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# **Time and the sacred – music and spirituality in late modernity**

## **REZUMAT**

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## PRELIMINARIES

We set out from the working hypothesis of there being two trends in the music of the 20th century, which, in fact, point to the same effect: on the one hand, religious music, as it is reconstructed in a voluminous exegesis, such as *The Bible in Music* (2017) by Robert Ignatius Letellier, on the other hand, the recovery of an eclectic spirituality, somewhat similar to the Hellenistic period, of decadent refinement. In the poem *The Waste Land* (in the sense of spiritual impoverishment), published in 1922 by Thomas Stearns Eliot (1888-1965), a prominent figure of Anglo-American modernism, there is a mix of biblical monotheism and the Hindu Upanishads, as well as Alexandrian esotericism (alchemy, hermeticism, Egyptian rites of the plant cycle), as well as the mythology of love and medieval chivalry. A similar phenomenon can now be identified in music, the changes in the arts displaying, in fact, many analogies from one to the other. Of the hundreds of composers inspired by biblical subjects discussed in the 550 pages of Letellier's book, only 32 belong to the post-1900, late modern, period, divided in turn by the Second World War between modernism, which undertook a criticism of modernity of Enlightenment origin, and postmodernism, which radicalizes this split.

We could say, following in the footsteps of George Steiner (*Real Presences*, University of Chicago Press, 1989), that despite the experience of the technological West, a feeling still persists that "the aesthetic experience, of the arts, of music, presupposes the real presence of God." Not a God, as theologians conceived him, however, but in the sense of transcendence of the pragmatic, of the factual: "All art, music and literature are a critical act. First, as Matthew Arnold said, a 'critique of life'. Whether realistic, utopian or satirical, an artist's construction is an opposition to reality." From the constraints of empirical reality one escapes into the imaginary: "This intensity of vision and speculative ordering is always a critique. It says that things could be, were, will be - otherwise".

If the Bible is no longer the preferred semantic energy battery of late modern (20th century) compositions, spirituality remains an aspiration of many composers. and meanings are preserved in the passage from one mythic tradition to another. For example, the ballet *Creation of the World* (1923) by Darius Milhaud, no longer refers to the biblical *Genesis* but to an African myth, the Myth of totality - of the theocratic history of the universe, from Genesis to the end of the world - no longer betrays the aspiration towards the absolute but is symptomatic of the Parisian fascination of the moment with exotic art. Milhaud composes in the context of Picasso's paintings and sculptures inspired by African art (ritual masks), as well as Brâncuși's sculptures inspired by black art, cabaret shows where the singer and dancer Josephine Baker appeared dressed as a panther and walking on stage in four paws. It is true that the myth of the Creator was no longer a full signifier, it had become an empty signifier of meaning from the Exotica panoply. However, the interest in primitive cultures no longer contained the Enlightenment's disdain for the flourishing slave trade but, on the contrary, was motivated by the dissatisfaction of Western intellectuals with the spiritual drain of a technological, decadent civilization, and the desire for invigoration by appealing to the remaining cultures in primitive stages of development, but where beliefs, rituals, magical practices had been preserved unaltered.

Many music surveys published in recent decades reveal a global revival of religiosity sometimes seen as a social and spiritual force. In the Introduction to *Powers: Religion as a Social and Spiritual Force*—the first thematic volume in *The Future of the Religious Past* series, which addresses the multiple interconnections between power and religion—editors Meerten B. ter Borg and Jan Willem van Henten argue that the massive presence of religious themes in modern Western music is due to the sense of power and superiority of the civilizations here, considered the most advanced, due to, among other things, the Judeo-Christian foundation.

## OBJECTIVES

Based on these premises we will examine:

- The place of the concept of temporality in the canonization models of contemporary musicology.
- The association between the religious theme and the minimalist, timeless style.
- Analysis of scores by canonical composers of religious music.

The treatment of the subject of our research will highlight the new trends in musical exegesis: changes in the canons (leading composers) and in terminology, the distinction between elitist esotericism, practiced until the 50s, and the concoct of beliefs of various origins from the New Age era, the revisionist interpretations of some composers previously considered to be upholders of formal autonomy, the need to take into consideration the aesthetics of other arts in a period in which there were numerous reciprocal loans from their poetics, terminology or styles and means of expression.

## METHOD

The approach is **interdisciplinary**, as the composers themselves and musicologists, in the holistic spirit of the contemporary epistemologic paradigm, relate their technique, style, compositional, aesthetic principles to other arts; for example, musical minimalism is compared to literary and visual minimalism. At the same time, we observe the theoretical efforts of epistemological and terminological unification. If, previously, no correlation could be established between the canonization of music from the first half of the 20th century (neoclassicists versus modernists) and the taxonomy of literature or visual arts (modernists versus avant-gardes), Jonathan D. Kramer (1942-2004), for example, tries to define "postmodern concepts of musical time" ("Postmodern Concepts of Musical Time", *Indiana Theory Review* 1712 Fall 1996, pp. 21-62). These are common with those present in postmodern manifestos in architecture or literature: transhistorical language (citations or processing of previous compositions), does not distinguish between high and popular art, rejects totalizing forms (a composition is not entirely tonal or serial or cast in a predetermined form), rejects binary logic, is characterized by pluralism and eclecticism, discontinuities, relies on the listener's share in the constitution of the meaning structure of a composition.

Our exegetic inroads into multiple contexts are meant to reveal the connections between music and the history of ideas, music and science, music and religion, music and the other arts ...

## STRUCTURE OF ARGUMENT

In point of content, the argumentative approach is divided into two parts, depending on what seemed to us to be major mutations in relating music to the spiritual sphere.

In the first part, I studied the modernist currents, emphasizing, on the one hand, the substitution of the religious finality of some musical genres created by referring to ecclesiastical practices inspired by the theocratic history of the Bible (from the Genesis of the world to the Last Judgment), such as the requiem, the liturgy, the psalm, etc., through an aesthetic finality. This no longer assumed coherence of the referential plane, the composer mixing material from various mythologies, from various geographical spaces, treated freely in hybrid forms of classical music and popular genres.

Towards the middle of the century, in the context of the political extremisms that led to the outbreak of the Second World War, there is a deepening of the vision, the replacement of the playful-aesthetic dimension with an existentialist tone, the confrontation of the individual with a power that crushes him (as in the case of the works of Messiaen and Poulenc analyzed). The ethical and the political become dominant over the religious and the aesthetic. The form is no longer an end in itself, nor a pretext for a transcendent purpose, but a meditation on the humanist crisis created by the second world conflagration. We identified the transition even during the same composer's career: it is Olivier Messiaen, whose

experience as a prisoner of war inspires a different compositional technique ( *Quatuor pour la fin du Temps*) than the cubist multiperspectivism of *Vingt regards sur l'enfant-Jésus*.

The second part presents the developments of postmodernism, the characteristics being common to the poetics of the current. The Vatican's new policy of encouraging the re-centering of music on the issue of the common man coincided with the penetration of pop genres into concert halls and an ecumenist without borders (New Age).

