Meanings of the *Postromanticism* concept in the context of the Universal and National creation of the first decades of the 20th century

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Abstract: *The perception of the style characterizing the last decades of the 19th century as late romanticism and its different reception in the context of the parallel existence of the other styles specific to the first decades of the 20th century, provide us with various interpretations of Postromanticism. Based on these considerations, the phenomenon discussed here may be tackled from several perspectives: Late Romanticism, Typical Postromanticism, Postromanticism – synthetic style. We will attempt, in the research hereunder, to underline the three ways of highlighting the style in connection with representative composers and especially with opuses in different genres of the world and Romanian repertoire signed by Anton Bruckner, Richard Strauss, Gustav Mahler, Arnold Schönberg, George Enescu.*

Key-words: *postromantic style, Austrian-German musical culture, programmatic symphony, postromantic musical language, style fanning out in other cultures.*

1. Introduction to the cultural and musical ambiance of the beginning of the 20th century

A transformation of mentality and concepts occurs in all the cultural-artistic fields in the Austrian-German world and beyond, against a historical-social background suffused with then dynamism of the esthetical-philosophical ideas specific to the last decades of the 19th century and to the beginning of the 20th century. Moreover, in our attempt to draw nearer to the tackled topic, we will comment on a few aspects related to the cultural ambiance specific to Austria and Germania at the end of the 19th century.

The tensed controversy-prone image of the Viennese culture is due to the psychological distractive features which contributed to "the shaping of an Austrian consciousness and identity, distinct from the German culture. This background favored a type of reflexive literature, which dealt mainly with the socio-psychological and philosophical aspects and was preoccupied with the personality

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of the artist perceived against the backdrop of his socio-human, cultural and artistic relations" (Imola, 2009,1).

"The Viennese cultural elite" (Schorske, 1988, 4), the social stratification of which determined that "amalgamation of provincialism and cosmopolitism, of traditionalism and modernism" (Imola, 2009, 1), was greatly different from the manner in which intellectuals would tackle the relationship issue in the other European capitals. In other prestigious cultural centers, the artists and personalities in different fields would get together in private professional communities, which would trigger socialization and communication difficulties. The much debated on salons and cafes, nonconventional locations, which proved the ideal environment for the free flow of ideas, remain emblematic when studying the bohemian Viennese life. A special contribution may be assigned to "the *Jung-Wien* group, established approximately in 1890, the member of which (Hermann Bahr, Arthur Schnitzler, Theodor Herzl, Hugo von Hofmannstahl, Karl Kraus, etc.) compel, at the end of the 19th century and beginning of the 20th century" (Le Rider, 2000, 12), by the writings, the configuration of a particular high-end esthetic movement, which supports "cultural rebirth in all the fields" (Schorske,1988, 26), with special emphasis on the ideational universe of young artists. It is the period when the famous neuropsychiatrist Siegmund Freud applied his psychoanalysis theories. Moreover, around that time, i.e. in 1900, he completed his *Dream Psychology*, which his disciple, Carl Gustav Jung, used as a starting point for many of his researches. Also in the cultural field, the theater became again a privileged space of the Viennese artistic world, as it hosted many Austrian-German plays by significant playwrights of that time, like for instance Georg Bűchner's tragedy *Woyzeck*. The composer and conductor Gustav Mahler, as manager of the State Opera House of Vienna between 1897 and 1907, imposed a rejuvenation of the shows hosted by this institution.

As far as plastic arts were concerned, Gustav Klimt, one of the unconventional expressionist artists, set up the *Secesión* 1900 association, „an artistic movement generated by the innovative esthetic ideas spread across Europe at the end of the 19th and beginning of the 20th centuries, with the following trends which supported art integration into social life: *Art nouveau* in France, *Jugendstil* or *Secession* in Germany and Austria" (Schorske, 1988, 27).

In their turn, the Germans, "the most educated and cultivated of all the peoples" (Iațeşen, 2015, p. 35), were influenced by the tensed political and intellectual environment, which was exacerbated in Wilhelm the 2nd's empire, where leading figures of the cultural and scientific fields would object against the negation of life trends, against the clashes between moral instability and the "robust master's morals" (Tuchman, 1977, 380). The Bayreuth festivals and admiration for Richard Wagner were the main focus of attention.

