

FINALURILE ENESCIENE, DE LA „ÎNCUNUNAREA OPEREI” LA MODELAREA PERCEPȚIEI TIMPULUI MUZICAL

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Abstract

The continuous and simultaneous shaping of articulated space and time is a defining feature of Enescu's style. Although many, the phenomenological, archetypal, stylistical and aesthetic studies of the composer's work, either globally or punctually, still leave room for interpretation and analyses of Enescu's complex language. This article is an analytical approach of George Enescu's representative opuses, from the point of view of time perception in their *finales*. The analysis centers on the endings' structural typology and their reverberation in the perception and memory of the audience. The characteristics and models of musical time (continuity/discontinuity, density, horizontal/vertical thrust a.s.o.), along with the use of formal patterns that distinguish Enescu's works as they give a musical-spatial dimension to the sound material are emphasised as the two poles of an energetic relationship between reason and emotion in the characterology of Enescu's musical output. The conclusions bring out the importance of the new studies of Enescu's work, constructed from a fresh perspective that matches the freshness of his music, which in Pascal Benteoiu's words, "through the coagulation of artistic moments, still awaits the encounter with the listeners' understanding and sensitivity".

Keywords: George Enescu's representative opuses, characteristics and models of musical time, George Enescu's musical style, musical archetypes, musical aesthetics.