At the end of the century, however, we drew attention to the evolution towards a new elitism, characterized either by the revival of interest in the archetypal, or by what is called meta-music and intertextuality (the practice of citation that calls upon the encyclopedic reserves of the audience), prominent figures being Louis Andriessen and Philip Glass.

Formally, the thesis is divided into Argument (specification of research area and terminology), Introduction (characteristics of modernist aesthetics: fragmentary structure, spatial form, timelessness and atematism) and ten chapters.

The first and second chapters are devoted to a revisionist interpretation of modernist currents.

## 1. Modernism as Tension between Form and Idea

**Modernism** sums up several schools and trends, although there is no consensus over the exact number or their identity, which are commented here from the point of view of the relationship between formalism and iconicity (adaptation of form to content, expressiveness, interiority):

- Abstractionism
- New Objectivity
- Expressionism
- Futurism
- Neoclassicism
- Surrealism

Is it really possible to identify genre parameters common to several arts, if not all, which would decide on their belonging to the canon of a period in the history of art? Does the comparative exercise help us understand the musical phenomenon?

From the perspective assumed from the beginning - epistemological and historical, in the sense of recovering the correlation and negotiations between various discourses and representations of a cultural phase - we subscribe to Murray Roston's opinion (*Modernist Patterns: in Literature and the Visual Arts*, 1999) that there are correlations between aesthetics, the rhetoric and philosophy or science of a cultural phase or period in art history. The angle from which we approach musical currents is the relevance in terms of a semantics of religiosity or spirituality in a broad sense. That is why expressionism is a suitable field for such an analysis, while formalist trends will dedicate themselves to surface experiments in musical language.

Thus, in the excellent study dedicated to Roussel by Larson Powell ("Latent Modernism: Formula and Athematicism in Later Roussel") or to Ferruccio Busoni by Erinn E. Knyt ("Approaching the Essence of Music: Stylistic Heterogeneity"), the same aesthetics is attributed to these representatives of the interwar period (neoclassical / modernist and futuristic). It is an aesthetics of the refusal of thematic development through the fragmentation of sound material, sprinkled with iterative (repeated) elements or which combine heterogeneous styles contributing to what Stephen Spender ascribed to modernist literature: spatial form. Refusing the narrative which unfolds in time, the epic structure seems to always return to the starting point through iterative (incremental) symbolic elements. The motif, as the core of a thematic development, is thus frozen, the music always seems "latent":

Instead of a thematic development, the composer introduces repetitive units that have nothing in common with the sound material, creates a conclusion that contrasts violently with what precedes it, or abruptly interrupts the development by surprisingly returning to the beginning of the score, as in [7] of *Suite en Fa*.

If dissonant elements, random intervals, the conclusion identical to the motif of the thematic motto from the beginning or violently contrasting with the development manage to separate the form from the content, at other times Roussel achieves this effect through the modal reconstruction of the scale, operating with series of modal tones as the Viennese elaborate series of gamut tones. Borrowings – or confluences – from the aesthetics of other arts (I mentioned the aesthetics of the fragmentary and the iterative elements or athematic motifs through which the timeless, spatialized form from literature is achieved) are complemented by the aesthetics of the fine arts, namely, the Viennese Jugendstil:

The same tension between form and conceptual content is experienced by Arnold Schoenberg, which is especially evident in an oratorio opera inspired by the Bible, such as *Moses and Aron* (1930-1932). Moses, as mediator (in fact, author in disguise) of the divine law, is a figure of the creator. In Schoenberg's work, however, he is made to resemble the modernist author, convinced of the inescapable difference between spirituality (which includes art) and the materiality of language, he complains about its insufficiency: "Oh, word, you word that I lack!" Modernist aesthetics placed reality and artistic reproduction in a relationship of mutual disjunction. For example, Max Dessoir, in his *Aesthetics* (1906), compares the irregularities of the spine and the uniformity of an ellipsoidal geometric figure (as does Lucian Blaga in "Cosmos and Cosmoids" in "The Genesis of Metaphor and the Meaning of Culture" - *The Trilogy of Culture*). The religious meaning is thus converted into an aesthetic of the modernist cult of art as an ideal space opposed to representation.

*Die Jakobsleiter* is at the heart of the period in which Schönberg musically expressed his worldview (*Weltanschauung*). This period is between 1908 (String Quartet no. 2, op. 10) and 1923 (Serenade, op. 24). In this period Arnold Schönberg's aesthetics is centered on addressing fundamental questions about human existence or the relationship between art and religion.

The art-religion transcendence, intrinsically rendered by the philosophical conceptions, which are bundled into a unitary, indivisible whole, at a higher ethical level, is not at all advertised in the general concept desired by the composer. In a letter to Josef Rufer, dated 13 June 1951, he states that 'in the Grove Dictionary of Music there is a rather good article which includes a discussion of *Moses und Aaron*. Partially nonsensical because it brings the artist to the fore. This is 19th century stuff, but it's not me. The subject and its treatment are purely philosophical-religious".

The self-detachment from the aesthetic correspondence of the religious nature of the subject with aspects of the composer's personal life affects not only the work *Moses und Aaron*, but also the oratorio *Die Jakobsleiter*. However, the correlations of the characters' introspections with Schönberg's philosophy, of the artist, cannot be denied. The exposition of his philosophy captures the subject musically (both in the case of the opera and that of the oratorio), a fact that makes the musical works have an extremely sensitive and effective touch of humanity, in the relationship between Man and Divinity, configured in the fiery spirit of the musical style, also extremely personal, of Arnold Schönberg.

*Die Jakobsleiter* is an allegory, interpreted as the struggle of modern man (of the first decades of the 20th century) with fate. This aspect must be seen in the socio-historical context of the first half of the century: anti-Semitism, the persecution of the Jews, the accumulation of frustrations and hatred. These aspects have left significant traces in the consciousness of humanity in its essence, not only in the lives of the persecuted. Thus, the only relationship that many could achieve was that with the Divine, achieved through philosophy and religion. *Die Jakobsleiter* is, in this sense, living, palpable evidence of the continuous suffering and struggle with the Self, in the context of decades laden with hatred: drafts, reworkings of ideas, changes in substance and, finally, incompleteness.

In the last century, spirituality was no longer concentrated only in frames dominated by the world's relationship with the biblical God (Baroque) or with deities of the North (Wagner), creators (poets, painters and musicians alike) extrapolating it through an innovative and different recourse to figures ancient and often non-European. The immersion of African or Afro-American idioms, the poetics of jazz, the reminder of "something else" are dominant aesthetics of the period, the stylistics continuously transforming, until the elimination, in the 20th century, of the geographical or chronological barriers that delimited, previously, the musical periods (Renaissance, Baroque, Classicism, Romanticism). The music of the 20th century represents an amalgam of aesthetic visions, the style being represented, in terms of the

composers' appetite for new, by the processing of elements from various artistic fields, connected in a continuous, assumed and convincing informationa

In this context, of the reforming/refreshed aesthetic values of the end of the 19th century, Eminescu creates the poem *The Undead*. The poet approaches paganism, which he interweaves with elements from Christian rhetoric: "And give him spirit, Zamolxe, a seed of light, / From the spirit of your mouth that burns and freezes". Although the subject of the poem is the pain of the conquering king Arald (Harald Hafdagár, the founder of Norway) at the death of his betrothed (Maria, the Danube queen) and his attempt to resurrect her, in this sense by appealing to Mag, belonging to the pagan pre-Christian religion, the insertion of some words like spirit, symbolizing the breath of the vine, soul, light represents a conscious appeal assumed to Christian theosophy.

