

## ABOUT ARTISTIC VANGUARD IN FAVOUR OF A NEW RENAISSANCE

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**Abstract:** *The study presents an introspective outlook of the phenomenological character on the issue of the musical artistic vanguard and its age. The comparison between different musical ages is suggested as a reflection theme; there is the present age – the one the musician lives as a performer and musicologist influenced by some vanguardist compositions, like those by P. Boulez and an age which is over from the immediate perspective of Fr. Couperin, the composer and the harpsichord player, which – as related to the moment of its performance – was also a vanguardist movement in the musical aesthetics of its age. The performer pleads for the consistency of expression, sensitive vanguard, full of meaning and human sense.*

**Key words:** *vanguard, phenomenology, musical communication.*

### 1. Introduction

The first postulate: *Music is life itself* - Hence, the existence of each human entity includes communication structurally through the musical language. Our time, received in the moment of grace before being born becomes a whole as a result of perpetual finite number of drops of this ephemeral present in the immutable past and all that will be consumed in the mysterious future.

The second postulate: *Self knowledge* - Hence, the perfect equilateral division between the three vital landmarks – "the body"/"the mind"/"the psyche" – in the circle of life, hoping – admittedly or not – for the spiritual transcendence.

The third postulate: *Belief and reconciliation* – Hence, the conscious belief that there is a first impulse in unwinding the continuous causal

sequences called *Divinity*, as well as the superior understanding of the causes which are called *Destiny*.

The fourth postulate: *Rigour and ineffable factors* - Hence, the sum of the cultures of humanity represents, without errors or risk factors, the (rigorous) algorithm capable of causing the planetary civilization decodable only with an (ineffable) archetypal key.

### 2. Practical examples

These practical examples which took place long years ago.

The piano I played, the same at home, but different ones in the concert halls I played in concerts, fascinated me. It collected revelations into my inner soul.

Every time I rendered their vibrations, the motives, the sentences, the phrases, the sections sounded infinitesimally

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differently. The reciprocal aspect was also possible, first of all theoretically, then, probable practically: thought diversely, the musical ideas can sound the same.

The ideas are "languages"; expressing them is also a "language". A melodic, harmonic, rhythmic, architectural motive of a Baroque musical work could sound old fashionable-archaically, oddly-visionary by adopting some phenomenological criteria, of sonorous emission, adequate to the finality envisaged. A motive - any of the deviant morphologies as rapported to the widely accepted standards - may sound, in its turn, obsolete – archaic or strange – visionary.

No creator-composer will not have adopted *integrally* what used to be in the communicational area at the time of his/her decision to express somehow, formally, just like all of us, but essentially, just like himself/herself.

No creator-interpret, capable of making decisions as regards the musical artistic act as a *significant* meaning of *the signs* of the textual model, did not take over *integrally* either the instruments or the technical means of sounding. The musical communication involves both the relational foundation made of *the well established terms* as well as the aesthetical, surprising, even shocking innovation, meant to develop the new valences of the eternal human being.

When I first played a musical work for *prepared piano* I had to choose between expression and expressing; I combined them, due to the prefix; the sonorous game became both an unheard and complexly emotionally and logically sonorousness.

The audience, in fact *each individual listener*, is a strictly necessary landmark in fulfilling the musical act promised by the *textual model* suggested by the *interpretative model*, integrated by the reception of the resonances which creates the value system. The audience imposes

the languages to be both *past* – just like the present moment which is already past while being alive – and available to become *future* – just like our perpetual illusions that we are eternal, even if we admit that the only certainty of Life is the fact that it passes, when Divinity decides that, into another, unknown dimension, undesirable, but complimented with the fulfillment of the desires failed in the so-called existence.

Therefore, as far as I am concerned, I found the sonorous, spectacular resonances themselves important for me, but especially the ideas and the states of mind which I could *play* on the piano.

Long time ago I experienced an exemplary situation at Sala Mică of the Palace in Bucharest; it was the time when I played *Sonata a III-a (The III<sup>rd</sup> Sonata)* by Pierre Boulez. I had worked for many months on that. First, it was understanding it, then conveying the message: *blocks* – harmonic aggregates – and *points* (polyphonies). During the recital (which also included musical works by Couperin *le Grand* and Debussy), I laid the score (it was a long one ...) of Boulez's *Sonata* on the edge of the scene. A few minutes later, many amazed listeners approached the exhibited score. They were watching me. At least they could see and hear the pitches, they realized that they could understand the registers; they may have really understood some expressions – melancholic, energetic, revolted, sad and in many other ways – the ones I wanted them to understand! The vanguard like repertoire was excellently received due to the interpretative vanguard which allowed me play Boulez in a sonorous universe together with the baroque Couperin and the impressionist Debussy.