2. Postromanticism approach in the general stylistic context of the first decades of the 20th century

The cultural-artistic life in Vienna and Germany at the end of the 19th century will generate two directions in the first decades of the 20th century: one continuing the tradition through *Postromanticism*, *Neoclassicism*, *Verismo* and an avant-garde movement represented by *Impressionism*, *Expressionism*.

If we focus our attention on two trends (*Postromanticism* and *Expressionism*) in the concomitant evolution of the styles that marked the heterogeneous beginning of the 20th century, we notice, on the one hand, musicians who follow "the Romantic tradition, by creating in style or amplifying its reverberations, in a tensed stage of esthetics – we refer to the consequences on the extrovert expression and language, by highlighting the concept of enlarged tonality - (Iaţeşen, 2015, 10)"; on the other hand, "expressionists would promote a new system of sound organization, namely the twelve-note serialism, a result of introvert, abstract and non-emotional expression, based on harmonic innovations suggested by the chromatic density evolution and provided by leading composers like Franz Liszt and Richard Wagner"(Iaţeşen 2015, 10). Here are the main characteristics of the general esthetic-musical world, in which postromantic creators will embrace a particular style, which still stimulates the artists' imagination.

3. Postromanticism perception perspectives

From the point of view of the sound, the first assumption that we will tackle refers to the distinction between the style perception specific to the end of the 19th century, more precisely to late Romanticism, and its different reception given the parallel existence of the other styles which manifest themselves in the first decades of the 20th century. Based on these considerations, *Postromanticism* may be tackled from several perspectives:

3.1. Late Romanticism

It is a continuation of romantic music, in the Austrian-German world at the end of the 19th and beginning of the 20th centuries, more precisely of the musical structures and solutions of that time. We refer for instance to programmatism and syncretism, two basic concepts of the 19th century, to music accompanying other arts in a show or to the relation between the sound sequence and the poetical-philosophical content of a specific literary source/various sources of inspiration, which constitute esthetical-stylistic characteristics that influenced the thinking of late romantic creators. We refer here to descriptive programmatic creations, which rely on Wagnerian-like harmonies and orchestration, and on symphonic discourse rhetoric

supported by the presence of several climaxes in the manner of Anton Bruckner's or Richard Strauss' opuses or on Hugo Wolf's declamation lieder.

3.2. Typical Postromanticism

Another perspective concerns the reassessment of the conception on genres, which rely on the use of programmatism and syncretism in various creations of the first two decades of the 20th century, which belong to the musical reference area and also to other national cultures of the 20th century: Russian, Czech, Polish, Italian, Romanian, etc. We refer to opera and symphonic poem, which, due to several common stage drama and poematic elements (Francklin, 2006, 1371), will lead to the gradual coalescence of different architectures (*opera – poem*, *symphony - poem*, *symphony–suite*), to the amplification or concentration of a number of movements in relation to a suggested symbolic programmatism, and, especially, to the adaptation of all language systems and writing techniques to postromantic drama (for instance, several of Gustav Mahler's creations, *2nd Symphony*, Arnold Schönberg's *Gurrelieder* cantata; George Enescu's *2nd Symphony*).

3.3. Postromanticism – Synthetic style

Another meaning of the style covering the first half of the 20th century, with reverberations in the second half of the same century, refers to the integration in this synthetic postromantic style of neoclassical and folkloric components, either by resorting to quotations or to their processing from different sources – academic music, folklore of different national schools or entertaining – in order to achieve deliberately contrasting sound expressions; or by making use of particular intonations, languages and synthetic writings (sarcastic *scherzos* of Gustav Mahler's *1st Symphony* and *2nd Symphony*, Karol Szymanowski's symphonic creations, Leoš Janáček, Dmitri Shostakovich); or of impressionistic elements (Ottorino Respighi's or George Enescu's symphonic poems).

We will attempt hereunder to underline the three ways to emphasize style in relation with relevant creators and especially to their creations, which confirm and support the abovementioned assumptions.