This is a "spiritual energy that comes from God (even if in this case we are dealing with a pagan who worships Zamolxe and invokes him as his god)". It must be remembered, in this context, that the expression in the Eminence text "the spirit of your mouth" is also biblical, being found in Christian spirituality, one of the places where it appears explicitly is in Psalm 32, verses 6-7: " By the word of the Lord the heavens were founded, and their power, by the spirit of His mouth, gathering the waters of the sea like a bellows, putting the depths into storehouses". This expression appears, in the poem, as I stated before, as being attributed to the pagan god Zamolxis. It is just one of the examples of the interconnection of different spiritualities, belonging to different periods, but embodied in an abstract form of (re)mythologizing, specific to the artists who created at the end of Romanticism and opened the way to new cultural horizons, in the century the twentieth.

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The music of the twentieth century represents a mix of aesthetic visions, the style being represented, in terms of composers' appetite for novelty, by the processing of elements from various artistic fields, connected in a continuous, assumed and convincing information flow.

Eminescu created the poem *The Undead* in the context of the reforming/refreshed aesthetic values of the late nineteenth century: paganism is intertwined with elements of Christian rhetoric, this being an example of interconnection of different spiritualities, belonging to different periods, but materialized in an abstract form of (re)mythologization, specific to artists who created at the end of Romanticism and opened the way to new cultural horizons, in the twentieth century.

The Romanian composer seeks to express, in his work, aesthetic values, not necessarily ethical. This functionality of the music is admirably rendered through an internalized melodic, in most of the creative journey, supported by a diffuse harmonic plane, extremely focused towards the essence.

As far as the innovative aspect is concerned, Enescu uses, only four years away from *Pierrot Lunaire* – Schönberg's sprechgesang, a Recitator, characteristic of the new typologies of writing, specific to twentieth-century music. The bass voice associated with this character outside the drama of the text, which narrates the thread of actions, is denoted exclusively by approximate heights, corresponding to the intonation of speech. Bass inflections are enforced by relative positions in the fa key, even if the notation seems accurate. The bass "chooses" the heights it has to narrate vocally, the melodic being, in this way, attuned to the harmonic flow generated by the orchestra.

The comparative and interdisciplinary component of our study looked at the relationship of music with other arts in accordance with the movement of ideas of the time.

We started with expressionism, observing the common tendency with that of contemporary literature and fine arts towards interiorization, towards rendering manifestations emanating from the abyssal subconscious, which imposed the need for a tense, dissonant language, with excesses that break music from the ideal of purity and traditional harmony, pushing it into experiments of unprecedented radicalization.

The name of the current is not always the same in the different arts, but their aesthetic agenda and the defining features of their experimental language allow persuasive analogies. For example, Russolo's

futurism is perfectly analogous to the unitarism of Jules Romains, and the New Objectivity in music and fine arts corresponds to magical realism in literature, etc.

Based on an increasingly extensive bibliography on the topic of the revival of spiritualism in twentieth-century art, respectively, music, we verified our own intuitions by analyzing several canonical works, although the quantitative parameter was not lacking either. We see a return to religious themes, after the eclipse provoked by the German critique of the Bible in the previous century and by the scientist, empiricist and technological spirit (it was the century of the industrial revolution) that characterized it.

The feeling of the sacred, however, is radically different from that which inspired musical creation before the twentieth century. It is no longer a sacredness assumed as consensually accepted, but one to which one aspires in a moment of crisis as a therapy against dryness and pragmatism established at the beginning of the century. Even in 1900 – the year of the birth of quantum physics –, American historian Henry Adams wrote an essay, "The Dynamo and the Virgin", which would appear only after the author's death in *The Education of Henry Adams* (1918). The author contrasts here the spiritual force that inspired cathedrals such as that of Chartres with the automatisms and mechanistic repetitiveness of the postindustrial era.

Influential philosophers of culture, such as Oswald Spengler, Werner Sombart, T.S. Eliot, C.G. Jung, Theodor Adorno, Sigmund Freud, Mircea Eliade, etc., turned the attention of sophisticated Western civilization to the imaginative and emotional intensity of primitive man as his natural data stifled by the machines and consumerism of advanced civilizations. Wilhelm Worringer elevates the abstract art of caves to the rank of art superior to the mannerisms and mimicry of modern art. Abstractionism in music, but also serialism expressed the tendency towards autonomy of form, towards essentialization and inner rhythm.

At a review of the main currents of art in the first half of the twentieth century, I noticed the same orientation towards spirituality, manifested even by futurist anarchists, who wanted to convey to the audience the stimuli of an intense, spiritual experience.

Biblical subjects appear much less frequently, the fascination of the primitive urging composers to draw inspiration from other mythologies, a trend that would generalize after World War II.

*The third chapter, "Mid-Century 'Interspiritual' Music: Heterogeneization of the Mythical Matrix and Formal Hybridization," deals with two composers I considered relevant to the transition to postmodernism.*

*Darius Milhaud (1892-1974) foreshadows the formal hybridization of the postwar period, both through an expansion in time (the adoption of elements of medieval allegorical terraces with religious subjects or Gregorian modes (in *La Sagesse*) and in space, as his "interspiritual" aspiration materializes in a ballet for chamber orchestra, *The Creation of the World*, inspired by an African myth of genesis.*

Milhaud selects two from the "Cosmic Legends" group: "The Story of Creation" and "The Story of the Beginning of Things," attracted perhaps by the similarity with the New Testament myth of the Trinity ruling the world by a third, but this time by three goddesses who created all that is. The work is distinguished by the synthesis of Western musical tradition and jazz that Milhaud had enthusiastically discovered in America. The melancholy of blues in glissando and the interrupted and distorted rhythms are associated with European polytonalism, and the resumption of the first motif, in the end, ensures the work a symmetrical character of closed form, self-sufficient, far from the improvisational and liberating euphoria of jazz. The attempt to create an exotic atmosphere, however, is evident in polyrhythmic structures such as hemiola, characteristic of African music (especially from Ghana).

