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Colour and refinement in Claude Debussy's Music

I will attempt in this study to highlight those quantifiable elements and structures which can underline realities which hide behind wording. This is very much part of impressionist and/or symbolist aesthetics and music's ineffable and unutterable qualities. I will equally employ principles and wording which are the expression of pertinent conceptualization and rationalization, belonging to both musical and extra-musical space, with express reference to impressionist painting and symbolist poetry, the motivation being an attempt to reveal the connections which can be established between musical attitudes which acknowledge impressionist and/or symbolist influences and those which do not.

Octavian Nemescu

*Aurel Stroe's Artistic Ideas within the Context
of the Aesthetic Turmoil of the Composition Scene in
Romania and World-Wide (1960-1990)*

In the 60ies, Romanian culture had just managed to escape from the communist realm, a free expression being lately (still shortly) permitted. Aurel Stroe stands as one of Enescu's valuable successors lengthways the Romanian music history. He represents the first Romanian vanguard wave in composition. This study will reveal some original ideas of Stroe from his three compositional stages. The first one relates to the aesthetic ideas of composition classes, to the one chord music and the geometric music with certain archetype intersections. The second stage developed during the 1970s and is in compliance with morphogenetic music. Finally, there is the third stage, after the 1980s and in the 1990s, which continued till the end of his life. It is implemented into the sound application of the so-called music written in different tuning systems.

Nicolae Brânduş

Freie Valenzen, Grade und Potenzen

In this essay the following topics are discussed:

- ✓ The relation between the natural and the cultural aspects of the musical work;
- ✓ The problem of necessity and liberty defining the musical work (levels of *Reality*);
- ✓ Free orders in the building of the musical discourse;
- ✓ Orality and the practice of the *free invention*;
- ✓ *Free valences, degrees and powers*: the structure of the invention in the musical communication;
- ✓ The primordial sound ("*song*") as a forming energy in all the fields of the cultural activity (*ritual, officiation*).