

# “An Encomium to Symmetry” A View of the Composer Remus Georgescu

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## Abstract

Oftentimes, musical composition follows a predeterminate generative mechanism that takes the shape of an algorithm or matrix having the potential of strategic, macrotemporal coverage. In the **Concerto for String Orchestra** (Concertul pentru orchestră de coarde), the composer achieves a remarkable feat of composition, generating the entire musical discourse based on the exclusive input of a **structure mode** whose “placement in time” accurately reflects a series of laborious and refined palindromic symmetries.

**Key words:** *structure mode, matrix, algorithm, symmetry, palindrome.*

The year 1965 brings forth on the Romanian compositional stage a new work dedicated to the string ensemble written by the composer and conductor Remus Georgescu - *Concerto for String Orchestra*.

On the background of dynamically unprecedented orientations and stylistic tendencies in the latter half of the 20<sup>th</sup> century, Remus Georgescu will opt for a neoclassical expression with obvious Bartókian resonances.

When we make this (preliminary) assertion we have in view a particular type of organising the sonorous material – whose modalism obeys the principles of palindromic symmetry – but also a specific way of dealing with the macrotemporal processes articulated according to criteria of proportion and balance at the level of the part-whole binomial.

If we add to these phenomena a harmonic concept of rendering the (melodic) horizontal vertical, of modal-symmetrical emanation (polychord structures), we shall obtain the edifying picture of a substantial, coherent and expressive musical discourse.

The **1<sup>st</sup> movement**, *Intrada (Molto lento)*, is a concentrated section with a barform structure (**AA1B**, bars 1-27) appropriate to the algorithmic function of synthetically exposing the **sonorous material** and the main **morphological structures** of the entire concerto. The enterprise is significant for the composer's neoclassical orientation who has an obvious penchant for a dialectic discursiveness where all the elements stem (are derived) from an **original thematic matrix**.

The formative principles that govern the strategy of the 1<sup>st</sup> movt. are **symmetry, transposition** and **complementarity**, contextually active but later extrapolated to the level of the entire work.

The concerto's opening sonorous gesture consists in a diagonal sonorous accumulation with a pointillist gradation and a double intervallic determination.

**4** **INTRADA**  
**4** **Molto lento** *J. 40*  
**Solo** Remus Georgescu

The musical score shows five staves for string instruments: VIOLINI I, VIOLINI II, VIOLE, VIOLONCELLI, and CONTRABBASSI. The tempo is 'Molto lento' and the time signature is 4/4. The score is for the first movement, 'INTRADA', page 3, bars 1-4. The music features a diagonal ascent of notes across the staves, starting from a low note in the Contrabbassi and moving up to a high note in the Violini I. The notes are marked with 'con sord.' and 'ppp'. The score is signed 'Remus Georgescu' and dated '1965'.

Fig. no. 1 1<sup>st</sup> movt., bars 1-4, p. 3

Consequently, the oblique motion of advancing consistently and ascendingly (low-high) engages the double-section translation of the periodic group 6:7 (P5/d5), coagulating it cadentially in the harmonic-palindrome block with the structure [6,7,6/7/6,7,6] that glides in a mixed-divergent manner towards a transitory pedal-stage.

After this first culminating moment, the respective geometric stratification – synthetically expressed by the symmetrical mode of cardinality 8 [1,1,3,1/1,1,3,1] – will disintegrate after an opposing procedure (the gradual elimination of the voices), but not before being replied to by a brief monodic intervention (motif  $\alpha$ , Vl. solo).

The occurrence, though meteoric, is decisive – thanks to the complementary contribution of the symmetrical mode [1,5,1], cardinal 4 – to the attaining of the total chromatic (*modulo 12*).

We have to point out the fact that this laconic expositional formulation follows an evolving trajectory whose sonorous density is marked in a tripod manner by the succession: **rarefaction-congestion** (climax)-**rarefaction** (see Fig. 2).

**COMPLEMENTARY MODES  
(UNION MODE CARD. 12)**

The image shows three staves of musical notation. The top staff, labeled M1 and CARD. 8, contains a sequence of notes with fingerings 1, 1, 3, 1, 1, 1, 3, 1. The middle staff, labeled M2 and CARD. 4, contains notes with fingerings 1, 5, 1. The bottom staff, labeled UNION MODE CARD. 12, contains a sequence of notes. Brackets connect the notes between the staves, indicating their relationships.