*For Milhaud, the moment of genesis of the universe in chaos receives an aesthetic travesty, through the language analogous to cubist painting, and an ideological one, fitting into the attempts of the Harlem Renaissance to popularize black art, to make the aborigines of the black continent aware of the existence and value of a specific culture.*

*This is how Milhaud's borrowing from African mythology was interpreted, as evidenced by the establishment, in 1940, of the Black Unity of the New York Ballet Theatre, whose premiere, *Black Ritual for Sixteen Dancers*, choreographed by Agnes de Mille, was performed to the music of Milhaud's ballet *The Creation of the World*.*



*The priority of the aesthetic dimension over the mythological one is evident from the lifting of the curtain that reveals to the audience a cubist tableau vivant with ballet dancers moving with difficulty.*

*This universe does not have a transcendental propensity but places sexuality and motherhood (creation in the order of nature) at the center (Fig. 18). Milhaud himself composes on a libretto presenting genesis as having at its origin a triple female deity, emblem of motherhood, in the following paintings presenting the creation of nature (animals and flowers), woman and man, ending with the scene of their kiss..*

The other piece chosen to illustrate Milhaud's departure from modernism is *La Sagesse*: stage cantata or modernist oratorio between medieval religious drama and jazz, inspired by the Old Testament Book of Proverbs, chapter 5.

The composition, dating from 1935, consists of four movements, whose teleology is less formal (opposition, synthesis, resolution, equilibrium, symmetry...) than contentist: ca și în alegoriile medievale, aflăm aici o dramă a salvării care pleacă de la o mișcare elegiacă, o lamentație asupra decăderii morale a umanității și a uitării de sine până și a Înțelepciunii, pentru a continua cu marșul celei de a doua mișcări, când Înțelepciunea pornește la drum într-un perlerinaj de misionariat menit să trezească în omenirea căzută : as in medieval allegories, we find here a drama of salvation that starts from an elegiac movement, a lament over the moral decay of humanity and self-forgetfulness even of Wisdom, to continue with the march of the second movement, when Wisdom sets out on a missionary pilgrimage designed to awaken fallen humanity (whose decay is translated into infirmities of the body), with the third movement in which sinners, in dance rhythms, go to perdition or, on the contrary, reform under the whip of Wisdom, culminating in the introduction and end of the final movement, with the energetic chords repeated, in staccato.

The second composer who foretells the paradigm shift is Olivier Messiaen, from whose work I selected the piano suite, *Vingt regards sur l'enfant –Jésus*, which still claims itself to cubist aesthetics, and *Quatuor pour la fin du temps*, the image of the end of the world, as well as the feelings that accompany it, referring to the Second World War. The subchapter devoted to the latter work is entitled "The Consolation of Music, or the Politicization of the Sacred." Repetitive formulas, with mystical allure, augmented rhythms, trenchant sound expressions, broken melodic, zigzag, with dissonant intervalics are characteristics that imprint to the movement force, life, decided, heterogeneous, dissonant and violent character. The seven Angels of the Apocalypse are described as a whole, representative of divine Justice that engulfs all humanity and brings disasters, confirming the end of Time for humanity. As the leitmotivic perspectivism of *Vingt regards...* reminiscent of the Cubists and the poetry of Wallace Stevens, we can also find here a symbolic parallel between this esoteric and physical end of the world and Pablo Picasso's *Guernica*, another version of the Apocalypse, generated/inspired by the same world conflagration

The supreme declamation of suffering is found in the final fortissimo, in which the theme is decomposed, mosaicized, thrown into different registers. In this exposition Messiaen gives an acute sense of the end, as perhaps perceived by mankind during the period when the composer was a prisoner of an absurd war. Angels of the Apocalypse provide a theosophical justification for the horrors of war, which can bring a modicum of comfort in explaining the unexplainable.

The trajectory of sacred music in the middle of the last century, on both sides of the Second World War, in the period of transition from modernism to postmodernism, confirms previous observations regarding the sensitivity of the styles of an era, the changes of epistem, which gives them common features. We tried to identify the place occupied by late modernist music and in the first decades of the postwar era in the tradition of sacred music, the language specific to the period and the favorite subjects. We noticed two major changes: the escape from the biblical code and borrowings from mythological structures outside Europe into late modernism, and, at the beginning of the Postbellum period, a departure from traditional themes, both by reorienting from transcendental metaphysics to an existentialist and communal theme by recovering forms characteristic of liturgical practices and resemantizing them, as well as by the distinct morphology of generic forms characteristic of the premodern era. The "declination" of sacred music in the different phases of music history finally decants an inflectional paradigm completed in postmodernism to the ethical dimension of the human condition.

## ***II. Postmodernism: completing an inflationary paradigm of classical music. Taxonomic test: religious – aesthetic – mythical – ethical***

*Chapters IV-X are dedicated to the postmodern period, which we see completing as a fourth element a paradigm of European music.* Although the attempt at typologization came to us from Olga Zosim (Zosim 2019: 135), who identifies three historical typologies in the Christian tradition of sacred music: - early, medieval and modern, depending on the perception of the sacred and the elements that confer cohesion and inner integrity -, our classification criterion does not belong to historical period, trying a typology outside the successive eras.

The morphology of musical genres from the Renaissance to postmodernism – a period thought of by Zosimus in continuity – actually comprises much more radical ruptures to allow them to be covered by a single concept. Moreover, the autonomy of music in relation to ritual, increasing as we approach our era, is not specific to the Christian tradition, but to sacred music in general. Many postmodern composers take up archaic forms of music, or Gregorian modes, or declare themselves to be religious (with examples as diverse as Messiaen, Arvo Pärt or John Tavener). In fact, the vector of sacral music goes up to classicism, when forms obey canons that give them more of an aesthetic function, enter a shadow cone in the second part of the nineteenth century to reappear in modernism – in a variant, not religious, but universally spiritualistic, and experiences a real resurgence in postmodernism, when the sacred is confused with ethos. Religious-aesthetic-mythical-ethical (religious converted into ethos) – These seem to us to be the phases of the genesis and evolution of sacred music. It is noticed, for example, that oratorio, vespers, mass – genres specific to this music – are experiencing a real resurgence in postmodernism.

What is meant by the theology of liturgical music in 1990? Exploit the revival in Vatican policy that encourages the expression of the faith of the whole community, the genius and talent of different races and peoples. The civil rights movement, immigration of the Vietnamese in the aftermath of the war, immigration of Cubans, waves of immigrants from the Asian Pacific are adopted as subjects of liturgical practices that seek to meet the expectations of a multi-ethnic and multicultural population.

It can also be seen that the predilection for grandiose subjects, for the major episodes of the Bible (Genesis, Kings, Exodus...) gives way to episodes with great emotional charge. There is a real obsession with the Saviour's *Last Words on the Cross*. The explanation is that here Jesus appears as a simple man, an ethical center of the biblical scenario, who forgives his executioners, makes sure that his mother is not left alone, entrusting her to a disciple, he's pleased he accomplished his mission. The literature on this topic at the end of the last century and its beginning is impressive:

Finally, there is the third case of "canonization", which concerns popular genres such as rock opera or black spiritual, folk music or even disco.

