type characterized by organizing the musical language in formal micro-unities, by modeling a microscopic world that is at the same time unitary and fascinatingly diverse: “The term *organic* – explains the composer himself – “refers to the living organism: the organic music is based on sonorous cells that appear, develop and disappear to be replaced by other cells; it is formed of cells from which organisms are growing in other contexts. Its unitary character is not predetermined. It is a music whose inside energy is refreshing through a continual

movement and transformation. The organic music results from intuitive impulses, this style deriving from a certain structure of my inner nature”.

Instead of going into detailed analysis of these two works, I will select here only those analytical aspects that are relevant to the elucidation of the composer’s religious conception and of the way in which this is reflecting his creation based on a rich artistic imagination, vision and psychological depth in approaching the *Christus Victor* pattern.

- “ . . . looking unto Jesus, the author and finisher of our faith, who for the joy that was set before Him endured the cross, despising the shame, and has sat down at the right hand of the throne of God”

(Hebrews 12:2)

Having five parts, alternately instrumental and vocal-instrumental, with Latin lyrics (in parts 2 and 4) and Hungarian lyrics (part 5), *The seven words of Christ on the Cross* (1990-1992), written for bass, soprano, organ and percussion by E. Terényi is an original approach of the old subject. Its five parts are:

- *Prelude* (Allegro) – instrumental
- *Kyrie* (Allegro) – Latin lyrics
- *Pastoral* (Lento-rubato, quasi improvizato) – instrumental
- *Hymnus pro Dominica Palmarum* (Andante solenne) – Latin lyrics
- *Passio - The seven words of Christ on the Cross* (Lento) - Hungarian lyrics

As it can be seen, the originality of the work springs from the fact that the seven words represent here not an entire body but an integrant part of a unitary whole in which it appears as the natural evolution of the subject of the first four parts.

The first four parts are moving between two parallel and contrasting worlds: the outside, terrestrial world in which Christ is entering Jerusalem in the crowd’s ovations and the inside world, of the Lord’s mind, which is at first troubled by the imminence of His awaiting suffering and eventually becomes full of peace divine.

The first part, the *Prelude*, is the expression of His glorification and His entering Jerusalem hailed by the crowds on Palm Sunday. He knows that the same crowd will give Him to be crucified – and thus, the darkness of the future events are being already foreshadowed by means of musical expression.

The second part, *Kyrie*, represents the battle tearing His mind apart and His hope that there is a possibility that the passion may go away. *Kyrie* approaches the text *Kyrie eleison* in three sections: exposition (*Kyrie eleison*) – development (*Christe eleison*) – recapitulation (*Kyrie eleison*).

The main motif of this part – major descendent tierce, followed by a minor descendent second – has the special significance of **the motif of cross suffering**:



The motif mentioned above had been previously used by Franz Liszt -a composer declared by Terényi as „one of his musical predecessors”, together with J. S. Bach, Vivaldi, Bartók, Vierne, Messiaen – in his passion-cantata *Via Crucis*. The following example was taken from the introductory part of this work, ms. 51-56:

A four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each part begins with a 'solo' marking and a mezzo-forte (mf) dynamic. The lyrics are 'O crux, a - - - ve'. The Soprano and Alto parts have a long note on 'a' followed by a dotted line. The Tenor and Bass parts have a dotted line on 'a' followed by a note on 've'.

Liszt himself stated that he had used the incipit of the same hymn, the melodic cell formed of descending 2M and 3m:



as **cross motif** in *Via Crucis*, *Piano Sonata in B flat minor*, *Roses miracle*, *Kreuzritter* and the oratorio *Saint Elisabeth's Legend*.

There is a second motif in Terény's *Kyrie*, with a similar symbolic connotation: the B. A. C. H motif, used here in the variant of diminished fourth framed by two semitones (this variant had been used for the first time by J. S. Bach, in the theme of the *Fugue in C sharp minor* from the first volume of *Wohltemperiertes Klavier*):

A musical score for 'Kyrie eleison'. It features a vocal line and a piano accompaniment. The vocal line has two phrases of 'Ky-ri-e e-lei-son' with a '3 volte' marking above. The piano accompaniment includes a 'rit. molto' section and a '3 volte' marking. The score is numbered 40, 41, 42, and 43 at the bottom.