**Fig. no. 2** 1<sup>st</sup> movt., bars 1-8, p. 3

The next segment (**A1**, bars 9-19) represents a macro-projection of the symmetry principle, mirroring the processes previously described. Apart from the varied profile of the monodic incision (motif  $\alpha v$ , Vla. solo), the only major difference consists in amplifying the timbral apparatus by the multiple division of each orchestral compartment (see **Fig. 3**).

The final segment of the *Intrada* (**B**, bars 20-27) – debuting with the same divergent scordatura of the palindrome-harmonic block – brings forth, by means of the intervention of the entire viola section, a precipitated monodic plane having a double contextual significance: **closure** – a cadential-conclusive character and **opening** – a nucleic-anticipative character for certain thematic structures in the following movements (especially the 2<sup>nd</sup> and the 4<sup>th</sup>).

Overall, the concerto's introductory section emanates an austere expression mainly due to the serial “cut” of the sonorous blocks out of the unique matter of the total chromatic, these blocks being materialised into dense polychord structures (cardinal 8) based on the translational symmetry of the diminished fifth (the perfect fifth being merely the consequence of rendering vertical the chain of diminished fifths with their roots disjunct at the semitone **B-F**→**C-G flat**→**C sharp-G natural**→ etc.).

The 2<sup>nd</sup> movement (*Allegro giocoso*) has a dynamic, striking character (like a *toccata*), with thematic structures engaged in the construction of a **sonata** form whose elaborative enterprise is supported by heterogeneous imitative and free polyphonic techniques.

The main criterion in edifying the sonorous architecture is the unity of the thematic material derived from the expository entity of the *Intrada*. Consequently, the first section of the sonata will circumscribe two themes distinct as concerns their melodic profile but consistent with the same generative sonorous magma.

The image shows a page of a musical score for a string ensemble. The staves are labeled on the left as follows: Vni I div., Vni II div. in 3, Vla sola, Vle gls altre div. in 3, Vlc., and Cb. At the top left, there is a 'Tutti' marking with a dynamic of *ppp*. The score consists of four measures. The first measure contains a circled *ppp* dynamic. The second measure contains a circled *ppp* dynamic. The third measure contains a circled *ppp* dynamic. The fourth measure contains a circled *ppp* dynamic and an *espress.* marking. A diagonal line is drawn across the score from the first measure to the end of the second measure. The time signature is 2/4, indicated at the top right.

Fig. no. 3 1<sup>st</sup> movt., bars 9-12, p. 4

**Theme I (T1, bars 6-10)** occurs after a brief introduction and has an anacrusic-repetitive aspect (bars 1-5) that foretells the evolution of an *ostinato* with a macrotemporal extension.

Fig. no. 4 2<sup>nd</sup> movt., bars 1-3, p. 8

In resonance with this rhythmically-harmonically incisive background (polychords combined with pre-cluster structures in *staccato*), the motif **av1** (anticipated in the *Intrada*) becomes a generative basis, determining the primordial thematic space by means of a permutational-circular movement. The modal reference to which this formulation belongs (triple juxtaposition of A4/d5, disjunct at m2) is a symmetrical structure organised on two equidistant chromatic trichords with a M3 axis interval: [1,1/4/1,1]

Fig. no. 5a 2<sup>nd</sup> movt., bars 6-10, p. 8-9

Fig. no. 5b The modal scheme

The re-occurrence of the thematic section by transposition at  $\downarrow M2$  (**T1v**, bars 11-15) followed by a brief re-transition (bars 21-23) ends the first expository paragraph whose rhetorical determinations are founded (in the spirit of the neoclassical turnaround) on the expectation of the second theme's occurrence. However, the composer would rather double the exposition time of theme I by repeating *in integrum* the incipit segment [this device is also adopted by other composers contemporary of Remus Georgescu, one of these being Ion Dumitrescu; see the 1<sup>st</sup> movt. of the *Concerto for string orchestra*], keeping the original chronology and proportions: **Introduction** (bars 21-23) –

**T1** (bars 24-28) – **T1v** (bars 29-33) – **Transition** (bars 34-38). This gesture may well make up for the lack of a proper bridge.

**Theme II** (bars 39-47) preserves the anacrusic pattern and the asymmetrical rhythmical drawing in **T1**, but it is different in that it replaces the offbeat with syncopation, the latter exercising its contrast function by cumulating several dilated units.