Closer to the purity of sacred music, as we have formed a representation about it, is Arvo Pärt, minimalist in the sense of the presence of repetitive modules (*tintinnabuli*), meant to reproduce the sound of the bell. In Pärt one can speak of an epura of form that is closer to archetypal music than minimalist, since religious sentiment is transmitted with all intensity. The Magnificat belongs to 1989 and is representative of the essentialization of the composer's style, in accordance with the use of *tintinnabuli* technique. Pärt's concern for the idealistic unification of structure, the minimal use of tools and means of creation, as well as the fundamental simplicity of the Christian philosophical concept, which offers the perspective of a life lived according to basic principles, represent a creative summum that is reflected in the minimalist composition technique developed by the composer.

*The ethical revival takes place, not coincidentally, during the period of domination of existentialist philosophy, which interrogated above all the conscience of humanity severely tested by the recently concluded war.*

*Subchapter IV.3. it is entitled "Francis Poulenc: Dialogues des Carmélites or the Ethicization of the Sacred".*

The suppression of the right to free thought first occurred during the Reign of Terror installed four years after the outbreak of the French Revolution, ironically designed to guarantee freedom and fraternity. Dechristianization, Robespierre's policy that sent much of the French Catholic clergy into exile, reached

its ultimate tragedy on July 17, 1794, when sixteen Catholic nuns were guillotined at Place du Trone in Paris. The fact that it was not until 1931 that Gertrud von Le Fort tackled the subject in his novella *The Last on the Scaffold* was perhaps due to the revival of a barbarity by recent events in Red Revolution Russia.. *The heroine alluded to in the title is Blanche de la Force, a nun in Paris, who escapes during the raid of Robespierre's troops, but manages to overcome her fear by accepting martyrdom and joining the other nuns who head to the scaffold singing Salve Regina..* The novella inspired the screenplay for a film (1947) by Raymond-Léopold Bruckberger, with dialogues by Georges Bernanos, and the opera *Dialogues des Carmélites* (1953–1956) in three acts by Francis Poulenc. Again, it betrays similarities between the arts, problems of the time, rather than the fantasy of an isolated author. The transcendental drama is rewritten in mundane register, with nuns substituting themselves for biblical characters. The abbess offers, like Jesus, to make the other nuns swear that they will accept martyrdom in order to draw divine grace upon the banned church and the innocents guillotined by the thousands. They will offer to die on the scaffold to redeem a people subjected to torture. Nuns are like a community of saints who, as one of them says, die for and in place of the others. Instead of motifs associated with biblical characters, as in *Vingt regards...*, there are now motivic sequences of fear escalating to the proportions of panic to suggest the dimension of self-scarifice that elevates these women in rank with the Saviour:

- reason for fear
- reason for anxiety
- reason for panic

As in Schoenberg's case, minimalism is revised, the refusal of meaning attributed to it giving way to an aesthetic-ideological program: postwar minimalism declares itself antimaterialistic, antirealist, contrary to the commercial values of consumer society, seeking, on the contrary, the value of simplicity of faith and attachment to the community of ordinary people, without enthusiasm of heroes or martyrs.

The approach of minimalism in the next subchapter (IV.3) is an occasion for a new comparative exercise: "The convergence of artistic languages: minimalism in music, literature and fine arts". Minimalist works are presented in poetry and fine arts, and the musical example is Terry Riley with his piece entitled *In C* (be it C for code or C of note do) (Fig. 28) meaning watering in a perpetual beginning, refusing temporality, change, evolution. Even in the religious realm, he cultivates a syncretism of diverse faiths, as evidenced by an interview with Anil Prasad (Prasad 2014: web), where Riley confesses, "I'm a Hindu in the morning and a Muslim at night." ("I am a Hindu in the morning and a Muslim in the evening").

Subchapter IV.3., is dedicated to the interferences between high and folk art, characteristic of postmodernism and which can also be observed in the case of music. It exploits the revival in Vatican policy, mentioned earlier, which encourages the expression of the faith of the whole community, the genius and talent of different races and peoples. The civil rights movement, immigration of the Vietnamese in the aftermath of the war, immigration of Cubans, waves of immigrants from the Asian Pacific are adopted as subjects of liturgical practices that seek to meet the expectations of a multi-ethnic and multicultural population.

It can also be seen that the predilection for grandiose subjects, for the major episodes of the Bible (Genesis, Kings, Exodus...) gives way to episodes with great emotional charge. There is a real obsession with the Saviour's Last Words on the Cross. The explanation is that Jesus appears here as a simple man, an ethical center of the biblical scenario, who forgives his executioners, makes sure that his mother is not left alone, entrusting her to a disciple, is satisfied that he fulfilled his purpose.

Closer to the purity of sacred music, as we have formed a representation about it, is Arvo Pärt, minimalist in the sense of the presence of repetitive modules (*tintinnabuli*), meant to reproduce the sound of the bell. In Pärt one can speak of an epura of form that is closer to archetypal music than minimalist, since religious sentiment is transmitted with all intensity.. The *Magnificat* belongs to 1989 and is representative of the essentialization of the composer's style, in accordance with the use of *tintinnabuli* technique imitating the sound of a bell. This technique of composition unifies the melody with the harmonic plane, reducing the expression of the latter to the minimum necessary: the fundamental trison. In this way, the very idea of tensional conflict disappears, the melodic evolution proposing points of

dissonance in relation to harmonic figuration, but these are reduced in sound effect (compared to tonal or modal music) by finding them in the cycle of higher harmonics of the foundation of the work and, by extension, of the trison (major or minor) resulting from the harmonic expression of the fundamental.

CHAPTER V. "Music and Ideology: From Che Guevara to Plato or from Avant-Garde to Cultural Poetics in Postwar Amsterdam" discusses attacks on academism by groups of young people who considered themselves revolutionaries, including Louis Andriessen, in postwar Amsterdam and who were in the spirit of an era of emancipation movements and liberalization of lifestyles, interpersonal relations, discourse and public attitudes.

A first subchapter of Chapter V. deals with "Modernism (serialism) and avant-garde (Dadaism, happening) in the '60s and '70s" – appreciated as a continuation and completion of the pre-war avant-garde. Just as the modernist avant-garde was revised in order to discover areas of spirituality, a transcendence of the concreteness of sound material in the form of metalanguage – self-reflexivity and – an element of novelty – is also discovered in the postwar avant-garde, music does not show itself aware only of itself, but often slips into a commentary of other discourses – philosophical, political, literary.

In 2002, Andriessen published his book of essays entitled *Gestolen Tijd* (Stolen Time), with a double meaning: time stolen for intellect from consumerist society and music "stolen" from other times. The works of Louis Andriessen from the 70s therefore have great significance for the history of ideas and art in the twentieth century. Like Stravinsky, Andriessen decides that music must actually be about music, with Frits Van der Waa remarking in 1993 that Andriessen's works are "commentaries, essays on notes, meta-music".

As composer Andriessen puts it, the music in Kirchner's opera *Theatre of the World* about his life speculates on the grotesque register, the samples of Gregorian chant being countered by the alternate, dissonant rhythms of percussion Andriessen thus realizes a principle of composition expounded by Xenakis in the second edition of his book on the mathematical formalism applied to musical language regarding the realization of a "global musical style" with combinations of previous models, of a baroque diversity (inner symmetries and asymmetries).