The third part, the *Pastoral*, brings, on the contrary, a peaceful and quiet oasis, image of the escape in a wonderful, timeless world. The melody of vibraphone or glockenspiel is rich in ornaments, being accompanied by the chromatic choral of the organ.

The form is tripartite (ABAvar) and the middle part is contrasting due to its homophonous aspect and to the abundance of (delta) chords as an expression of the suffering culmination – as a matter of fact, in the whole composer's musical vocabulary delta chords expresses the feeling of sorrow.

Variants of B. A. C. H motif can be also noticed here, hidden within the chromaticism of the choral:

The image shows a musical score for a piece titled "III. Pastoral". The tempo is marked "Lento rubato, quasi improvisato" with a quarter note equal to 48. The score is for Violin (Vcl.), Organ (Org.), and Piano (P). The Violin part is marked "m.d. quasi Blockfl." and "mp". The Organ part is marked "m. s." and "p". The Piano part is marked "p". The score consists of two systems of staves. The first system has three staves: Violin, Organ, and Piano. The second system has three staves: Organ, Piano, and Piano. The Organ part in the second system is marked "m.d." and has a bracketed section with a "5" above it. The Piano part in the second system is marked "m.s." and has a bracketed section with a "5" above it.

The fourth part, *Hymnus pro Dominica Palmarum*, is a moment of elevation through the vision of the final victory from a double perspective:

- cosmic perspective – through the evading from this world in the sonorities of the universe, in the grandeur and euphoria of the sublime and
- terrestrial, through the symbolic union in the Gregorian hymn *Gloria Laus, et Honor tibi sit, Rex Christe Redemptor* of all the voices that has ever been glorifying Christ through the centuries.

When including this part in the work, the author had once again in view the enhancement of the binomial sorrow-glory, of the *Christus Victor* pattern.

The form is tripartite with recapitulation and with a contrasting median part (ABA). If the first part A is being characterized through a polyphonic writing in severe imitation, of continuum type, of certain mass chords above a pedal on G as an expression of greatness, of

the divine perspective upon the unfolding events:

IV. Hymnus pro Dominica Palmarum

Andante solenne ♩ = 48 (♩ = 96) (2^a volta DOPPIO MOVIMENTO ♩ = 96)

Perc. lib.

Org.

and through the frequent recalling of *carillon motif* at campane – also above a G pedal – as an expression of the feast atmosphere:

Campane: Sol, La, Do

f

25

the second part B, on the other hand, returns to earth, where a Gregorian hymn of Christ's glorification (*Gloria Laus, et Honor tibi sit, Rex Christe Redemptor*) can be heard. The hymn has been taken from Ioan Caioni's *Cantionale Catholicum* (nr. 219) and it was transformed by the composer :

^{*)} ossia: senza Soprano

s.

Glo - ri - a La - us, et Ho - nor ti - bi - sit, Rex Chris - te Re - dem - ptor.

Org.

Ped. colla parte

^{*)} Kájoni János: *Cantionale Catholicum* nr. 219 (összeállította Domokos Pál Péter)

The text of the hymn as taken by Terényi: „Gloria Laus, Honor tibi sit, Rex Christe Redemptor. Cui puerile decus, promisit Hosanna pium. Israël es tu Rex, Davidis, E inceyta proles Nomine, qui in Domini, Rex benedictae venis” symbolizes here Christ’s glorification as King, Victor and Redeemer.

The contrast between the two parts can be found also at the level of nuances: *f* and *ff* in the first part and *piano* in the second one.

The fifth part, *Passio*, is different from the previous ones, representing the very moment of Christ’s crucifixion, through the mediation of His seven words on cross. Between the introductory and the final part of the organ, the evangelical story is unfolding, including Christ’s words, under the form of the 9th hypostasis, 9 different variant (followed by *codetta* or organ postludes), of a melody that has been taken from the XVIIth century liturgical music, and which is exposed at organ and then in the bass score:

The image displays a musical score for the fifth part, titled "V. Passio". It is divided into two columns of staves. The left column contains organ parts for the right hand (R. d.) and left hand (L. d.), with dynamic markings such as *ff*, *f*, and *pp*. The right column contains vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in Romanian. The tempo is marked "Lento" with a quarter note equal to 48-60 beats. The score includes various musical notations like slurs, accents, and dynamic markings. At the bottom left, there is a small note: "*) Kárpál Ném: Cantabile Catholice in 198 (Johann Sebastian Bach: F#m F#m) (18th c.)".