**Fig. no. 6** 2<sup>nd</sup> movt., bars 39-47, p. 12-13

While cultivating structural connectors, the quasi-serial modal orientation imposes as well the extraction of the thematic material from the same intonational matrix with the palindromic structure: [1,1/4/1,1]. On the syntactical level, however, the *ostinato* context will experience a change in quality, going from isomorphic group to linear counterpoint with a well-individualised profile (motif  $\gamma$ ).



**Fig. no. 7** 2<sup>nd</sup> movt., bars 39-40, p. 12

The **development** (bars 47-133) outlines a temporal segment significant in terms of extension and sonorous substance, making use intensely of the structural and rhetorical virtues of the two themes.

The elaborative process – divided into **six** minutely determined-**phases** – does not occur only by transformation but mainly by **recontextualisation**, a phenomenon that is utmost reducible to the imitative *stretto* and the simultaneousness of the **original-inversion** variants.

**Phase I** (bars 47-63) is characterised by the overlap of the variants **T2i/T2** on violins I+II (symmetry axis **A sharp/B flat**) on an *ostinato* background whose complexity stems from combining mixtural counterpoint with elements of imitative *stretto*.

Fig. no. 8 2<sup>nd</sup> movt., mark C<sup>-1</sup>, bars (46)47-51, p. 13

Within the same phase, T2's counterpoint complement will be given an autonomous status, thus becoming a polyphonic foreground (*proposta*) in a quadri-vocal imitative *stretto* section, while the actual theme will be allotted the integrated status of *cantus firmus*.

Fig. no. 9 2<sup>nd</sup> movt., bars 55-57, p. 14

**Phase II** (bars 63-68) is a re-editing of the beginning of **Phase I**, except that the simultaneous variants (Vl. I/Vlc.) are subject to the reversible device of **double counterpoint** ( $T2i/T2 \rightarrow T2/T2i$ ), the intermediate layer being limited, this time, to an isorhythmic-isochronous mixtural stereotype (quavers).

**Phase III** (bars 79-103) is set in deep contrast by toning down the motor continuity imposed by the previous phases and it even marks a spontaneous rarefaction of the sonorous density.

Thus, after the monodic display of a possible motif  $\delta$  (bars 79-82) – unconfirmed, however, by later evolutions – there comes a minimal *stretto* on the incipit **T1** and a global surface reduced to figurative-repetitive insertions. Towards the end of this phase though, the sonorous density will be reconstructed by updating the *ostinato* context in the Exposition.

**Phases IV** and **V** follow a cumulative trajectory mainly focused on generalising and amplifying the phenomena of **mixture** and **ostination** in the direction of the progressive evolution from **rarefaction** to **congestion**.

Hence, **Phase IV** (bars 104-109) débuts in the violas with a minimally-repetitive line (trichord-tribrach) and will continue with a first stage of amplification by paraphonies of augmented fourths/diminished fifths (Vle. *divisi*) that remind us of the original modal-symmetrical matrix exhibited in the *Intrada*.

This doubling is not a chance occurrence; it represents the landmark that identifies the beginning of a more complex stratification at a higher level, namely the double-mixtural-divergent **simultaneousness**, on isorhythmic impulses, of the couple **T2/T2i** (Vl. I+Vl. II).

The image shows a musical score for five instruments: Vni I, Vni II, Vle, Vlc., and Cb. The score is for the 2nd movement, mark F, bars 105-107, page 18. The Vni I and Vni II staves are marked with 'p' and have a bracketed section labeled 'T2' and 'T2i' respectively. The Vle staff has markings 'unis', 'similo', and 'div.' with a box around the 'div.' section. The Vlc. and Cb. staves have markings 'pizz.' and 'p'.

Fig. no. 10 2<sup>nd</sup> movt., mark F, bars 105-107, p. 18



**Phase V** (bars 110-122) begins with a superstructure similar to the one in the previous phase, only the thematic substance is subjected to a process of enhanced **de-symmetrisation** (a variant labour based on metro-rhythmically “conflicting” elements). This new isorhythmic tandem (**T2v/T2vi**, bars 110-113) will mark the way to reaching the climax of the entire accumulation, materialised by the polychord mixture of **T2** (Vl.+Vlc.+Cb.) on an *ostinato* background with a triple paraphonic fasciculation (Vle.).