4. Specific manifestations of the Late Romantic Style in relation with significant opuses

Anton Bruckner, Johannes Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss are all creators belonging to Austrian-German Postromanticism, whose creations were marked by the style and esthetics of romantic music, which correspond to specific genres: symphonic poem, symphony, declamation or orchestral lied, opera.

The symphonic poem and symphony distinguish themselves as far as style is concerned, by their relation with the musical tradition of the 19th century, from the viewpoint of the particular approach of programmatism, on the one hand, and, on the other hand, by the reassessment of this phenomenon in the 20th century, "thus determining new perceptions of the style-genre-language relation from general to particular aspects, more precisely from modalities characteristic to a particular musical culture or to a creator, to the relevance of an opus" (Iațeșen 2015, 11).

4.1. Concise references to Anton Bruckner's *Symphony No. 4 "Romantic"*

When analyzing the style specificity of Bruckner's symphonic composition, one may notice aspects which disclose the surprising connection of the creator Anton Bruckner with late Romanticism, manifested in the synthesis between his admiration for the compositions of his contemporaries and his strict education and musical training. We refer to: his fondness of vast and dynamically contrasting themes (pp to fff), in a manner similar to that of creations belonging to the same genre and signed by Richard Strauss or Gustav Mahler, to the use of several theme groups, some of them elaborated in double or triple polyphonic writing (a consequence of his penchant for religious music discovered while playing Haendel's or Bach's opuses on the organ, or in his capacity of creator of the *Missa Solemnis*, *Te Deum*). We should also mention the relevant thematic role assigned to brass winds (use of Wagner's tuba in the *7th Symphony*, which is undeniable proof of his unconditional admiration of the Bayreuth master), the preference for choir sonorities (a reminiscence of the shaping of an artistic mentality based on catholic liturgical song acquisition), the resorting in trio design to rhythmical formulae specific to Austrian *ländler* (which is only natural for a creator familiar since childhood with the intonations and rhythms of the German folk songs or dances), the use of the cyclic principle, a method prefigured as early as the *Mass no 3* in F minor for vocal soloists, chorus and orchestra (1868) and materialized in his symphonic creation by the revisiting of certain sound finds in the previous sections, a method applied beginning with the *3rd Symphony*.

Symphony No. 4 in E-flat major (1874), also called "Romantic" according to the composer's directions on the music score, has a classical structure resembling the Beethovenian model *Allegro molto moderato*, *Andante quasi Allegretto*, *Scherzo, Vivace non troppo* and *Finale, Allegro maestoso*. The mark of the Wagnerian orchestral thinking is obvious since the very beginning of the *Allegro* movement*,* with the tremolo intoned on the E-flat center by the strings, over which the horns play a signal motif of pastoral expressiveness by means of the downward fifth interval, on a rhythmic structure assimilated by Bruckner from the Austrian-German symphonism tradition, with a generating role, of anticipation of the main theme. The next sound expression is formed in the tone contrast, by the motivic developments by the flutes and violins, while its metamorphosis occurs in a

Brahms-like manner. The second theme is rendered by the violins and violas, the playability and danceability of which resemble Schubert's expressiveness. The development is surprising due to sound sequence alternation in choral and polyphonic writings, the orchestral tutti effects obtained being spectacular, given the extreme dynamic mobility from pp to fff. One may note the cyclic nature of the initial motif in the sound sequence of the whole section. Here is an example of generating motif rendered by four horns and its sequencing (figure 1a, m. 1-11) together with the main theme (figure 1b *Langsamer*, 6 m.), taken from the beginning of the *Romantic* symphony.

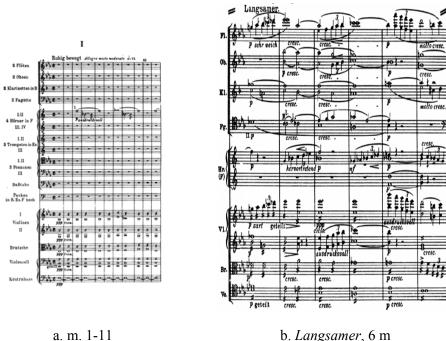a. m. 1-11   b. *Langsamer*, 6 m

Fig. 1

4.2. Richard Strauss. General remarks on his *Alpine Symphony*

In a manner different from that of Anton Bruckner, which adheres to implicit symphonic programmatism, "Richard Strauss, the German creator of symphonic poems and descriptive symphonies (*Sinfonia Domestica* and *Alpine Symphony*), prefers a programmatic approach consisting of the gradual description of the text-music correspondences, which integrates the amplification of all language parameters, according to the extrovert postromantic drama" (Iaţeşen, 2015, 12).

