Abstracts

Laura Manolache

Aurel Stroe: Piano Sonata No. 3 – In Palimpsest *(1991). Patterns of Musical Composition*

The aim underlying the analysis is to highlight patterns of the composer's mature musical thinking through. Accordingly, the case study of his Piano Sonata No. 3 captured the implementation of the poetic idea of *palimpsest* at different levels of musical micro- and macrostructure. Although the component parts come from three different periods, they form a unified whole not only through the uniform projection of the macrostructure, but also at the micro level through the similar models of architectural and thematic processing.

While Stroe uses the variation technique on a single thematic element in the movements composed in 1947 and 1957, in the more recent movements from 1991, parts three and five, he brings several different thematic elements in the discourse: see the five elements of the first movement; the four voices of the second movement; the two accords and one cluster of the final movement. At the same time, he diversifies the modeling patterns: see the free architecture of the first movement; the virtuosity of the polyphonic form in the palimpsest of the second movement; the technique of development by symmetrical addition in the last movement, etc.

It is a creative contemporary mindset that develops logically structured models of musical architecture.

Monika Jäger

Aurel Stroe: Piano Sonata No. 3, En Palimpseste. *The Second Movement* Hommage à Pierre de la Rue *in Music Teaching "after Corona"*

This paper represents three music lessons of june 2022 concerning the second movement (*Hommage à Pierre de la Rue*) from Aurel Stroe's Piano Sonata No. 3, *En Palimpseste*. The main focus is on professional communication and social interaction between the adolescents, after the lockdowns and corona-restrictions in school. In the comparison of biographical stations by Aurel Stroe and Pierre de la Rue, the pupils open up aspects of the historical-cultural context of Renaissance and contemporary music. The method "sound walk" offers different perspectives on the composition, for example on redundancies, discrepancies, incisions, fractures. The results are questions concerning Stroes compositional personalities, intentions and our own perception.

Abstracts

Iulia Mogoșan

Heathering Winds *by Dan Dediu, or the Spread of Melody*

As a musical parameter, melody – conventionally understood as a (consecutive) succession of sounds – is an essential coordinate of Romanian music, which claims stylistically and historically from the *parlando-rubato* aesthetics of tradition folk music. In Dan Dediu's piano piece *Heathering Winds* we discover a new perspective on the composition of melody (an essential parameter in the composition of music), which can also be regarded as a new view, as a different aesthetics, both for first, and the second half of the 20th century, therefore characteristic to our time. The analytical approach presents an overview of the piano piece inspired by Emily Brontë's novel *Wuthering Heights*, in which key points from the British writer's novel are presented, followed by an overview of the formal dramaturgy and presentation of the piano piece's main musical ideas. Finally, our melodic analysis uses the theorising of the composer himself (Dan Dediu, *Melodia*, 2006) to capture the complexity of melodic structuring, which – breaking the traditional pattern of a melodic line, in which the ratio of durations and pitches is optimal to be perceived as such – expands, tending towards what Dediu calls *infra-* and *supermelody*, i.e. a melody that pushes its boundaries, creating, from a single "melodic thread", the illusion of an innovative musical syntax.

Michael Heinemann

Visualising the Difference. About Dan Dedius Rafales (Heathering Winds*)*

Dan Dedius *Rafales* can be understood as a transposition of the plot of a novel by Emily Brontë; first in a naïve hermeneutics of the narrative, but then also by means of a semiology of the body designed by Roland Barthes, in which the fate of the protagonist is empirically actualized by the interpreter, and finally in an analysis related to the material itself, whose disruption on a meta-level becomes an analogy of the plot of the novel.