

ASPECTS OF TEMPORALITY AND ITS CONSEQUENCES ON THE STRUCTURE OF MUSICAL DISCOURSE OF AUREL STROE

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Abstract: *The Aurel Stroe is one of the most important Romanian composers from the second half of the XXth century, an exceptional complex artist, a complete musician, composer, teacher and musicologist with an exceptional magnitude of the ideas. His works includes all coordinates of the musical composition, from symphonic and vocal-symphonic genre, to the chamber works and to those devoted to choral singing, being an important pioneer of electronic music and an excellent composer of opera works.*

Key words: *composition, music, value, time, discourse.*

1. Introduction

Aurel Stroe is one of the most important Romanian composers from the second half of the XXth century, an exceptional complex artist, a complete musician, composer, teacher and musicologist with an exceptional magnitude of the ideas.

His works includes all coordinates of the musical composition, from symphonic and vocal-symphonic genre, to the chamber works and to those devoted to choral singing, being an important pioneer of electronic music and an excellent composer of opera works.

Aesthetics is the science and theory of beauty, the concept that is causing and maintaining us in the sphere of beauty as a result of a masterpiece. True art is based on the notion of „value”, not the simple „nice” (which, in modern times, has been associated with the material beauty). The

concept of „value” involves, in addition to the concept of „beauty”, especially the „good” and the „truth”, according to the ancient Greek concept of „KALOKAGATHIA”.

In the absence of authentic values that support the assumptions of the true art and our lives, we are in danger of losing our spiritual, moral and cultural identity that must define every person, every nation.

Artistic beauty requires rigor and precision to which we wouldn't directly think when we refer to free expression of art, and yet artistic craftsmanship is always marked by discipline gesture which knows exactly what you have to responsibly express.

Stroe's ideas, his human profile, his universe of thoughts were so original and it's a fact that, according to international statistics, he is one of the most performed Romanian composers in Europe. Aurel

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Stroe is the artist who left behind him no epigones; is almost impossible to understand his musical system otherwise than in terms of his personality.

We have the duty to promote, study, analyse and implement the authentic understanding of the personality, work and life of master Aurel Stroe: his work is unique in the context of the Romanian musical art, as his universe of ideas.

Aurel Stroe is an artist with authority in forming the consciousness of many musicians, the composer who initiated new musical directions (composition with classes of composition, morphogenetic music, the composition with many tuning systems).

Aurel Stroe was a great composer, an exceptional teacher and mentor of the National Music University from Bucharest (Romania), an original thinker on the musical analytical concepts. Four years have already passed since his death. We must recover, for the next generations, the authentic profile of his complex compositional and musicological work, of his personality.

The phenomenon Aurel Stroe needs a special analytical and performing effort, because he is – like most of the contemporary music - little known, poorly understood and appreciated in the contemporary society.

2. Problem Formulation

Because of his original and interdisciplinary thinking, Aurel Stroe's music has artistic and scientific arguments related to his art, coming from extra-musical sphere of theology, philosophy, biology, physics, mathematics and visual arts.

We propose a temporal analysis of his works, especially of the concertant works for violin, saxophone and accordion in the last ten years of his life, an analysis based on his specific symphonic thinking, on the creative revolutionary concepts: musical

compositions with many different complex cultural paradigms, the process of polyphony applied to the musical discourse, aimed for more expressive power of the music, by accumulation based on certain archetypes (for example, see *Multimobiles*).

Time is „the fundamental instrument of communication” [1], is „a fundamental dimension of life and society, complex and heterogeneous” [2], „an universal condition for all that exists” [3], „considered by Shakespeare the king of people and the oldest judge of the world” [4].

The temporal dimension is the main principle that takes the responsibility for organizing the musical process, carrying the message of the music, because the musical art is temporal par excellence, according to its intimate nature. Aurel Stroe himself was very sensitive to the issue of temporality, because of its role in structuring the musical discourse (synchronic and diachronic).