The first **7 chords** (sacred number) from the organ homophonous introduction represents an expressive and symbolic *pars pro toto* of the whole part and of the whole event (the crucifixion and the Christ’s **7 words** on the cross). The major tone, A flat minor, represents for E. Terenyi, the *ethos* of sorrow, of a deep pain that is specific to the *passio* music. The tension created even from the beginning (ms. 3) due to the leap from the pole (A flat minor) to its counter-pole (D minor), is gradually increased by ascending to the dominant and the chords that belongs to A flat axis, to the sudden descending in ms. 8 and keeping a descending evolution on a *passus duriusculus* above a pedal. All this harmonic phenomenon connotes Christ’s suffering and death:

lied cycle *Das Marienleben* op. 27 (1923) by Paul Hindemith and *Le miroir de Jésus* (1923) by André Caplet and in the second half of the XXth century *Maria Triptychon* (1968) by Franck Martin. Within these lied cycles, together with the chronological unfolding of Mary's life, her image has varied hypostasis: *Mater Dei*, *Mater Dolorosa*, *Mediatrix*, *Mater Gloriosa*, *Regina Coeli*.

Therefore, these works reflect the tendency of XXth century *passio* music to underline the binomial that has been formed between the cross suffering and the celestial glory, through the opposition that appears from the succession of the images *Mater Dolorosa* (Mary suffering at the foot of the cross) and *Mater Gloriosa* (Mary surrounded by divine glory), this last one reflecting the catholic and orthodox dogma about Virgin Mary.

Stabat Mater Transilvãnean (1991) for two women soloists, women's choir, percussion, and organ by Eduard Terényi is based on the deepening of the contrast between Mary's earthly and celestial images. *Stabat Mater Transilvãnean* represents a new approach, a contemporary creative replica of the medieval poem which is important here because it contributes to the consistency of the dramatic framework.

The composer selected a passage from the poem *Stabat Mater* to represent a central nucleus, the very moment of Christ's crucifixion. Around this nucleus the author created the framework for a psychological drama, whose character is Virgin Mary.

Exploring the stratum of the catholic melodies from the XVI-XVII centuries in Transylvania, Eduard Terényi achieves a synthesis between Hungarian folk music and European music.

The structure of *Stabat Mater Transilvãnean* is determined by the content of ideas. Thus, each of Virgin Mary's two hypostases covers three parts of the work: the earthly hypostasis as *Mater Dolorosa* in her suffering in the first three parts and her celestial hypostasis as *Regina Coeli* in the last three parts.

In the first part of the work, Holy Mary has a revealing dream of all Christ's sufferings to come.

In the second part, the composer uses the text of a folk ballad that, in its turn is a paraphrase of the Romanian folk ballad *Miorița* (*The little ewe*) on the theme of the mother looking for her son. The form is that of variations on a *basso ostinato* and the melody is a stylization of folk melodies. Holy Mary is asking everywhere about her son and in the end she is told that He is wearing a crown of thorns and is being crucified.

In the third part Virgin Mary's premonitory nightmare from the first part becomes reality. While sitting there, at the foot of the cross, Mary is weeping and identifying herself with her son's suffering: "Who wouldn't cry contemplating your Holy body/ The crown of thorns, the nails in your Holy hands, the whelps on your back? (. . .) Your drink which is nothing but poisoned vinegar, your tortured limbs?/ (. . .) The day is mourning for you, the Earth is sobbing, the stars are weeping/ I'm weeping too, and I can't stop, I'm watching you with tears in my eyes...". In order to express her grief, the dirge, borrowed from the Transylvanian folk music:



is intensified to a culminating point by the continuous reiteration of the musical theme on an increasingly more and more complex harmonic accompaniment. Composing this part, the author took into account – beyond the theological implications of the moment of Christ's passion on the cross, the transformation of all this into a more general symbol of human suffering.