In Chapter VII, the departure from the avant-garde is commented, exemplified by the new directions in music: New Simplicity, New Complexity, Spectral and Archetypal Music.

Chapter VIII is dedicated to a musical direction in search of ultimate meanings – archetypal music. Archetype really is repeatable structure, it is the structuring principle of a paradigmatic unfolding of phenomena. Slovak Zuzana Martináková-Rendeková (Martináková-Rendeková, 2006: 14) speaks of archetypes with a physics term, that of abstractors, but also of order parameters that act as axes of self-generation of musical work as a synergetic system.. Archetypes are not only unconscious in nature, as Jung considered them, but also as memes – informational patterns that can be copied from one individual's memory to another. She quotes Steven Jan (Jan 2000), who describes the role of these units of cultural information (similar to biological genes) in replicating structures in language, traditions, art, religion, science, etc. From the Romanian bibliography, I cited the study "Veils of transcendence in musical discourse," by Dan Dediu, which associates the archetype with myths of transcendence, but, on the one hand, reduces them to cultural narratives dependent on a lot of historical and geopolitical factors (historical context, time, space, religion, culture, social group, family, education, inclinations, complexes – Dediu 2015: 29), and, on the other hand, invests musical language with the quality of "portal" to something beyond it in a period when language is considered sufficient and self-reflective. He establishes correlations between a transcendental semantics and the elements of musical discourse through which certain meanings are transmitted, a sound teleology (the transcendental finality of music) is achieved. For example, high sounds are associated with the idea of superiority, of divinity.

We have exemplified with a work by Philip Glass, the 5th Symphony (creation in the Buddhist version), and with Haydn's *Creation* (in biblical version), as a witness-composition from an earlier period, which proves that archetypal music has an extra universality while retaining its fundamental characteristics.

From Octavian Nemescu's classification of archetypes – natural, mythical and cultural – postmodernism retains the latter, defined as a metalanguage, a resignification of a denotative meaning that

is realized within a certain community, as Roland Barthes argues in *Mythologies* (1957). In Glass's mentioned symphony, creation in the Buddhist version, oscillating between archetypes – the Wheel of Life, of incarnations in the cycle of dead life, and Gankyl, the Wheel of Joy, of tranquility, peace, has specific characteristics of the space of origin. . The stages of the narrative are neither the physical birth of the universe nor the drama of salvation characteristic of Christian or Islamic religions.. They are origin stories (of sentient beings, humans, etc.) and archetypal moments on the Wheel of Life (birth, death, suffering, rebirth). Because the pattern is cyclical instead of progressive, the music content will not differ significantly from one movement to another. It is not a question of monotony, as the Mythos is also absorbed by ethos, by virtue of the specific vector of postmodernism in general. Buddhist aesthetics, according to H Prasad (2011), are inseparable from ethics; It is not a matter of beauty, but of living a holy life:

The final chapter examines the formal changes of traditional church music in postmodernism: the choice of short passages in the Bible characterized by soulful introspection (Jesus thinking about his destiny, trying to confuse his purpose and mission), heroic acts (Esther and Judith saving the Jews), self-sacrifice, and moral fables, rather than key chapters of dogmatic stringency . The characteristics of postmodernist aesthetics are the combination of high and folk art, fragmentation and hybridity. Music rooted in the Bible is based on heterogeneous sources, such as medieval religious mysteries (*The Mysteries of the Wakefield Cycle*), jazz, folk music (Celtic, Far Eastern or Eastern European, as in James MacMillan's *Seven Last Words from the Cross*, 1994), and ancient music. (actually a pastiche, as in *The Beautitudes* by Howard Goodall, 2009). The sacramental atmosphere is lost in a narrative about a domesticated and diminished figure of Jesus: David Palmer's *The Boy* (1977) or John Adams' *El Niño* (2000). These pre-millennial compositions are belated, sublimated echoes of '70s rock operas that contained political allusions (as in Yale Marshall's *The Issue of Good Government*, 1970), disseminating concern for the public spirit, concern for the wretched of the earth, support for the hippie movement and ideology (in particular, Lloyd-Weber's *Jesus Christ Superstar*). Andrew Lloyd-Webber's *Joseph and the Amazing Technicolor Dreamcoat* was a breakthrough when he first auditioned at St Paul's Cathedral in 1968, with David Daltrey of the British psychedelic troupe Tales of Justine playing Joseph. A 15-minute pop oratorio (later extended to 35 minutes) or a pop cantata for children, this piece of music established itself based on the eclecticism that had characterized the art happening of the previous decade in America combined medieval religious tradition - the Wakefield Mysteries, robbed of their religious solemnity - with pop music (rock, cabaret, folk song). The few remixes, including a 1999 video, are symptomatic of the resistance of this postmodernist style even beyond the millennium threshold.

The radical changes in Bible-based musical compositions in late modernity (modernism and postmodernism) indicate a smaller role played by thematic content compared to the generic conventions, cultural trends, processes, and attitudes that characterize each phase of the music history of the new generation of the '70s. *Jesus Christ Superstar* by Andrew Lloyd Webber is a rock opera originally conceived (1970) in concert form, a logically ordered sequence of songs similar to the oratorio in cult music, later (1971) being staged on Broadway at the Mark Hellinger Theatre, due to the success of the album recorded the previous year.. Librettist Tim Rice, a longtime collaborator of composer Andrew Lloyd Webber, used the Gospels of Mark, Matthew and Luke as textual support, the one according to John having the smallest weight in this artistic creation. The work reveals the last week of Jesus' life, treated in a modern manner through the use of political and social references valid for the mid-twentieth century.. The work focuses on the psychology of the characters, and the subjective angle belongs to the apostle Judas, a character dissatisfied with the direction in which Jesus shepherds his disciples. This antagonism is musically speculated through a dynamic of artistic narrative that permanently opposes the supreme good to troubled, anxious, smoldering inner feelings. Both the stage and film stagings made with this work contain a multitude of intentional anachronisms, which highlight the deep crevasse between the purity of universal peace and the strengths of modern and contemporary society.

## CONCLUSIONS

In postmodernism, musical typologies are moments of self-reflexivity (self-definition, not independent, but according to previous languages): The New Simplicity, The New Complexity, The Spectral and Archetypal Music.

Not the artist, but the man integrated into an anonymous nature, of which he is intensely aware as part of his own energy field, measures in music the rhythm of his breathing, the tactile impression of the material from which the instrument is made, the identification with cosmic phenomena, the discipline of the imaginary in structures of meanings (archetypes). After animism (endowment of nature with spiritual presence) and after the spiritualism / spiritualism of modernist Theosophists, we witness the synthesis of the (re)symbolized body – a fusion of the sound body and culturally attributed meanings.