Eine Alpensinfonie (the Alpine Symphony), for the large orchestra and organ (1915), includes 25 moments entitled according to the programmatic suggestions,

tackled variationally, interlinked successively and continuously. The dynamic orchestration, postromantic chromatic harmony and extra-musical scenario are only some of the arguments supporting the *Alpine Symphony* reception as a symbiosis of symphony and suite. It distinguishes itself by its monopartite general form, sound fragmentation being the consequence of literary segmentation.

4.3. Hugo Wolf – Declamation Lied. *Der Feuerreiter*

Keen on romantic Austrian-German works (Franz Schubert, Robert Schumann, Anton Bruckner, Richard Wagner) and on the philosophical writings of several important authors of that time, Nikolaus Lenau, Johann Wolfgang von Goethe, E.T.A. Hoffmann, Eduard Möricke, the literate musician Hugo Wolf proves by his declamation lieder cycles - *Möricke Lieder* (1888), *Goethe-Lieder* (1889) *Spanisches Liederbuch* (Spanish Songbook, 1889) *Italienisches Liederbuch* (Italian Songbook, 1890-1891) *Three Lieder* of the *Michelangelo Lieder* cycle (1897) - that the traditional vocal miniature genre has undergone a metamorphosis process of the text-sonority relation, thus becoming a true poem. The connection with the Wagnerian tradition triggers interpretation approach difficulties due to the tension originating in the chromatic excesses at the melodic and harmonic levels. These traits require the use of a special vocal technique, which prefigures Schönberg's *sprechgesang*. Moreover, given the complexity of the meanings of poetical-musical drama, one may notice the resemblance with one of the traditional stage genres (opera), which, given the transformations occurring during the 20th century, also evolves towards *mini opera.* An example of this genre is the highly dramatic lied called *Der Feuerreiter-The Fire Rider* (the *Möricke Lieder* cycle), a true ballad of ample dimensions, which valorizes a highly chromatic harmony, tempo oscillations, register oscillations, a brutal swinging between lyrical and dramatic moments (see figure 2).

Fig. 2. *„Der Feuerreuter" lied by Hugo Wolf, m.1-6 (fragment*)

5. Specific manifestations of Gustav Mahler's typical and synthetic Postromantic style

Gustav Mahler is another composer whose creations combine or emphasize separately elements of the typical postromantic style and synthetic Postromanticism. The musician was both composer and conductor, and he was keen on discovering not only the novelty of the sound phenomenon, but also on enriching his culture – in addition to the Academy of Music, he also attended history and philosophy courses at the University of Vienna. He conducted the most prestigious orchestras in Vienna, Paris, Rome, Liège, Amsterdam, New-York and suffered greatly because of his unhappy marriage with Alma Mahler (an artist of noble origin with composer ambitions). Gustav Mahler was a Czech Jew converted to Catholicism, who would often argue with artists, conductors and players to honestly support his artistic credo, to promote his real composition- or performance-related values. These details led to an extreme sensitization of a fragile nature and to increase of the nervousness of an artist who unfortunately lived at the turn of the century and who experienced the fear, violence and tragedy caused by a capitalist society, in which the sensitivity of such a character and the verticality of such a musician were difficultly tolerated qualities (Bartoli 2006, 1040).

5.1. Gustav Mahler - *Wenn dein Mütterlein* (*Kindertotenlieder*).Aan application of the Synthetic Postromantic style

The connection between biography and music is undisputable in Gustav Mahler. We refer here to the five orchestral lieder of *Kindertotenlieder* (*Songs on the Death of Children*, 1901-1904) for voice and orchestra, composed on the lyrics of the late romantic Friedrich Rückert, on miniatures related, on the one hand, to the death of the poet's daughter, and, on the other hand, anticipating at the psychological-human level a similar unhappy event, which was about to scar the composer's existence. If we refer solely to the poetic motif specific to the third lied, *Wenn dein Mütterlein*

(*When Your Dear Mother*), it may be summarized as follows: *It is difficult to accept the idea of permanent loss. No, the children will return; as usual, they are out playing or on a walk*[2]. From the musical point of view, one may notice that voice remains in the background, while the writing reveals the blending of the harmonic and polyphonic concepts, and the orchestration discloses the synthesis between the postromantic and neoclassical tone (see figure 3).