Nevertheless, **Phases IV+V** are significant from another point of view as well, namely the **modal strategy** defined by the ensemble organisation of the submodes allotted to each layer, that, by union, make an overall result with a density of cardinality 10 and 12 (the total chromatic), respectively.

**Fig. no. 11** 2<sup>nd</sup> movt., bars 114-116, p. 20

The synoptic table below displays the three stages of the modal labour, having as reference point the **matrix structure** of the entire concerto: [1,5,1]. We can observe that the first two stages (bars 104-109; 110-112) lie in the density of a **card. 10**-palindrome – [1,1,1,1/2/1,1,1,1] resulting from the union of other two palindromes: one of card. 4 [1,5,1] and the other of card. 6 [1,1/4/1,1], whilst the third stage (bars 114-116) reaches the density **modulo 12** by the union of two symmetrically-recurrent submodes of card. 7: [1,1/4/1,1,1] U [1,1,1/4/1,1].

The image displays three systems of musical notation for the piece 'The modal scheme' by R. Georgescu. Each system consists of three staves: Violin I/II (VI. I,II), Viola (Vle.), and Cello/Double Bass (Cb.).

- System 1 (bars 104-109):** Labeled 'T2' above the first staff. The first staff has a 'U' symbol. To the right are labels: 'PAL. CARD. 4', 'PAL. CARD. 6', and 'UNION PAL. CARD.10'.
- System 2 (bars 110-112):** Labeled 'T2' above the first staff. The first staff has a 'U' symbol. To the right are labels: 'PAL. CARD. 4', 'PAL. CARD. 6', and 'UNION PAL. CARD.10'.
- System 3 (bars 114-116):** Labeled 'POLYCHORD MODE' above the first staff. The first staff has a 'U' symbol. To the right are labels: 'SUBMODE CARD. 7', 'REC. SUBMODE CARD. 7', and 'MODULO 12'.

Fig. no. 12 R. Georgescu – The modal scheme

Finally, **Phase VI** (bars 123-133) presents itself as a generalised *ostinato* that alternates some isorhythmic areas with other complementarily-imitative ones, serving as a **conclusion** to the entire **Development** of the sonata form.

The **Reprise** (bars 134-159), the final section of the 2<sup>nd</sup> movement, folds up the fragments in the Exposition with the **T2** elision that is replaced by a **Coda** (bars 160-182).

The final segment is by no means in contradiction with the fundamental structural data: **Phase I** of the Coda (bars 158-165, **Fig. 13**) – an area with a polyphonic-imitative “texture” – evolves consistently with the symmetrical mode [1,1/4/1,1/**E-F-G flat-A#-B-C**] of card. 6 (bars 161-165) resulting from the union of the submodes [1,5,1/**F-G flat-B-C**] U [1,5,1/**E-F-A#-B**].

The consistency in deriving the sonorous material from the anticipant unity of the *Intrada*, the typology of the *ostinato* structures and the diversity of the thematic recontextualisations are language constants that occur throughout the entire concerto.

Fig. no. 13 2<sup>nd</sup> movt., bars 158-162, p. 25

The 3<sup>rd</sup> movement, *Interludium* (*Lento*), moulded into a ternary lied form (ABC), is a new instance of the above-mentioned.

From the very first measures we notice a significant link to the concerto's first section, segment A (bars 1-11) recalling the atmosphere of the *Intrada* in terms of its monodic aspect and *rubato* character of the thematic display.

Fig. no. 14 3<sup>rd</sup> movt., bars 1-4, p. 28

The filiation is almost self-evident in the context of conveying certain intonations focused on the intervals of diminished fifth/augmented fourth – generative components of the matrix structure.

The common denominator of this segment is given by the serial configuration of the melodic line (underlined in the “consistent” phase – bars 5-11 – which answers to the introductory “antecedent”) and the symmetry of the modal availabilities analogous to the previous sections. Although it is a minimal space, the modal density quickly shifts from card. 8 [1,3,1/1/1,3,1 root C] in card. 12 (the total chromatic).

In the spirit of this anticipating moment, segment **A1** (bars 12-23), continuing by dynamisation in **A2** (bars 24-32), brings back to the foreground the motif **av1** which is actually a quotation from the *Intrada* performed identically by the solo viola.

The *ostinato*-like perpetuation of the respective thematic micro-structure will be accompanied by harmonic or contrapuntal layers of a mixtural nature. In this respect, **Fig. 15** presents the structure of a pre-cluster entity obtained by overlapping two diminished fifths.