Our research on postmodernist music drawing on the Bible has proved fruitful in the sense that this chapter of contemporary art contains in little the big picture of the period: the process of hybridization begun in the first half of the last century has become generalized, both in terms of content (combination of myths, borrowings from European and non-European religions), as well as form, the compositions bearing generic titles inherited from the classical period – oratorio, mass, sacred drama – but assimilating musical matter from other eras, such as medieval religious drama, from other spaces (extreme-oriental), in heterogeneous register (high art, pop art), and in various genres (jazz, spiritual negro, folk music, Asian religious music, etc.). At the same time, the Atlanta Symphony Orchestra's latest resacralization of music, surprisingly located in America (the homeland of pop culture), raises the bar in content and performance through scholarly borrowing from all cultures of the world and formal sophistication.

Radical changes in Bible-based musical compositions in late modernity (modernism and postmodernism) indicate a smaller role played by thematic content compared to generic conventions, cultural trends, processes, and attitudes that characterize each phase of music history. Composers were never aware of the mutual influences between the discourses of an era as they were in the postwar period, commonly referred to as postmodernism. Heterogeneity, collage techniques and fragmentation also characterized the first half of the century, but this time they concern not only various art forms, but distinct disciplinary areas. Pe 23 februarie 2017, On February 23, 2017, the Washington Post noted of Grammy nominee Christopher Theofanidis: "What impresses me about Theofanidis is his ability to blend multiple musical languages that I thought were mutually exclusive. There are elements of Asian music, minimalism, high chromatism, and a kind of brightly colored impressionism. . . . The results are extremely attractive." The performance of Theofanidis' oratorio for soloists, choir and orchestra, *Creation/Creator*, in 1915 by the Atlanta Symphonic Orchestra, conducted by Robert Spano, offered audiences a mixture of references from mythology (Rig Veda, Jewish Genesis, a Chinese creation myth), philosophy (Plato, Aristotle, Leibniz), literature (Chaucer, Dante, Herman Melville, Walt Whitman, Truman Capote, Margaret Cavendish), art (Michelangelo), (from ancient Democritus to contemporary relativism – Einstein – or quantum physics – Planck).

Distinct from modernist aesthetic programs, which focused on musical structure and expression, is also the attempt to define new music in relation to contemporary philosophy, especially deconstructionist Derrida, analytic philosopher Gilles Deleuze psychoanalyst Jacques Lacan and the theorists of the postmodernist canon (Ihab Hassan and Jean-François Lyotard).

We follow this path by trying to identify a common stylistic-epistemic matrix for fields as different as music and physics in discussing modernism and music and linguistics in the case of postmodernism, since the first half of the century was dominated by New Physics, while the postwar period was dominated by linguistic models.

The method we have adopted is interdisciplinary, in accordance with the multifaceted (postformal) logic of articulating the musical idiom, that is, our explanatory narrative about postmodernist canonization crosses disciplinary boundaries, such as those between science and humanities, as well as between music and the rest of contemporary art forms.

The purpose of this study is to bring into discussion arguments that support a Foucaultian view of all the idioms of an epoch that are supported by a common episteme.

Although the Bible has brought together over time a huge amount of musical compositions, common features between the oratorio Haydn's *Creation*, on the one hand, and generically related musical pieces signed by Antonio Braga (*San Domenico di Guzman*, 1997), Matthew King. (*Gethsemane Chamber Oratorio*, 1998), John Adams (*El Niño Opera-Oratorio*, 2000) or Christopher Theofanidis (*Creation, Oratorio*, 2015), etc., on the other hand, are hard to find.

Back to elitism, to sophisticated codes that condition crossing the threshold of the concert hall on the existence of an apperceptive background and an encyclopedic culture? It is the theme of a future endeavor.

The new heterogeneity of mythical sources is accompanied by formal hybridization.

There is in Darius Milhaud (1892-1974) an expansion in time (the adoption of some elements of medieval allegorical drama with religious subjects or Gregorian modes in *La Sagesse*) and in space.

Darius Milhaud's "interspiritual" aspiration is realized in a ballet for chamber orchestra, *The Creation of the World*, inspired by an African myth of genesis.

Significantly, the author of the libretto, Blaise Cendrars, author of an anthology of translations from African legends (*L'Anthologie Nègre*), had felt the same attraction. Milhaud selects two from the "Cosmic Legends", the "The Story of Creation" corpus, and "The Story of the Beginning of Things," perhaps attracted by the similarity with the New Testament myth of the Trinity, of the world's governance also by a third, but this time by three goddesses who created all that there is. The work stands out for its synthesis of the Western musical tradition and the jazz that Milhaud had enthusiastically discovered in America.

Bitonalism and polytonalism are invoked as defining features of his work, *La Création du monde*, Op. 81a (1923), but this is not, we believe, its originality. The simultaneous composition in two keys was also experienced in classical music (Bach or Mozart), but, of course, the transformation of the procedure, from ludic heresies, into an element of substance and continuity is due to Charles Ives, Igor Stravinsky and Sergei Prokofiev. Common to the three composers are the archaic connotation and folkloric association. Ives confesses to being influenced by the folk songs he heard from his father, while Stravinski resorts to polytonalism in *The Spring Festival* and *Petrushka* – estranged folklore in an archaic-sounding but purely inventive reconstruction.

If we compare these composers from the dawn of modernism to the mature Milhaud at the climactic point of his career, we find a constant tendency towards abstraction, intellectualization, aestheticism and mutual borrowings from other arts.

Composed when he was only twenty years old, Ives' Psalm 67 for two choirs uses bitonalism to achieve an effect of "mysterious grandeur", as his contemporaries Henry Cowell and Sidney Robertson Cowell characterized it. The spiritual universe is known to us, it is one of the most famous Psalms of David, which speaks of the unity of peoples through faith in the God of the Old Testament.

In the deliberately ecclesiastical, "interspiritual" spirit of the aesthetics of the moment, Milhaud also composes a work inspired by the Book of Proverbs from the Old Testament, chapter 5, where a mysterious female figure, Wisdom, appears. About this character - Sophia, borrowed from the Gnostics and the luminaries - it is believed that she assisted God in the creation of the world, Milhaud again substituting for male superiority the fragility and sapiential construction of the woman - socially marginalized - who symbolizes the Virgin Mary and the church. And other biblical episodes, such as the parable of the prodigal son, or motives of medieval religious drama, such as the parade of allegorized and personified vices find their place in this oratorio, which can also be staged, with solemn rhythms and atmosphere, but interrupted by passages dance or march.

The work is entitled *La Sagesse* and dates back to 1935. It is made up of four movements, whose teleology is less formal (opposition, synthesis, resolution, balance, symmetry...) than content: as in medieval allegories, we find here a drama of salvation that starts from an elegiac movement, a lamentation over the moral decay of humanity and the self-forgetfulness of even Wisdom, to continue with the march of the second movement, when Wisdom sets off on a missionary pilgrimage meant to awaken in fallen humanity (whose decay is translated into infirmities of the body), with the third movement in which

sinner, in dance rhythms, go to perdition or, on the contrary, reach redemption under the scourge of Wisdom, culminating in the introduction and end of the movement finale, with the energetic repeated chords in staccato.