Fig. 3. „*Wenn dein Mütterlein" lied by G. Mahler, m. 1-8*

He innovated in the orchestral lied and especially symphony genres, where his creations were ample from the standpoint of both their dimension and sonority, and distinguished themselves by the special importance given to the tone factor and sonata architecture metamorphosis in the spirit of postromantic drama. Also, in orchestral lieder, he designs the symphonic sound background as a poem illustration, thus greatly exceeding the role of a mere accompaniment. One of Mahler's characteristics is the permanent connection between his creations. Thus, he either uses lied themes or fragments in symphonies, or quotes full lieder. These are

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[2] *Wenn dein Mütterlein, tritt zu Tűr herein, und den Kopf ich drehe, ihr entgegen sehe, fällt auf ihr Gesicht erst der Bűck mir nicht, sondern auf die Stelle, näher, , nähernach der Schwelle,dort, dort, wo wűrde dein lieb Gesichtchen sein, wenn du freuden helle trätest mit herein, wie sonnst mein Tőchterlein!*

genres in which Mahler surprises us by the diversity of his melodic lines, which may be traced back to different sources: academic music, entertainment music, waltz, march or *ländler*, since resorting to different musical genres was only normal in Vienna at the end of the 19th century. Their combination and tackling create contrasting sonorities by associations/superimpositions of ideas in an ironic, tragic, grotesque or even paradoxical key. Such an example is the 3rd movement, *Feierlich und gemessen ohne zu schleppen* of the *Symphony No. 1 in D major* (1896), which tackles, both in the section referred to and in the other three parts, the themes of the voice cycle entitled *Songs of a Wayfarer*, being related to the lied genre by the melodic themes themselves.

5.2. Gustav Mahler – *Symphony No. 1*, 3rd part (*Feierlich und gemessen ohne zu schleppen*). An application of Synthetic Postromanticism

In order to achieve this contradictory movement, Mahler resorts to the famous French canon *Frère Jacques*, a children's song, which he turns into a grotesque funeral march, with obvious parody intentions, with tragic and grotesque inflexions and contrasting expressions accomplished in several stages. First, the *Bruder Martin* theme (as it is known in the German student repertory) is transposed in the minor mode. The tone matches the expression, so that the topic is introduced by the double bass, followed by bassoon, tuba and finally the whole orchestra. A counter-melody is intonated in canon by the oboe. The sound atmosphere changes and one of the most distinctive sections of the movement follows. Mahler uses cymbals, the big tuba, oboe and clarinet players and a solo trumpet to produce a specific sound characteristic of the *Klezmer music*[3]*,* probably due to his Jewish origin. After the concise repetition of the introductory sound themes, a third more contemplative section follows, which includes material from the *Songs of a Wayfarer* lieder collection, more precisely from the *Die zwei blauen Augen* lied. Finally, the sonority achieved is paradoxical, as it includes superimposed contrasting thematic elements, and the whole construction seems to dissolve progressively, as the 3rd movement ends by reiterating the introvert introductory musical ambience, while using the tone of the lower strings (see figure 4).

We note that parody becomes a stylistic characteristic of Gustav Mahler's scherzos, which will deepen in his symphonic works. The alternating parody moments and themes of folkloric, Jewish or lyrical origin (quotation of the 4th lied of the *Songs of a Wayfarer*), are only some of the elements which account for the diversity of the inspiration sources of an extremely surprising artist. This is a particular aspect which partly reveals Gustav Mahler's fascinating personality,

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[3] *Klezmer* is a musical tradition of the Jewish nomadic musicians who travelled across Eastern Europe during the 19th and 20th centuries.

whose training and creative potential are dominated by the well-known antinomies: playful-serious; simplicity-complexity, etc.