3. Problem Solution

We will try a personal classification of temporal hypostasis that can be captured in the music of Aurel Stroe, which still apply in general musical creations. This approach can be used to analyze other musical realities too:

a. The normal temporality, ordinary, diachronic one, a relationship based on cause and effect. In this case, the consequences of this sort of temporality are the direct effects of some fundamental archetypes. The normal temporality it's a „simply, conventional fact, not a reality” [5].

Ordinary temporality implies the musical work as it is in the musical score, written by the intention and the desire of the author. This type of temporality requires a typical strictly chronological profile, measurable, quantifiable, easily assimilated and objective understood.

b. The concentrated temporality involves elements that make time to implode, to restrict itself by repetitive framework; a simplified time, using methods such as alternation, repetition of small units which are suitable for this process.

Minimalistic style lends itself particularly well to this approach, when it does not matter a solo element of prime importance, but the general development of ideas that intersect, without any of them to impose.

In the musical work of Aurel Stroe, this phenomenon is reflected by the presence of unusual musical events, such as „acord-matrice” (accord-archetype, which seems to focus different sound events, still unspoken, isolated moments of complete silence) and „musical objects” (harmonic structures, having generators virtues) we can find in the Concerto for accordion and orchestra.

c. Dilated temporality: refers to the temporality that is no longer subject of the limits of historical, chronological aspects.

Important elements of this aspect are the memory, the remembrance (in music we have the element of replay of the principal themes at the end of some complex works). The direct perception, objective, related to the normal temporality becomes remembrance in the passage of time, continuing to be active in another plan of existence, the virtual one.

The French philosopher Henri Bergson said that „as short as a perception, it takes a certain time, thus requiring an effort of memory that extends some moments of living. The Memory shrinks these moments, being the subjective part of our perception of things” [6].

The past itself is the subject of change, so that „the past is not one, each of us judges it in different ways, each sees it from his perspective, so that the past always changes” [7].

In Aurel Stroe’s music, this kind of temporality refers to the concluding elements of the Concerto for saxophone and orchestra: „restul” (the rest), „un ultim rest” (the last remaining) or the „dissipative fugue” from his last Concerto, dedicated to the accordion and orchestra.

d. The transformed temporality, placed in the eternal horizon, the qualitative time that determines the structure, complexity and content of the music’s message.

Music and spirituality of the Triodion period (in Orthodox church, the Lent’s Music) proclaims that out of time that enable everyone to be careful to the future, to the eternal quality of the future time that we will all live, preparing it even in this life.

Repetition has religious function in some contexts, a mystical function of symbolic importance, amplifying or dissipating the semantic tension. In the religious music of Triod’s Period, in Lent, repetition applies not only to songs and prayers, but also in sacred gestures (such as prostrations or making the sign of the Holy Cross).

The short prayer „Lord, have mercy on me” or the humbly prayer of St. Ephraim are repeated, especially in Lent (but not exclusively) 3, 12 or 40 times, with symbolic meaning.

In the ideational background of Orthodox faith and music we can find the idea of alternation and repetition, with a function of throughgoing study: „as Jesus Christ’s activity can be represented by dual reciprocating, Incarnation of the Logos being the principle of the elevation of humanity, so the believer’s spiritual life is based on the same alternative system, at which the body must participate, as the soul.

The prostrations are a fundamental dimension of Triodion period: participation of the body and repeated updating of Baptism” [8].

Repetition of a particular element provides the importance of the subject to be repeated, strengthening its meaning through the permanent restoration of the subject.

„The Community liturgical prayer contains many repetition of shorts segments, maybe just one word prayer (monologistos) and continue to accompany the monk or pious people into every circumstance. This private fundamental exercise, gradually cristallized around „Jesus prayer” have all the characters that I found on liturgical repetition: concentration, humility, anticipation of the eternal praise of angels” [9].

This type of time eternity is present in the Romanian story „Eternal youth and life without death”, a very special and old concept in our national folklore. It appeals directly to the output of time, leaving today actuality, immediacy, the quantitative world of NOW and HERE.