In the fourth part, representing the centre of the work, the composer uses stanzas 1-2, 5-6 and 9-10 from the Latin text of *Stabat Mater*, creating a “visualization” of the moment of crucifixion as *actus tragicus*, on an *ostinato* support of the first six notes of *Dies Irae* melody:

Allegro agitato



The melodic incipit from *Dies Irae*

Here, in the culminating point, the author graphically represents the cross through a threefold reproduced musical cell - a chord with the rhythmic value of a dot minim is placed between two series of six eighths:

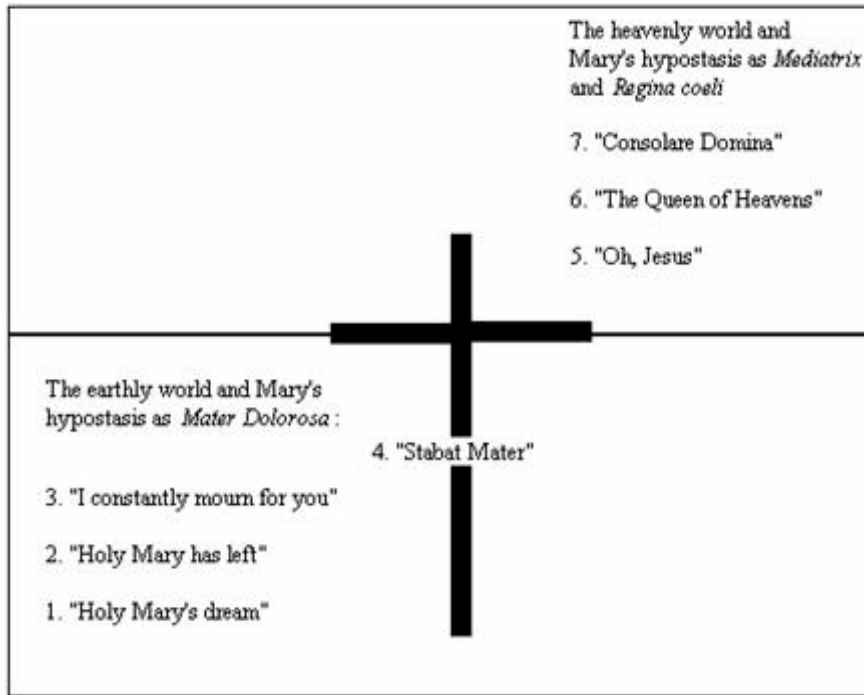


As a reverberation of the role played by congregation’s chorals in the Bachian passions, the fifth part expresses our feelings as witnesses of this *actus tragicus*.

If in the third part, Holy Mary was weeping for Christ, in the fifth part *we* are mourning Him, asking at the same time forgiveness for our sins. This inner movement of the dramatic action is in fact the essence of *Stabat Mater Transilvănean*: after the first three parts, it wouldn’t be possible to intensify the tragedy, but this drama could be and it is recorded as a symbol of our redemption: “O Jesus, Son of our Holy God/ The Redeemer of all who have sinned/ Remember the suffering you endured to save men/ You sacrificed for our sins, prayerfully and humbly you went before our Holy Father/ To intercede on our behalf...”.

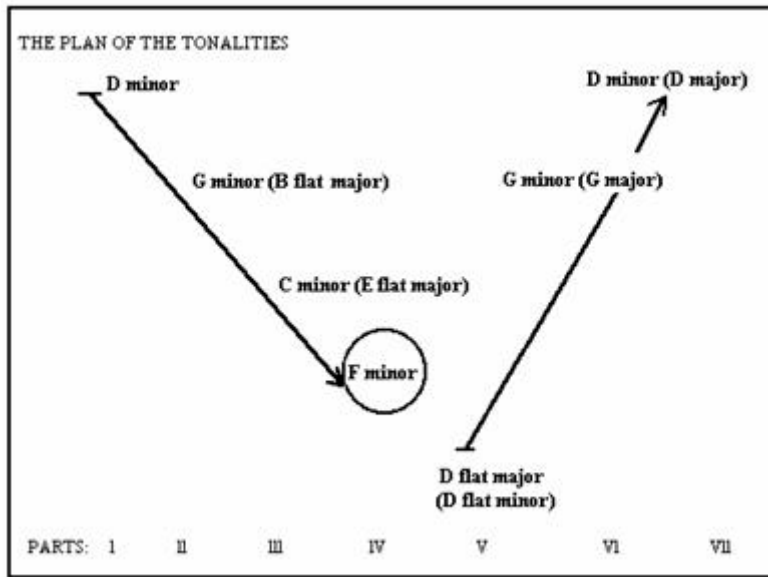
The sixth part is a straightforward reference to Virgin Mary and corresponds, from an expressive point of view, to the musical atmosphere of the second part. Here, Mary’s image is glorified as a *Regina coeli* hypostasis: “Queen of heavens, Holy Lady of the fairies”, and of *Mediatrice*: “You are sitting in heavens, nearby your son and taking care of us”.