**Fig. no. 15** 3<sup>rd</sup> movt., bars 12-15, p. 28

According to a device frequently used by the composer in this concerto, each sonorous plane is allotted a certain modal structure, actually a submode that, by union with another, provides the intonational unity of the respective area. In our case, both the theme and the harmonic pedal unfold a symmetrical structure of card. 4 [1,5,1], the union (of void intersection) summing up the periodic scale of the 1:2 mode, card. 8, with two contextual transpositions: on C# (bars 12-16) and on D (bars 17-20).

Fig. no. 16 3<sup>rd</sup> movt., bars 12-20, p. 28-29

Section **B** (bars 33-47) is fully contrasting by means of rendering the writing linear/personal due to the polyphonic engagement of the sonorous planes whose thematic substance is entailed by combining the **originally-inverting** variants of the motifs  $\alpha$  (**B**, bars 33-40) and  $\alpha v$  (**B1**, bars 40-47). However, the general motion kept by the imitative dynamism is halted cadentially by means of a climax projected in a polychord-geometric manner, more precisely, a **panchromatic** structure resulting from the complementarity of three symmetrical segments (palindromes: 1,5,1) of card. 4.

The “serial” genesis of the total chromatic's segmentation is quite obvious: [E-F-B flat-B natural/Vlc.+Cb.] U [C-C#-F#-G/Vl.II/2+Vle.] U [D-E flat-A flat-A natural/ Vl. I+ Vl.II/1].

Fig. no. 17 , 3<sup>rd</sup> movt., bars 43-46, p. 31

The final section, **C** (bars 48-57), is a conclusion elaborated in the rhetorical key of the previous imitative polyphonic linearity, passing from

rarefaction (*Piu mosso*, bars 48-50) to congestion by *stretto* (*Tempo I*, bars 51-54). The final harmonic cadence is similar to the one at the end of section **B**, with the difference that the polychord's structure, excelling in second overlaps, has a density reduced to card. 6, being the vertical expression of the symmetrical mode [1,1/4/1,1].

The unfolding of the concerto's first three movements has demonstrated, by the indisputable power of the sonorous argument, that the composer Remus Georgescu fully adheres to a concept of edifying the macrostructure of the music opus out of a **unique thematic magma**.

The 4<sup>th</sup> movement (*Allegro vivo ed energico*, dubbed *The fugue* – although this architectonic segment occurs merely as a median section of a complex ternary form: **ABA**) will be no exception to the rule and will take shape from the substance of two minimal syntagms clearly outlined: the former – a striking rhythmical figure of four semiquavers (**x**), the latter – the motif **α** (previously **β** in the *Intrada*).



Fig. no. 18 4<sup>th</sup> movt., bars 2-3, p. 33

These two microstructures that have an isorhythmic-isochronous profile (semiquavers) will be integrated to the morphological unit generating the 4<sup>th</sup> movement – including the fugue subject –, establishing a new lineage with the original thematic material exhibited in the 1<sup>st</sup> movement.

**FUGA**

**3** Allegro vivo **4** **3** **2**  
**4** ed energico J-176 **4** **4** **4**

Fig. no. 19 4<sup>th</sup> movt., bars 1-3, p. 33

The segment **A/a+a1+a2+a3** (bars 1-29, **Fig. 19**) begins in *fortissimo* by the incisive attack of the low-pitched strings with the well-known geometric polychord (quintachord) affirmed in the previous movements.

From the viewpoint of the global strategy, the moment proves to be defining for the generic condition of the respective timbral compartment that is changed – for all the *ostinato* moments of the 4<sup>th</sup> movt. – into a genuine “percussion” ensemble. Evidently, this rhetorical incipit in the background evolves in tandem with the previously-described thematic syntagm.

The presentation of the generative algorithm of the 4<sup>th</sup> movement cannot overlook the references pertaining to the modal matrix (the unique intonational reservoir of the entire concerto) which is now made available for the edification of the new sonorous context.

The emancipation of motif  $\alpha$  ( $\alpha v$ ) within a morphological unit amplified by juxtaposing the **originally-inverting** variants is actually the structure of the matrix palindrome of card. 6 projected on a melodic plane with an axis-interval  $[1,1/4/1,1]$ , having two derivatives/palindrome submodes with reversed extremes  $[1,5/1/5,1]$ .

