

Alexandra Militaru

Peut-on définir l'allure improvisée? L'exemple de George Enesco

Usually, the name of George Enescu is synonym with the Romanian folklore. Any presentation what so ever mentions this topic, sometimes without pointing out the complexity of his music. His maturity works are the result of an aesthetics synthesis witch necessitates a careful analysis. One of the components of his aesthetics synthesis is the key concept of the present article: the *improvisational allures*. We have chosen to concentrate ourselves only on two of Enescu's piano works, the *Pièces Impromptues op. 18* and the *Piano Sonata op.24 n°1*, but other works, namely from his Oedipe period, could be part of the same theme-based collection. The improvisational allures in general have a particular status because they don't escape to the scriptural domain. The principal topic in our case is the way that improvisation techniques are transformed in a compositional principal. The present article wishes to concentrate on the recognition and the analysis on the improvisational allures with the purpose of underlining a complex contradiction. It may be here, in this contradiction, the greatest complexity of our key concept: the composer seeks to give the illusion of a lack of periodicity with technical means based on it.

Anna-Maria Rentzeperi-Tsonou

George Lambelet, a Representative of the Greek National Music School

The author summarizes George Lambelet's views on Greek National Music, as they were expressed in two articles: *The National Music* (1901) published in the journal "Panathinaia" and *Nationalism in Art and the Greek Folk Music* (1928), edited in a series of feuilletons. According to Lambelet, Greek composers should combine the features of folk-song with the means of universal music, but following their own aesthetic principles. Significant for the harmonization of the folk melody are the Greek scales. In order to exemplify these views, Lambelet's symphonic poem *The Feast (The Village Fair, 1907)* is analyzed, the national character being expressed by the folk-like melodies, the rhythmical patterns and the Greek scales.

Diana Moş

***Semantics of Performance in Don Giovanni/Juan,
SonatOpera in due atti per violino e piano op. 53, by Dan Dediu***

Don Giovanni/Juan, SonatOpera in due atti per violino e piano, written by composer Dan Dediu in 1995, represents a union, in a postmodern manner, of two musical genres, instrumental sonata and opera. The dramaturgical treatment of the instrumental "characters", with allusions and quotes taken from Mozart's operas and Strauss's symphonic poems, follows the realization of portraits that capture, in a dynamic manner, the psychology of characters (Don Giovanni, Donna Anna, Commendatore,

Leporello, Don Ottavio, Donna Elvira, Zerlina, Masetto). *SonatOpera* proposes an organization of the musical material according to the structure of the opera, with *Ouverture*, *Atto primo* and *Atto Secondo*. The complex writing of the score for the two instruments references both the rich palette of technical-instrumental means that performers employ, as well as their availability to notice and convincingly convey the inner states of the presented characters, but reinterpreted (usually in an ironic manner), from a postmodern perspective.