

CONTEMPORARY MUSIC

Romanian Newsletter

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Supported by the Union of the Romanian Composers and Musicologists - ADA

New Chances for a New Team

The New Board of ISCM - Romanian Section:

President: Maia Ciobanu

Members of the Executive Committee: Irinel Anghel, Sorin Lerescu, Doina Rotaru, Mihaela Vosganian

Loredana Baltazar. Dear Mrs. Maia Ciobanu, you are the new President of RS-ISCM. How do you understand the beneficial role of this international body concerning the artistic status of a composer who writes contemporary music?

Maia Ciobanu. Nowadays, the artistic and social medium in which the composer evolves is a rather hostile one. Contemporary society is far from sustaining the hierarchy of values – either artistic, moral or spiritual. On the contrary, it promotes indifference towards values, encouraging the external progress, not the inner one. Many times, the creative artist represents nothing but a disturbing agent in a world “ordered” by matter and not by spirit. In this context, to produce art, to communicate spiritually, becomes an audacious approach, a danger for the material and even social security of the author. ISCM has represented, and is still representing, an alliance of the international music elite for an active promotion of new music.

The successful results are visible: the festivals organized by ISCM have imposed new values, consolidated those already asserted, and the activity of national sections favored communication, as well as the mutual exchange of knowledge among musicians.

L. B. What was the impact exerted on your own career as a composer by the collaboration with this organization?

M. C. As far as I am concerned, it was a rather “platonic” influence on my own artistic path. But I must confess that I have met composers and performers from various geographical areas, critics like the Australian Joel Croty, who became a real fan of Romanian contemporary music. I consider that, along with the whole team of RS-ISCM, I have transformed myself, from a common composer, into a militant for the cause of contemporary music. A typical sample of such “militarism” may be the 17 broadcast lectures representing the cycle “Access into the music of today”, where I have presented Romanian and foreign music. In this respect I enjoyed, also, the presence of important personalities of Romanian music and culture, united in an educational approach for people interested in new music.

L. B. How far have you involved yourself in the course of time into the realization of the RS-ISCM projects and what do you think about the role of the RS-ISCM in the Romanian environment? How could you support the contemporary musical phenomenon? Concretely, I would like you to share with us some data concerning your projects in this respect.

M. C. The project of RS-ISCM – in which I have implied myself mostly – was and still remains the development of CMIC (The Contemporary Music Information Centre) whose leader I was since 1994, with two years interruption. We had (and still have) to face great financial difficulties. Elsewhere, a similar Center disposes of 7-12 persons, purposely hired and well paid by the direct cause of respective governments, including competent ministers. As long as CMIC had no own employees, everything was done with and through the voluntary work of our Executive Board. But now, CMIC is going to really function: a data base will be finalized, containing information on Romanian composers, performers and musicologists, known as active in the promotion of new music. The most important project of RS-ISCM, in collaboration with UCMR (Union of Romanian Composers and Musicologists) will be the introduction of IT for the CMIC library.

Another project which is going to be materialized is the issue of an information bulletin, a periodical edited in English and whose role will be particularly prominent for the communication with the outstanding representatives of musical life in Europe and other continents. Here is the first issue: we hope to present a reliable image of our contemporary music and to facilitate the information exchange between Romanian and foreign composers, performers and musicologists. The new team of RS-ISCM will start a session of chamber concerts. Also, the RS-ISCM will involve into the organization, together with the Romanian broadcasting, of a concert session with Romanian contemporary music, under the sponsorship of UCMR. But the most important target remains the promotion of Romanian music abroad; we have already sent CDs with Romanian works to broadcasters in England and Switzerland. We shall take all necessary steps for including Romanian music in the great international festivals.

L. B. Are you optimistic including as to the realization of these plans in the context of today's financial downfall?

M. C. Were I not an optimist, no chance for me! One of the sources of my optimism is the excellent

(to be continued page 2)

Our interviews:

A Meeting with Arne Mellnäs

Loredana Baltazar: Hello, Mr. Mellnäs! I'm glad to see you again in Romania at the beginning of a new millennium. How do you like the programme of our “New Music Week” for this year? We're interested in your opinion as a composer and as the ISCM president, of course.

Arne Mellnäs: The programme is very good, as it has also been in the previous years. It would be good if the “programme book” could have an English (or French) translation.

L.B.: Does ISCM have new plans, any special ones for this new century?

A.M.: There are plans under way for developing cooperation and exchanges between the sections that will be discussed at the General Assembly in Hong Kong. Also other questions regarding the future of ISCM will be presented there.

L.B.: Which is your opinion on the Romanian composers, about their works?

A.M.: I have long known, several Romanian composers and I have very high thoughts about their works. I like the works I have heard this year at the first two concerts very much.