III.

Fig. 4. *a piece of Gustav Mahler's „Symphony No. 1", 3*rd *part,* *„Bruder Martin" canon, m. 1-16*

5.3. Gustav Mahler – *Symphony No. 2*, 4th part, *Urlicht.* A typical Postromanticism application

The influence of the postromantic style on Gustav Mahler's symphony genre is obvious in his *Symphony No. 2 Resurrection* (1888-1894) for orchestra, chorus, soloists (soprano and contralto), organ, brass and percussion outside the stage, by the following characteristics: implicit programmatism; extensive genre tackling (five movements developed in the postromantic drama spirit), innovative structure of the sound structure (instruments, soloists and chorus). One may note that voices are introduced in the last two sections: in the 4th part *Urlicht* (*Primal Light*) on lyrics from Arnim's and Brentano's *The Boy's Magic Horn* collection and in the 5th part, *Resurrection* choir on Friedrich Klopstock's lyrics, rearranged for chorus and amplified orchestra.

The 4th part, *Urlicht* (*Primal Light*), uses the music of this fully quoted lied in a text rendered by the alto, which refers to absolute purity, which humanity should aspire to. The orchestral accompaniment is scarce, in a synthetic writing of homophone and imitative expositions. At the beginning of the movement, the composer uses a faint dynamics (pp), thus creating metaphorically the image of a sacred micro universe, of a *wonders corolla of the world*, where we enter with the

exposition of the solemn choir of the first beats in D-flat major, the harmonic consistency of which results into an upward sound expression, which is repeated triumphantly at the end, as the *Resurrection theme* (see figure 5).

Fig. 5. *Symphony no. 2*, 4th part *Urlicht*, m. 12-22

6. Arnold Schönberg's specific style approach. A coalescence between Late Romanticism and Typical Postromanticism

The synthetic postromantic trend is also noticeable in Arnold Schönberg, in his string sextet *Verklärte Nacht* op. 4 (*Transfigured Night*),1899, in the symphonic poem *Pelléas und Melisande* op. 5 (1902-1903) and in *String Quartet op. 1 no.7*, creations which rely both on the Wagnerian chromaticism and on the structural model specific to Brahms. The Viennese composer continues, on the one hand, along the lines of traditional writing, by continuously varying the themes resulting from the sequence or superposition of certain melodic lines made up of ample intervallic leaps, in his late romantic capacity, and, on the other hand, he approaches the typical postromantic style in a composition designed for an enormous vocal-instrumental structure, the *Gurrelieder* cantata..

7. Postromantic trends in other cultures

7.1. Ottorino Respighi/ Béla Bartók. Different Synthetic Postromanticism applications

Unlike Italian musical culture, where vocality is a characteristic of any sound speech, an aspect which is also to be found in the playability of the instrumental themes, the penchant for the use of certain romantic tone combinations and subtle impressionistic effects is to be seen in the unprecedented orchestration of Ottorino Respighi's symphonic poems (*Pines of Rome*, *Roman Festivals, Fountains of Rome*). As far as the Hungarian composer Béla Bartók is concerned, his relation to Postromanticism consists of the synthesis between Western traditional Romanticism and folklore intonations (*Three Works for Piano,*1894; *String Quartet*, 1899; *Kossuth* symphonic poem,1903).

7.2. Dmitri Shostakovich. Echoes in the Russian music of Mahler's Synthetic Postromanticism

Most of the Russian composers of the 20th century adhered to the postromantic music esthetics and style, as a natural continuation of the ideatic and sound universe of the musicians included in the *Group of Five.* For instance, Dmitri Shostakovich remains the most important representative of synthetic Postromanticism due to his use of the classical/neoclassical grounds of creation. In his symphonic works, he often employs expression and musical language patterns in contrasting superposition occurrences or associations, thus shaping truly paradoxical sound ambiances, just like Mahler. We think of the "tone surprises" (full-scarce sonority, emphasis on extreme registers), of powerful rhythms alternating with temporal pulsations of undeniable simplicity. As far as composition traits are concerned, we would also like to dwell on the symphonic gradation of the polyphonic density, according to the particular drama of the section, of the movement or of the opus, on the achievement of paradoxical sound effects by associations and superpositions of themes, motifs or rhythmic formulae from different expressive sources. (*Symphony No. 7 Leningrad, Symphony No. 13, Symphony No. 14,* the *Nose* and *Katerina Izmailova* operas)" (Iațeșen 2015, 14).