The new morphological entity will dominate the entire sonorous evolution, being engaged in macro-ostinations with polyphonic-imitative determinations or with mixtural ramifications.

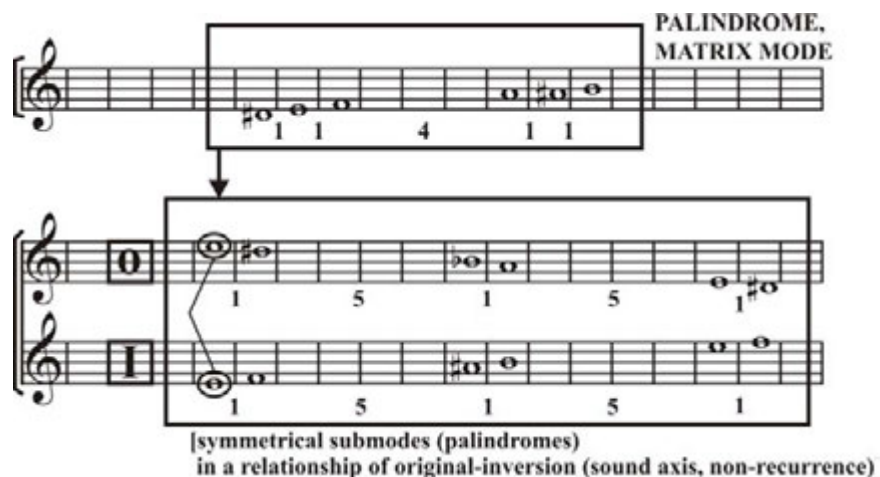


Fig. no. 20 The modal scheme

The mentioned phenomenon becomes **strategically** important in the inner structuring of the architectonic form – rendered ambiguous by a motorial kineticism “improved” only by the heterogeneous alternation of the metric frames. Thus, the segment  $\mathbf{Av1/av+av1+av2+av3}$  (bars 30-63) will bear the mark of **integrated** simultaneousness (successive+simultaneous) of the variant pair **original-inversion** (Fig. 20), while the segment  $\mathbf{Av2/a+av}$  (bars 64-68) will identify itself by means of ample mixtural stratifications in a maximal-tetrachord stage.

In fact, the **paraphonic fasciculation** (begun ever since  $\mathbf{A/av3}$ ) of motif  $\alpha$  is consubstantial to the phenomenon of (**macro-)**ostination that also engages the repetitive figure  $\mathbf{x}$  – an immense rhetorical demonstration

developed in the key of heterogeneous, non-imitative polyphony by means of a process of progressive **accumulation** in five congruent stages, from mono- to quadri-vocal.

| Morphological entities | Stage I |                                | Stage II |                                   | Stage III |  | Stage IV |  | Stage V    |  |
|------------------------|---------|--------------------------------|----------|-----------------------------------|-----------|--|----------|--|------------|--|
|                        | Mark    | Content                        | Mark     | Content                           | Mark      | Content                                | Mark     | Content  | Mark       | Content  |
| motif <b>a</b>         | bars 56 | Mono-vocal stage               | bars 60  | Bi-vocal stage; mixtures of d5/A4 | bars 64   | Tri-vocal stage; mixtures of d5 and p4 | bars 68  | Quadri-vocal stage; mixtures of d5 and p4      | bars 73-75 | Mixtural bi-vocal <i>stretto</i> Orig.-Inv.    |
| Figure <b>x</b>        | bars 52 | Single pedal point on <b>D</b> | bars 59  | Double pedal point <b>D-G #</b>   | bars 63   | Triple pedal point <b>D-G#-C#</b>      | bars 67  | Quadruple pedal point <b>D-G#-C#-G natural</b> | bars 73-75 | Quadruple pedal point <b>D-G#-C#-G natural</b> |

Tabel no. 1

The musical score for Figure no. 21, 4th movement, bars 52-60, is presented in three systems. The first system (bars 52-55) shows Violin I, Violin II, and Cello. The second system (bars 55-59) shows Violin I, Violin II, and Cello. The third system (bars 59-60) shows Violin II, Violin I, Violin II, and Cello. The score includes various musical notations such as dynamics (ff), articulation (stacc., marc.), and performance instructions (simile). Pedal points are indicated by circled notes in the Cello part.