This story is based on „ancient Christian concepts, bodily and spiritual purification, seeking eternal life, search started with the first man, Adam” [10]. The story „Eternal youth and life without death” speaks, in terms of an allegorical story, just about immortality, in an unique way. The fall of the main character, Fat –Frumos is equivalent to Adam’s fall from the grace of God” [11].

The silence (or pause, in music) may be a way to articulate a segment that reflects timeless eternity. Marcel Proust said something important about the expressive virtues of silence: „someone can listen the silence with painful attention” [12], which have its unmistakable voice, but other than that purely acoustic level.

In Aurel Stroe’s music we can find sudden interruptions of the musical speech, suspended unspoken sentences. Aurel Stroe applies these procedures under Rene Thom’s catastrophe theory, a constant in

his work, creating gaps in music, elements with an important expressive function.

e. Overlapping times imply a certain polyphony of times, a type of musical and ideatic palimpsest, a complexity of the sonorous events.

In this respect, representative elements consist of multimobile (overlapping discourse of several instruments, each with its musical repeated segment, with different times), often combined by the author under the name „multimuzici” (multimusics).

Aurel Stroe falls within this temporal context with his works „L'enfant et le diable”, „Bach-Sound Introspections”, „Mozart Sound Introspections”, Concert for saxophone and orchestra, operas „Orestia” and „Das Weltkonzil”, works based on the palimpsest, on the multiplicity of temporal layers and multiple-paradigm compositions.

f. The projected time, the imagined time refers to the proportion between past and future, according to the concepts of memory, imagination, possibility, operated by Henri Bergson in his philosophical volumes.

4. Conclusion

Aurel Stroe rises in the area of originality that places him among the most valuable creators of Romania in the second half of the XXth century, falling into a stream of thoughts of great value, which offers a vision of the modern thought with spiritual amplitude.

Speaking about aesthetics, the status that gives you a true contemplation of authentic beauty, about the communication through the artistic values, about the ideal of aesthetic unity in the authentic artistic act, about the true purpose of art, aesthetics is an interdisciplinary field in which the spiritual elements leave behind the material ones.

Today, we put off more and more the true values that animate the authentic art. The pathology of our time reveals a terrible diagnosis, fully reflected in our consciences.

In the absence of authentic values that support the assumptions of the true art and our lives, we are in danger of losing our spiritual, moral and cultural identity that must define every person, every nation.

Father Dumitru Staniloae, the most important Romanian theologian, spoke of man as the subject of divine intentionality, valuing the privileged position of man as active medium for transmitting a particular message of divine origin and value.

The artist is the one who remembers all, especially in times of crisis, that the world is beautiful. The artist gives himself unconditionally, looking to some values above himself, to give certainty to our daily lives.

Art has the undeniable virtues of entertainment and relaxation, but these are not the ones that stand out in authentic art, but its lower segment – often subcultural. In its genuine hypostasis, we can talk about denial of aesthetic autonomy of art: art has no value by itself, but by what and how sends a message much higher than itself.

Art is only a privileged type of communion, in order to communicate something essential. Art means offering yourself, art is joy, doxology, catechism, diaconate, spiritualization and freedom. The pure aesthetics is just something added to the authentic art and provides a concrete beauty, for a secret communication.

Simplicity, stylistic and expressive unifying artistic processes are fundamental features. The formal structure contrasts with the desire to transform the materiality of sounds in a composition that is something more.

The music created by great composers must take the requirements of an ontology

without crack, a perfect unity, which tends to the original perfection of the divine model. As artists, we ought to perfection, with the desire for eternity, expressed in musical works that could take the special message explicitly to the public.

The temporality of modern man is vitiated by the haste of every action: the world of quantity, the open universes of the modern times are still limited to one dimension. This situation leads to a dramatic close to spiritual horizon, visibly affecting the XXth century musical creation.

Aurel Stroe avoids this risk by his attention for the conceptual complexity of the temporal factor. That's why his musical works have an atypical complexity and clarity, a special attitude for the final part of XXth century.

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