The seventh part has a Latin text - “Consolare Domina, Mater et Regina” - taken from the category of hymns dedicated to Virgin Mary. The whole musical work ends in a sublime expression of divine glory.



The number of the parts and their structure reflects the sacred numbers 3 and 7 from the Christian symbolism: there are 7 parts, arranged 3 by 3 around the *Stabat Mater* axis:

The *ethos* of the tonalities that are used is generally placed within the perimeter of dark emotions, due to the relation among tonalities and to the fact that the majority of the tonalities are minor. Thus, in order to support the unfolding of the text ideas, the tonal evolution is descendent in the first four parts and ascendant in the last three parts, reflecting the gradual descent from sadness to death and suffering, followed by the ascension to joy, in the world of heaven:



The first part and the last part are similar from a tonal point of view, because they are both written in D minor, a tonality that in the last bars of the last part (“Consolare Domina”) turns into D major. This tonal relation is used here by the composer in order to create a metaphor for the divine glory.

The second and the sixth parts are anchored in the tonal *ethos* of G minor, expressing a funereal, mourning-like atmosphere. In the end of the second part, G minor is ascending, as a consolation, to B major and in the end of the sixth part, in order to express hope, to G major. The third part keeps on the descending tonal move started in the first and second part (D minor-G minor), reaching the C minor, with its *ethos* of a deep, unlimited pain. The final cadence is a succession of two chords, in a relation of major tierce: A flat minor – C major:

a relationship that is considered by the author a symbol of the transition from death to life, from dark to light, from suffering to glory.

The tonality of the central part is F minor, with an *ethos* that helps the composer in his intention to express Lord’s passion.

From a tonal point of view, the fifth part is the most complex of them all. The pedal on D, sustained during this part almost entirely, is descending through a tonal leap to D flat minor (bar 42) in the very moment of the culminating point and of the *sectio aurea*:

The image shows a musical score for a piece with vocal parts and piano accompaniment. The score is written in C minor and features chromaticism. The vocal parts have lyrics in Latin and Hungarian. The piano part provides harmonic support with complex textures.

Besides the marked tonal-modal chromaticism of the score, there are also atonal moments: the imponderability of the music signifies the soul's deep sorrow in sharing the feelings for the sacred moments of Golgotha ("Let us all weep our Lord's death").

The fifth part represents a tonal exception: the composer doesn't pursue again the tonal return to C minor that would have been foreseen by the symmetric order of the tonalities in relationship to the other parts of the work. On the contrary, he leaps from D minor to D flat minor and the tonal plan goes lower, as a metaphor of the last limits of despair. Further on, the next parts, through the tonal leap to G minor and then to D minor, and the equilibrium of the tonal symmetry among parts is re-established.

Christus Victor is a fundamental pattern of E. Terenyi's religious music.

In his *passio* works as *The seven words of Christ on the Cross* and *Stabat Mater*, the composer includes sacred numerical symbols:

- in *The seven words of Christ on the Cross* – each part is tristrophic, the introduction to the seven words (in *Passio*) is realised through 7 chords
- in *Stabat Mater* – there are 7 parts, arranged 3 by 3 around the central axis

The musical means of expressing the binomial suffering-glory are varied:

- the tonal *ethos*, *passio* chords type (delta chord), chaining of chords that has the function of metaphorically expressing the events (as for example the 7 chords from the introductory part *Passio* from *The seven words of Christ on the Cross*; the tonal-spatial *ethos* (the ascending or descending of the tonalities on the fifth diagram, depending on the semantic context).
- Motifs – the motif of cross suffering, the B. A. C. H motif – these are motifs of pain; the *carillon* motif – an expression of the feast atmosphere and the examples could be more.
- Melodies of a folkloric and liturgical source – the dirge and other Hungarian folk melodies, as an expression of sorrow; catholic hymns as an expression of the feast atmosphere, of the *Christus Rex* and *Mater Gloriosa*.