7.3. Attributes of Synthetic Postromanticism in Enescu's creations

Enescu's music, more precisely *Symphony No. 2 in A major* (1913) and *Symphony No. 3 in Do major op. 21*, also denotes the obvious application of this current's characteristics, by the use of the cyclic principle and the consistency of the orchestral/vocal-orchestral organization.

One of the role model scores, included not without reserves in the synthetic postromantic style category, which combines romantic and impressionistic elements, is the programmatic symphonic poem for large orchestra, mixed chorus, tenor and soprano soloist, *Vox Maris op. 31*, 1954. The complex handling of the genre, the symbolic programmatism with philosophical connotations, the diversity of the writing methods (unison, polyphony, heterophony) and the multitude of dynamic and agogical indications are only some of the characteristics which trigger a certain ambiguity in the stylistic reception of the opus. "A musical discourse built in a typically romantic gradation of the literary program. We find impressive the use of a tone adequate to the contents of the program ideas and also the role of orchestration in shaping the different sound ambiances by the voice-instrument relation. The soloist parts are not designed to stand out as a traditional score, but to be included in the whole and become participating voices of the symphonic compartment" (Iațeșen 2015, 53). The moment when the sailor's voice joins the extremely refined orchestral discourse, developed in *ppp*, with free polyphonic insertions (fragment of George Enescu's *Vox Maris* poem, p. 14 of the score, 11m) enjoys great expressivity of sound.

Fig. 6. *George Enescu's „Vox Maris" poem, p. 14 of the score, 11m*

8. Conclusions

Approaching the postromantic style as late Romanticism in relevant opuses – *Symphony No. 4* (Anton Bruckner), *Alpine Symphony* (Richard Strauss), *Der Feuerreuter* declamation lied (Hugo Wolf), requires the amplification of the sound language and expression concepts specific to the second half of the 19th century. The chord structures with added elements, the use of diatonic and chromatic harmony, of the concept of enlarged tonality, the creation of instrumental melodic lines, the achievement of culminating sound points with the help of the brass winds (the tone factor playing a decisive role) and the use of explicit or implicit programmatism are characteristics traceable in symphonic poems and in symphonies. One of the characteristics of Hugo Wolf's declamation lied is the emphasis on the complementary relation between the voice and the piano score, in order to underline the deep poetic message embedded in the philosophical lyrics.

A constant trait of the scores adhering to any of the meanings of the postromantic style refers to the emphasis laid on the rhythmic and metric parameters when developing the structure and drama of the creations: Richard Strauss' *Alpine Symphony,* Gustav Mahler's *Symphony No. 1, Symphony No. 2 Resurrection* and the *Kindertotenlieder* cycle.

The revealing of the typical postromantic style requires genre innovations, for instance the variable number of parts, the resizing of the voice-instrument organization in relation to philosophical-symbolic programmatism, as is the case with Gustav Mahler's *Symphony No. 2*.

The manifestation of the synthetic postromantic style is still problematic, as it materializes in several directions: association of different sound expressions and styles (refined combination of romantic and impressionistic characteristics in George Enescu's symphonic poem *Vox Maris*), combination of different music language and style characteristics (use of certain neoclassical elements as a synthesis of folkloric intonations, march rhythms, laendler, lyrical song, Jewish music, academic music – 3rd part if Mahler's *Symphony No. 1*; Dmitri Shostakovich's *Symphony No. 7, Symphony No. 14* -), different perception of the form-genre relation (use of the cyclic principle in macroform creation in Enescu's *Symphony No. 2* and *Symphony No. 3*), synthetic application of particular musical language and stylistic aspects to specific Postromanticism genres (lieder with orchestral accompaniment in Gustav Mahler's *Kindertotenlieder* cycle, alternating harmonic and polyphonic writing and joining together specific postromantic orchestration elements and neoclassical elements.

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