

# Art and Senses

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## Music - Chronicles and Essays

By Roxana Leahevici

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Does art really imitate life, or vice versa? One thing is certain: the artistic ideal continues to be conveyed from generation to generation, from the first awareness of the notion of beauty till nowadays. Created by the highest ideals of human beings, art's purpose is to delight and also to determine us, viewers and listeners, to break out from ordinary life, from mediocrity and stagnation. Thus, with art we fulfil ourselves; with art the human being reaches the universe's harmony.



The above introduction is only a transition from the reality plan to the imaginary and interpretation one, similar to the introduction made by the talented harpist Roxana Moisanu in her first moments after her entering the stage. Gradually, the powerful lights in the audience hall turned off leaving the candles lit with care by the performer herself who, thus, could have succeeded in riveting the attention of the audience, preparing for a journey through a universe of scores, imagination and sensitiveness. Named 'Chords for harp and chamber projection', the show presented on Sunday, 14<sup>th</sup> November 2010 at the Small Audience Hall of Romanian Athenaeum was based on the inedited and captivating association between the chords' sound and dynamism/ symbolism of the images. Art, in this situation, could develop in its musical shape and the visual one, both dimensions combining successfully.



The sound and the image completed each other, the Celtic harps' chords and that of the concert's presenting plenty of emotions which were intensifying at visual contact with the fascinating projections thought and made by Radu Radescu. Getting in touch with the visual form, music is able

to underline certain sequences, to increase or diminish the suspense and to create tensions. The harp, one of the ancient musical instruments, adapts itself successfully to all periods. Along the entire show, the performer and the instrument seemed to be an irresolute whole, capable of changing the theme easily, passing through different cultures and styles, intertwining the archaic with the modern. Thus, the audience travelled with medieval, renaissance, baroque and contemporary that didn't follow the chronological stringency, concentrating more on the creation of the emotion.



Roxana Moisanu delighted the public during the concert with her virtuosity, delicacy and elegance. Thus, as it happens in the art world, the performer cannot but also let a personal touch upon a composition. Most of the times, it happens that a score -is completely recreated, becoming listeners to an opera completely different than the original. A creation doesn't ever remain the same; it permanently changes according to the ideals of those who

render it. All the plays performed by the talented harpist managed to reach different registers of sense and imagination. Not only great periods were underlined but also the regional varieties, crossing from English and Irish folklore to the Iberian, French, Italian, Hungarian, Transylvanian and even Canadian. An extremely interesting transition was the one from the classical and traditional plays to the *soundtracks*, the harp chords succeeding in giving a much more elegant performance of the original compositions from **Beauty and the Beast**, **The Lion King** or **Final Fantasy**. At the end of the concert, Roxana Moişanu offered a very pleasant surprise to the public performing with great sensibility an own composition-*Sad Memories (Meeting Again)*-thus achieving the connection between performance and creation.



If music took out emotions, concentrating time and space in harp chords, complementary dimension-the image managed to open many doors of perception, challenging the public to perform. Starting from a completion of musical dimension, the responsible with visual part –Radu Radescu – succeeded in giving the viewer art in as many as possible manifestations. Looking the projections, the spectators were witnesses to the synchronizing between sounds and shapes, colours, lights and textures.



Just like the musical part, the visual dimension of the show didn't follow a certain logic, but it seemed to develop spontaneously, like the flow of conscience challenged by sounds. The collages pointed out certain moments of the show: the one from the beginning wanted to be an initiation, the

harp changing from a musical instrument into an object of contemplation represented in the world of painting. The play *The Three Ravens* was completed by the suggestive image with ravens, that accidentally or not, reminded of the famous poem written by Edgar Allan Poe. Gradually, it passed towards the work of the artist Alberto Cerriteno, whose creations infuse optimism with a rich imagination, to which it adds the ebullience of the shapes and colours. Listening to the play *Nova Scotia* there were the illustrations of the artist Deborah Sponagle-Taylor, which overtake the connection between people and sea. Also, very inspired was the joining of medieval compositions from *Cantigas de Santa Maria*. The Renaissance not only expressed itself musically with the play *Bransle de la Torche*, but it also introduced itself visually, the gardens presented in photos being the result of opening of human being to nature and landscape design. Photos were shown while listening to Alfredo Rolando Ortiz music which embodies Paraguayan everyday life, arts and traditions. The montages in the creations of M.C.Escher were fascinating, captivating the viewer with optic illusions and repetitions.



While listening to *Canon* by Pachelbel the audience was presented some of the creations of the talented Ioan Nemtoi. The work of the glass sculptor is a continuous exploring of shapes, which unlike photography and painting sculpture is characterized by three dimensions. Otherwise, glass is an extremely malleable material, gifted with transparency and fluidity, capable of capturing and sending light, succeeding in becoming an imaginative object with the artist talent.

