

Obsession of Time and the New Musical Ontologies. The Concert for Saxophone, Daniel Kientzy and Orchestra by Myriam Marbe

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Abstract : For the music composer Myriam Marbe the musical time and memory represent 2 (complementary) phenomena with conclusive impact on the settlement of new musical ontologies. Summarizing the most important achievements of the contemporary techniques of composition, her vision on the microform presented in The Concert for Daniel Kientzy, saxophone and orchestra transcends the linear and unidirectional time in favour of a flexible, multi-vectorial speech with spiral developments, where the sound substance is auto(re)generated by analogy with the fundamental processes of the memory. The conceptual model is of an archetypal essence, the music composer being concerned with identifying the mechanisms of the creation process, especially of those specific to the collective creation (of oral tradition). Hence the spontaneity of expression, improvisation tint, free rhythm, micro-interval intonation, coloristic-timbral universe dominated by multiphonics and unique sound effects. Hence the atmosphere of ritual, however purged by the primary connotations and reprojected into a wonderful spectacular space. The Concert is a work of artistic maturity and enforces respect, among others, by the timbral diversity of the three species of saxophone required by the music composer (baritone, soprano and alt), in Part III Daniel Kientzy shows the performance of playing two saxophones concomitantly. The score of the music composer Myriam Marbe contains a deeply spiritualized music, full of archetypal symbols, a music whose drama suggests a real cinematographic movement.

Keywords : archetype, chronogenesis, concert, multiphonics

Conference Title : ICAH 2015 : International Conference on Arts and Humanities

Conference Location : Paris, France

Conference Dates : July 20-21, 2015