

**“CHORD MATRICE”  
IN THE MUSICAL ART OF AUREL STROE**

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**SUMMARY.** The last three concerts composed by Aurel Stroe are a further proof of his compositional maturity. The third concert proposes the ideal model of the “chord-matrices”, a symbol that we have to reveal in the *spiritual dimensions* of Aurel Stroe’s music.

**Keywords:** modernity, music, symbol, contemporary.

*“... entre le glorieux et le bizarre,  
une certaine proportion...”<sup>2</sup>*

The Concerts of Aurel Stroe is emblematic for the end of the twentieth century, especially since it covers the last decade: 1990-2001. *Concerto for accordion and orchestra* is dedicated to a solo instrument with negligible tradition in the concerts. The ensemble that supports the solo music of the concert consists of several soloists: the composer suspended so popular activity of the orchestra and he created a type of concerted co-participation argument of accordion solo. The accordion is a musical instrument used in popular art, so Aurel Stroe had a serious difficulty to manage this situation. The structure of the concert has four parts, overcoming the traditional gender. Motto suggests a strong emotional state, which swings between two mutually exclusive terms (“*glorieux*” and “*bizarre*”). Two terms which have two poetic worlds with deep meanings. Aurel Stroe’s musical text calls us on the significant thinking road, offering his own symbolic universe.

The musical text is important because we can gain, through the music, our spiritual education: in the same way we may think about the symbol of the “*CHORD-MATRICE*” which appears in the third part of the concert. The penultimate section of the concert is distinguished by its small size and its

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<sup>2</sup> Francis Ponge, in the score of the *Concerto for chordion and soloists ensemble* by Aurel Stroe.

symbolic value. The musical phenomenon is beyond the objectivity of the musical composition: this is not unusual for a work signed by Aurel Stroe; the symbolic value of a certain detail can make the situation of a concert section with the dimensions of a single chord- as seen in this case. The concentration in a single chord is affecting the form of the concert. In analysis, the form is autonomous, but at the creation state the form is just a natural reaction to sound material avatars. However, in recent decades, the form has become a fundamental concept of a quantitative quality. The mathematician R. Thom investigated the possibility of the morphological processes without understanding the special properties of the substrate shape or nature of objects involved: laws different from those that determine the behaviour of material govern the evolution of forms.

The “*chord-matrices*” coagulates tensions occurred so far in concert and restricts the expressive ambits into a single structure by the symbolism of the centre point, able to unite disparate efforts. The third section of the concert enjoy a particularly dense harmonic profile: metro-rhythmic dimension is suppressed, but the tempo indication is present in the score for the approximately twelve seconds: *Allegro gioviale*. The absence of the solo instrument marks also the fourth section of the concert: the eclipse sound of the accordion is ensured by the end of work.

Aurel Stroe’s “*chord-matrices*” is a multipurpose structure, which condenses even melodic tracks, even rhythmic tracks - all these elements are included - another stereo image> this is the role of the archetype, which is capable of generating. The “*chord-matrices*” is the stylistic centre which radiates in the concert, the expressive and sonorous reservoir of the work. Chaos theory is applicable at this time of analysis, it is concerned with the study of irregular shapes and has an origin related to the mathematical term “*chaos*” – for James Yorke, this term means “mathematical study of dynamical systems (such as music...), types of turbulence”<sup>3</sup>. Among the nine lines of force of thinking about art of Rudolf Steiner, he observes “*tectonics*” – “*an architectural type of shape, understanding the action of forces that manifest themselves correlated, the different meanings of work art*”<sup>4</sup>.

Aurel Stroe chosen as its structure (source of his concert) a harmonic type, considering that it can accomplish - the relationship of complementary elements - the debut polyphonic structure: small chorals. A first analysis of

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<sup>3</sup> Boutot, Alain, *Inventarea formelor (Inventing forms)*, vol. I, chap. I – *O explorare a lumii formelor (An exploration of the form's world)*, Ed. Nemira, Bucharest, 1996.

<sup>4</sup> Andreescu, Ioan, *Origini spirituale în arhitectura modernă (Spiritual origins in modern architecture)*, chap. *Paradoxul lui Rudolf Steiner. (Rudolf Steiner's paradox)*, Ed. Paideia, Bucharest, 2000.

the "*chord-matrices*" consists of overlapping sounds sung by all orchestra's instruments, a vertical sound synthesis structures. The structural outline of the musical structure (a chord) is very clear based on classic idioms, well hidden in the compositions of Aurel Stroe as an appearance of modernity. The musical language of Aurel Stroe contains marks of other types of modern sound expressions, which - in our opinion - is based on classical fundamentals, which provides stability and continuity of the musical values.

The elements we can find in the fourth section of the accordion concert may be another way to synthesize different details of the musical composition; the extreme diversity (see the Concerto for saxophone and orchestra) of author's musical universe always mobilized Aurel Stroe to synthesis, to recover the centre (as in the focus point of *Mandala: the music of Lotti*).

The last two sections of the concert have an apparently small dimension, because they condense the truth-value of the whole work: he can imagine a parallel between these musical moments and the conclusion of any prayers or religious services: "*amen*". Similarly, the final word above any other act confirms its utterance: the musical matrix ("*chord-matrices*") of Aurel Stroe is presented in concert formed by several overlapping sounds - not less than thirty elements, which have the form of the structural complexity of a polyphonic approach. Strong impression of polyphony that sparks the listener's consciousness may be because the structure is maintained (the purely temporal evolution) for about twelve seconds, without changes.

The last two sections of the concert create new philosophical problems about the musical discourse. Some coordinates can be drawn as general types of scenarios that animate, in a unique way, each work of art: we have to chose – from the analysis models – the favourite composer's inner musical world, to make it audible to others, to transmit, to communicate his creative idea. In this respect, we can refer directly to a memorable idea, signed by Mircea Eliade, the motto at the beginning of Gilbert Durand's book, *Arts and archetypes*: "*we have to discover the sacred in the profane world...*" Although the great thinker component refers to religious, we want to relate to his claim a certain type of musicological analysis that relies less on words, on descriptive methods. We believe that the methods of the musicological research should always be appropriate to the nature of the material, of the music. "*Chord-matrices*" is only a secret sign of the author's expressive ideal: we need this rapport to the eternal values, to the accomplishment.

(Translated by Măniuț Lucia Cristina)

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