A nice game of shapes, patterns, special effects, of alternations between white, black and grey and not least of materials (metal, plastic and crystal) was very well-known highlighted by Laszlo Moholy-Nagy in *Lychtspiel*, montage accompanied by the theme from the movie *Tidus and Yuna*.



Another demonstration of art -cinema – delights the audience with innovation, image and movement, with messages and symbols. Sequences chosen by Radu Radescu pointed cinema in different periods. *Le Melomane*( 1903) directed by George Melies presents the musical creation in an unusual way, the fantastic effect and optic illusions being taken with the help of the multiple displaying. The sequences from *When the Clouds Roll By* (1919) directed by Douglas Fairbanks and Victor Fleming, open an imaginary world portrayed by dynamism and the jestful features of the characters. *The Love Of Zero*(1928),film belonging to American avant-garde inspired in German expressionism, shows that art can be born from atypical, unusual and abstract. The final effect of all these projections was certainly given, by musical accents.



A very special moment and not accidental was the one dedicated to Queen Maria of Romania, considering that in 2010 135 years passed since her birth. The photos and portraits, the images from the front and coronation, the impressive welcome in New York and her visit in America managed to overtake some aspects of the personality and fame of the sovereign who spent her life bestowing to those who were in need. To those who know, the moment dedicated to Queen Maria reminded of the central theme of the Historical Film Festival from Rasnov that took place in August 2010.

Alongside the anniversary moment of the evening during the show there were some memorial marks thought by Roxana Moisanu herself and dedicated to some personalities who she met personally, like the harpist Liana Pasquali, the Hungarian composer Ferenc farkas and the producer radio-TV, Rodica Sava. But the most emotional and personal moment of the evening was the one dedicated to her father, with her own composition –*Sad Memories*- accompanied by an mesmerising sequence taken from **The Tudors**.



Making a transition to animation, *The Monk* (1991) is one of the most suggestive examples that the divine inspiration and the talent are capable of transposing the human being.

Being closed among the thick walls of a monastery, the monk overcomes the limits of physical space with the help of inspiration and thus, he succeeds in creating another world. The **Tell-Tale Heart**(1953) animation film directed by Ted Parmelee and based on the story full of suspense written by E.A.Poe ,focuses on accumulation of tensions by representation of shadows, silhouettes, colours as dark as possible and by dynamic of shapes.

Another innovative technique presented to the public is the one introduced by Alexander Petrov in **Korova**(1989) namely, the technique of the pictures in movement that appeal to memory. It mustn't be forgotten, **The Cathedral**, animation from 1994, that gradually takes out the harmony of gothic architecture.



If music can join and animate successfully arts like photography, cinema, painting or sculpture, it also has the capacity to create art. It is about dance, expression of a human body that during the show appeared as a leitmotif. The hypnotized *Solo* of William Forsythe demonstrates that the body can become an instrument when the rhythm and the chords take the control, the dance from **The Tango Lesson (1997)** directed by Sally Potter underlines the gentility and elegance of Argentinian tango, but *Caravaggio*- the contemporary dance choreographed by Mario Bigonzetti –shows like body harmony interweaves with the harmony of music.



Also from dance detaches skating, a successful combination between sport and art to which music is essential. The harp sonorities contributed to creating some beautiful stories staged by former Olympic champions Katarina Witt and Brian Boitano, but also the present awarded Olympic and

world champions at skating dance Tessa Virtue and Scott Moir. Register of all poetic approach of human body perfection was included in the clip *Stripped* of Rammstein band, which emphasizes self-improvement and performance specific to Olympic spirit.



The end of the show didn't bring back the audience to reality, but was invited to continue dreaming and exploring countless dimensions of the imagination, the montage with the horses running giving us a floating state and a feeling of freedom, increasing emotions also using the effect of *slow motion*. The delicate performing showed us that music means escape, joy and love, that music joins us along our lives like the soundtrack existence.



Being present in numerous forms during the show *Chords for a harp and chamber projection* the art accomplished its goal: delighted, challenged, delighted and thrilled. And all thanks to the sensitivity and imagination of those two talented artists-Roxana Moisanu and Radu Radescu.



[http://www.youtube.com/watch?v=SDLDGbOznw&feature=player\\_embedded](http://www.youtube.com/watch?v=SDLDGbOznw&feature=player_embedded)

[http://www.youtube.com/watch?v=Wx4xkjX\\_XiQ&feature=player\\_embedded](http://www.youtube.com/watch?v=Wx4xkjX_XiQ&feature=player_embedded)

*Roxana Moişanu - Sad Memories (Harp Concert)*

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