At that time I used to reflect and I am still reflecting on that sometimes – look! – "Impressionism" is expressive and "Expressionism" is impressive, Couperin's

proportional sonorous values could be found through suggestive fractions with Boulez. I wanted *the music* I confessed also to be *algorithm*, namely, understandable as well as *archetype*, namely to be admired.

The vanguard interpretative art is similar to a quick moment lived in such a vast future which mercilessly finishes too early. The performer, who is a creator devoted to his vocational gesture and sometimes even blessed, is capable of multiplying a score in various times and spaces and create it unexceptionally not only for the his contemporaries. Couperin's "vanguard" was valid and even valuable due to the real fact that in the '70s, but too early for Himself, his music sounded well, convincingly, performed on a piano completely unknown to him, which the contemporaries of the modern performer had also heard with Beethoven, Brahms, Enescu...

The vanguard of the moment mentioned facilitated the audience of that age (how many of them are still living today ...?) "a contact" with Boulez's strange *Mirrors*. The moment had already passed; but nothing could have prevented the beautiful/sensitive/ intelligent "crazy men" of the early 2001 to take over future related "vanguard"! I hope they are strong enough not to leave the musical language get ruined into an argotic nothingness. Ultimately, we thank *Divinity* for what we have already received, for what we haven't received yet! In fact, we as musicians or any other intellectuals, are capable of perpetuating civilization – or not!

*The expression vanguard* has not died yet - it is not just related to intention, but to the soul, not only to miming, but to the mind, not only meaningless, but meaningful. It is still Alive. When the moment comes, we will all pass to other Dimensions together with what is left behind us.

The thoughts mentioned above could be followed by the titles of some writings which belong to people-Spirits who will have been, who are still among us:

- "The affective environment temporalizes itself in the essential past" [1];
- "Impression and sensation are likely to be similar to perception, sense is likely to be similar to the essential spirit; the thought progresses independently. Thought is associated with perception. Reunited, they all become a whole, which belongs to the soul" [2];
- "Any type of existence can be a pretext for evaluation; it is obvious that there is a real side in each object evaluated – for example in the work of art, in the moral deeds, in the religious cult, so that the value, just like the other non-real existences, has a necessary but recessive reference to the real object" [3];
- "Every Philosophy is a Criticism of Language" [4];
- "Socrates reflects on the difficulty according to which any type of learning and research are nothing else but memories" [5];
- "/.../ the difference between an historian and a poet is not that the former expresses himself through prose while the latter through stanzas /.../, but that the former depicts the facts which have already taken place while the latter depicts facts which might happen" [6];
- "The force of the word has been known since ancient times /.../. There had been symbols before the word /.../. We should return to symbols for humanity to overpass the cosmic crises it has been into /.../" [7];
- "/.../ the ancestors thought that music was related to paideia (an Aristotelic term which means: upbringing, education, culture), as being something unnecessary /.../. The essential nature of each musical activity is similar to a game" [8];

- “I wish the scores /.../ were read keeping in mind the intentions which generated them. Above all, they are the notes written by a performer who wants to share his impressions /.../” [9];
- “It is obvious that inside /some/ systems the artist introduces a new rupture of the probability scheme and he/she varies endlessly the most elementary scheme /.../” [10];
- “The traditional logics opens the discussion [about] notions through the so called rapport of identity” [11];
- “The prerequisites – and the most important ones – of applying the systematic theory of imagination as related to the discourse are that the semantic innovation has already been, within the limits of the metaphorical statements, an as extra application, namely, a reference bound force” [12];
- “Every man who does some research in the objects of the human knowledge finds it obvious that these are either ideas printed on the senses, or obtained by pursuing the passions and operations of the intellect, or eventually, they are ideas made up by means of the memory or imagination – by composing, dividing or purely representing /them/ /.../ [13].

### 3. Conclusions

When it is situated in the fertile environment of expressiveness, vanguard is awarded creative legitimacy as related to the model which generated it and which it overpasses, keeping at the same time the core which ensures its recognition both from the perspective of the future and of that widely accepted, namely of high quality music: expression, soul, logics, intrinsic life. Through this, vanguard represents the domain of opposites, in which the model is perpetuated fruitfully

and permanently humanly at the same time through revival from the vanguard.

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