Fig. no. 21 4<sup>th</sup> movt., bars 52-60, p. 39-40



However, the essence of the advancing strategy lies in the **(re)generative potential** of the matrix mode [1,1/4/1,1] – a systemic entity subjected to a generalised process of **symmetrical translation** at m2/semitone (scordatura-like). The effect of this laborious formative enterprise can be found in the structure of the **modal areas** covering the total chromatic, as happens throughout the extension between bars 1-50.

The entire section **A** is developed in virtue of edifying a form of **synthesis** with a prerogative character that combines structural-semantic features of the prelude with elements of toccata and variation. The level of sonorous complexity acquired within this temporal interval does not remain suspended as the composer opts for a line of rhetorical continuity between the sections of the 4<sup>th</sup> movement.

Thus, on the background of preserving the elements of harmonic ostination (climactically marked in the final cadence of the 1<sup>st</sup> movt.) débuts – by means of a genuine “syntax modulation” – a **Fugue** in four voices (section **B**, bars 79-105), a contrasting temporal plane due to its imitative polyphonic specifics distinct from the previous heterogeneous stratifications.

In this context (although it is not exposed monodically!) the **subject** – analogous to a *cantus firmus* – clearly stands out, promoting a rather static image through the large, permutational-circular motion applied to the same minimal modal availabilities [1,1/4/1,1].



**Fig. no. 22** 4<sup>th</sup> movt., bars 79-84, p. 42

The relationship Subject→Answer (**S→A**) cultivates the salience of the tritone (**F→B**), and the countersubject (**CS**) is substituted by a very close derivative placed in *stretto* at the same interval.

Moreover, the expositional segment displays all the data of the fugue's virtual strategy, the reiteration of the pair **S(A)→CS** being constantly doubled by the action of the *ostinato* plane (isorhythmic-isochronous) having a contrapuntal function and being meant to perpetuate, as pointed out, the image of the generative morphological entities in the preceding sections.

The phenomenon is confirmed even in the instances of **subject** modelling or the **vertical** relating of the original to its different variants.

The following excerpt perfectly illustrates the simultaneous rendering of the pair **Sinv.** (Vl. I)→**S** (Vle.+Vlc.), on the one hand, and the pair **Av** (Vl.II)→**Avi** (Cb. I), on the other hand.

Fig. no. 23 4<sup>th</sup> movt., bars 100-101, p. 44

In a rhetorical key, this complexity affiliated to the fugue's concluding segment acquires an apotheotic meaning (*culminatio*), and this moment, in the composer's opinion, calls for an answer from the symmetrically - re-expositional section *Av* (bars 106-145).

This one, though more concentrated, débuts in full resonance with the edifying premises of section *A*, but there is also a significant exception related to the succinct insertion of a *fugato* that reiterates, on a varied thematic incipit, the fugue's expositional trajectory in the median section.

The dynamising device consists in the **triple juxtaposition with progressive diminution** of the thematic incipit – enhanced polyphonically by a bi-vocal canonic *stretto* ( $\downarrow P8$ ) –, in a temporal trajectory defined by the asymmetrical metric alternation of the binary (4/4) and the ternary (3/4).

The entire evolution preserves both the axis tension (*A4*) of the pair *S*→*A*, and the isorhythmic-isochronous pattern of the *ostinato* layer redefined as early as the fugue's main stage as a species counterpoint.

Fig. no. 24 4<sup>th</sup> movt., mark L, bars 122-124, p. 48

The *Concerto for string orchestra* by Remus Georgescu stands out due to its rigorous architectonic construction whose predeterminations lie on the plane of a generative **modal matrix** based on mirror symmetry.

This **unique thematic magma** will direct all the processes of the sonorous evolution, subordinating in a “neoclassical” manner the entire arsenal of elaborative means and devices, of compositional techniques. We note the prevalence of multi-plane macro-ostination areas, of several polyphonic-imitative contexts as well as of a harmonic background entailed by the symmetry of certain chord layer structures where the fourth and the fifth are often the formative elements.

The concerto's dominant expression is the overwhelming, Bartókian vitality, the fruit of a robust, striking orchestration, perfectly moulded on the quasi-geometric structurality of the musical discourse.

Overall, the *Concerto for string orchestra* by Remus Georgescu represents a major work in the music literature of the genre and, at the same time, is a valuable item in the Romanian musical output from the latter half of the 20<sup>th</sup> century.