If in *Stabat Mater Transilvãnean* the unfolding of the events takes into account their chronological order, from suffering to glory, in *The seven words of Christ on the Cross* the algorithm is inverted: the vision of the final victory precedes the crucifixion, the glorified Christ image precedes the crucified Christ one – which represents the end of the work. Christ knew from the beginning which is the final purpose of His mission on earth, **for Him the cross had the meaning of suffering and glory at the same time**. His inward struggle before the crucifixion moment and the regaining of the inward peace are expressed exclusively through the musical expression, behind certain liturgical texts.

The *Christus Victor* pattern implies therefore in E. Terenyi's music a psychological approach of the inward universe – both Christ's, in *The seven words of Christ on the Cross* and Mary's, in *Stabat Mater*. The *Christus Victor* pattern is thus enriched with the parallel between Lord's suffering and our suffering, having the meaning of **keeping in mind the divine perspective, in the very moments of earthly sorrow**.

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The integral text of the introductory part is: “O Cross, our one reliance, hail!/ So may thy power with us avail/ To give new virtue to the saint,/ And pardon to the penitent/ To thee, eternal Three in One,/ Let homage mett by all be done.”

The text borrowed by Penderecki: „Faithful Cross! Above all other,/ One and only noble tree!/ None in foliage, none in blossom,/ None in fruit thy peer may be;/ Sweetest wood and

sweetest tron!/ Sweetest weight is hung on thee./ Behold the Wood of the Cross/ on which the Salvation of the World was hang'd”

The texts of those parts that have a commentary function upon the unfolding events are taken from the Psalms (especially vers 15 from *Psalms* 22 – a psalm that is known for the prophecy of Christ's sufferings to come. Penderecki uses it as a motto for the second part of the oratorio: „In pulverem mortis deduxisti me” – „You have brought Me to the dust of death”) and:

- the refrain from the *Lamentations of Jeremiah* („Jerusalem, Jerusalem, convertere ad Dominum, Deum tuum”, translated: „Jerusalem, Jerusalem, be converted to the Lord, thy God”),
- 6 verses from *Stabat Mater*
- *Popule meus* (fragment from *Improperia*) which follows the episode of Christ's bearing His cross: “My people, what have I done to thee? Or in what have I grieved thee? Answer me. Because I brought thee out of the Land of Egypt, thou hast prepared a Cross for thy Saviour”. The text, a dialogue between God and the Hebrew people is in fact a paraphrase of prophet Mica's words from Mica 6:3-4: “O My people, what have I done to you? And how have I wearied you? Testify against Me. For I brought you up from the land of Egypt, I redeemed you from the house of bondage (. . .)”

Eduard Terényi, apud Gabriela Coca, „Ede Terényi. Retrospectiva a cinci decenii de creație (I)”

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In the fourth Evangelists there are written 7 sentences that were stated by Christ's on cross:

- Matthew 27:46; Mark 15:34: „And at the ninth hour Jesus cried out with a loud voice, saying: <Eloi, Eloi, lama sabachthani?> which is translated, <My God, My God, why have You forsaken Me?>”
- Luke 23:34 – „Then Jesus said: <Father, forgive them, for they do not know what they do>”
- Luke 23:43 – “And Jesus said to him: <Assuredly, I say to you, today you will be with Me in Paradise>”
- Luke 23:46 – “And when Jesus had cried out with a loud voice, He said: <Father, into Your hands I commit My spirit>. Having said this, He breathed His last.”
- John 19:26-27 – “When Jesus therefore saw His mother, and the disciple whom He loved standing by, He said to His mother <Woman, behold your son!>. Then He said to the disciple <Behold your mother!>”
- John 19:28 – “I thirst!”
- John 19:30 – “So when Jesus had received the sour wine, He said <It is finished!>. And bowing His head, He gave up His spirit.”