The implications of the timeless-multiperspective aesthetic can also be traced to the compositions of Olivier Messiaen (1908-1992), who, however, will move away from modernist experimentalism in confronting the brutal reality of war. Spiritual crisis will take precedence over formal virtuosity.

The suite *Vingt regards sur l'enfant-Jésus* is a meditation on the childhood of Jesus, realized in a manner of disassembly/reassembly similar to the Cubist movement in painting. The audience is invited to perceive the Savior through indirect contemplation, by superimposing some elements related to His life, disparate elements, but whose unification configures the sensation of simultaneity. Messiaen begins 20 stories, the ending of which is open to the individual imagination of each representative of the audience, who has the opportunity to take the exposed elements and combine them into their own archetypal structures.

The Messiaen case is a turning point in the unfolding of the religious-aesthetic-mythical-ethical paradigm, because, during the world conflagration, which affects him personally, being taken prisoner, the cubist experiments of multiperspectivism give way to the spiritual crisis of the *Quatuor pour la fin du temps*, work composed by Messiaen during his time as a prisoner of war, premiered on January 15, 1941 in the Stalag VIIIa war prison (south of Görlitz).

### **Postmodernism: Completing an Inflectional Paradigm of Classical Music. An attempted religious – aesthetic – mythical – ethical taxonomy.**

The morphology of musical genres from the Renaissance to postmodernism – a period considered by Zosimas to have been a continuous one – actually it includes much more radical breaks to allow their coverage by a single concept. Furthermore, the autonomy of music in relation to ritual, increasingly emphasized as we approach our age, is not specific to the Christian tradition, but to sacred music in general. Many postmodern composers take up archaic forms of music, or Gregorian modes, or declare themselves to be religious (with examples as diverse as Messiaen, Arvo Pärt or John Tavener). In fact, the vector of sacred music goes up to classicism, when the forms obey canons that give them more of an aesthetic function, it sinks into gloom in the second part of the 19th century to reappear in modernism - in a variant, not religious, but universally spiritualist, and knows a real resurrection in postmodernism, when the sacred is confused with the ethos. Religious-aesthetic-mythical-ethical (the religious converted into ethos) – these seem to us to be the phases of the genesis and evolution of sacred music. It can be noticed, for example, that the oratorio, the vespers, the mass - specific generical forms know a real resurrection in postmodernism.

What was meant by the theology of liturgical music in 1990? Composers profited by the turn taken by the Vatican which encouraged the expression of the faith of the whole community, the genius and talent of different races and peoples, The civil rights movement, post-war Vietnamese immigration, Cuban immigration, waves of immigrants from the Asian Pacific are adopted as subjects by liturgical practices that attempt to respond to the expectations of a multi-ethnic and multicultural population.

It can also be noticed that the penchant for grandiose subjects, for major episodes of the Bible (Genesis, Kings, Exodus...) gives way to episodes with a great emotional charge. There is a real obsession with the *Last words of the Savior on the Cross*. The explanation is that here Jesus appears as a simple man, an ethical center of the biblical scenario, who forgives his tormentors, takes care that his mother does not remain alone, entrusting her to a disciple, he is satisfied that he has fulfilled his mission. The bulk of literature on this topic from the end of the last century and the beginning of this one is impressive:

Finally, there is the third case of "canonization", which concerns popular genres such as rock opera or black spirituals, folk music or even disco,

Closer to the purity of sacred music, as we represent it to us, is Arvo Pärt, a minimalist in the sense of the presence of repetitive modules (tintinnabuli), intended to imitate the sound of the bell. In Pärt, we can speak of an epuration of form that is closer to archetypal than minimalist music, as the religious feeling is transmitted with all intensity. The *Magnificat* belongs to the year 1989 and is representative of



the essentialization of the composer's style, according to the use of the tintinnabuli technique. Pärt's concern for the ideational unification of structure, the minimal use of tools and means of creation, as well as the fundamental simplicity of the Christian philosophical concept, which offers the perspective of a life lived according to basic principles, represents a creative peak that is reflected in the compositional technique of minimalist style created by the composer.

**Andrew Lloyd Webber's** *Jesus Christ Superstar* is a rock opera that was originally conceived (1970) as a concert, a logically ordered sequence of songs similar to the oratorio of cult music, which later (1971) benefited from a stage staging on Broadway by Mark Hellinger Theatre, due to the success of the album recorded the previous year. The librettist Tim Rice, a longtime collaborator of the composer Andrew Lloyd Webber, used the Gospels of Mark, Matthew and Luke as textual support, the one according to John having the least weight in this artistic creation. The opera reveals the last week of Jesus' life, treated in a modern way, by using political and social references valid for the middle of the 20th century. The composition focuses on the psychology of the characters, and the subjective angle belongs to the apostle Judas, a character dissatisfied with the direction in which Jesus shepherds his disciples.

This antagonism is speculated musically through a dynamic of the artistic narrative that permanently opposes the supreme good to the turbulent, anguishing, smoldering inner experiences. Both the stage and film productions of this work contain a multitude of intentional anachronisms that highlight the deep chasm between the purity of universal peace and the forces of modern and contemporary society.

## CONCLUSIONS

In postmodernism, musical typologies are moments of self-reflexivity (self-definition, not independent, but depending on previous languages): New Simplicity, New Complexity, Spectral and Archetypal Music. It is not the artist, but the man integrated into an anonymous nature, of which he is intensely aware as part of his own energy field, that measures in music the rhythm of his breathing, the tactile impression of the material out of which the instrument is made, the identification with cosmic phenomena, the discipline of the imaginary in structures of meanings (archetypes). After animism (the endowment of nature with a spiritual presence) and after the spiritualism of modernist theosophists, we witness the synthesis of the (re)symbolized body – a fusion of the sound body and culturally assigned meanings.

Our research on biblically inspired postmodernist music proved fruitful in the sense that this chapter of contemporary art contains in a small way the overall picture of the period: the process of hybridization that began in the first half of the last century was generalized, both in terms of content (a mix of myths, borrowings from European and non-European religions), as well as the form, the compositions bearing generic titles inherited from the classical period - oratorio, mass, sacred drama - but assimilating musical material from other eras, such as medieval religious drama, from other spaces (the Far East) in a heterogeneous register (high art, pop art), and in various genres (jazz, negro spiritual, popular music, Asian religious music, etc.). At the same time, the latest resacralization of music, surprisingly located in America (the homeland of pop culture), due to the Atlanta Symphony Orchestra, sets high standards in terms of content and performance through erudite borrowings from all world cultures and formal sophistication.

The interdisciplinary and comparative approach, the study of the relationship between aesthetic styles and mutations, and the movement of ideas are singular in the exegetical history of the last century, the interdisciplinary study being recent and difficult to approach. Although there is no lack of musical analyses, the focus falls on the theoretical dimension, contextualizing the art of composition, not as an autonomous art but as a component of culture, a meditation on the human condition and in the light of its role in society.

Back to elitism, to sophisticated codes that act as gates of entry to the concert hall, back to the existence of an apperceptive background and an encyclopedic culture? That is the subject of future research.

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