L.B. The new leading team of the Romanian Section of ISCM wants very much to find more occasions to promote the Romanian Contemporary Music abroad, meaning to make some inter-artistic meetings possible, here and there, between our composers and, for example, Swedish composers played by Romanian and/or Swedish ensembles.

What do you think about this idea?

A.M.: See question 2! Bilateral exchange could be done at any time. I have already proposed to start with an exchange between the Swedish and Romanian sections. The way to do it should be discussed by the chairman of the two sections.

L.B.: Mr. Mellnäs, thank you very much for this short interview.

periods (Ison II, Synchrony I, II o.s.o.). More recently, Niculescu tries to conciliate different antagonistic trends, like diatonicism and chromaticism, the scale of natural harmonics with various non-octavized scales, heterophony with polyphony, homophony or with monody, continuity with discontinuity o.s.o. His recent works, often monumental ones (Second Symphony “Opus Dacicum”, Third Symphony “Cantos”, Fourth Symphony “Deisis”, The Choral Symphony “Invocatio”, Axian, Psalms o.s.o.) are tending to a new type of sacred music, in which there are integrating transfigured aspects of the byzantine tradition of Romania and of other traditions through the world.

Niculescu is, as well, the author of over 150 essays, researches, printed articles, appeared either in Romania or abroad, dedicated especially to the music of Enescu, to the avant-garde, to the musical syntax, or to his own compositions. He took part in the elaboration of the monography “George Enescu” (Bucharest, 1971). He published the books Reflections on music (Bucharest, 1980), his conversations with Iosif Sava in the volume Stefan Niculescu and the galaxies of the 20th century (Bucharest, 1991), the studies Etharophony (Bucharest, 1969), A theory of musical syntax (Bucharest, 1971), Between individual and general (Bucharest, 1983). A new spirit of time in music (Bucharest, 1994), Planetales Grammatik (Köln, 1992), Local and global in music (Bucharest, 1999 and Köln, 2002), which are among his main theoretic contributions.

Over 65 of Niculescu's works have been published at Editura Muzicală (Bucharest), Editions Solabert (Paris), Ars Viva (B. Sacht's Saline Musikverlag, Mainz), Gerig Musikverlag (Köln). More than 65 compositions of his have been recorded on discs, including CDs, at Electrecord (Bucharest), Erato (Paris), Olympia (London), Atacca (Amsterdam) etc.

Press excerpts: “Niculescu, né en 1927, est l'un des tres grands maîtres, le plus grand peut-être, de cette nouvelle École roumaine. Il devient en luece justice peut d'une nationalité internationale égale a celle d'un Ligeti ou d'un Lutoslawski” (Hans Halbreich, Le monde de la musique n. 86, Paris, 1986)

“Stefan Niculescu hat der musikalischen Avantgarde nicht nur in seiner Heimatland neue Wege gewiesen. Sein vielseitiges Schaffen zeichnet sich ebenso durch Ideenreichtum wie durch expressive Qualitäten aus. Die von ihm entwickelten Verfahren eines heterophonen Komponierens gehören zu den originellsten Techniken der neuen Musik überhaupt” (Univ./Prof. Dr. Alfred Böhmer, Rektor der Universität Wien, Harder Preis 1994, Stiftung F. V. S. Z. Hamburg, am 5 Mai 1994, Wien).

“Niculescu is einer der grossen Komponisten unsere Tagen... Ich sehe in seiner Musik eine starke Verwandtschaft mit der rumänischen Tradition; die Zucht in die Humanistik mit lateinischen, ostschach-balkanischen, byzantinischen Einflüssen. Auf diesem Weg entdeckt ich seine Konzeption der vollendeten Blöcke in die ungeheure Originalität.” (George Ligeti, Von heterophonie in verschobenen Blöcken, Material/Ton, IHNM, Wien, Winter 1993/94).

Loredana BALTAZAR



STEFAN NICULESCU

Born in 1927, July 13, in Moreni - Dâmbovitza, Romania. He studied in Bucharest, at the Royal Academy of Music and Dramatic Art (1941-46) and at the Polytechnical Institute (1945-50). His teachers were M. Andricu (composition), M. Iara (harmony), and Ghe. Ghemana (conducting). Stefan Niculescu attended the Holidays International Music Courses in Darmstadt (1956-69) and Siemens electronic music courses in Munich (1966). He worked in Bucharest as a piano teacher (1958-66), as a scientific researcher at the History of Art Institute (1960-63), as a lecturer (1963-1987) and nowadays he is a professor (since 1993) for composition and musical analysis at the Music University. Stefan Niculescu was invited as a resident composer by the Deutscher Akademischer Austauschdienst (DAAD) in 1971-73, then at the Bettina von Armin castle of Wipperfurth (1993). He is the Founder and Director of the “International New Music Week” (Bucharest, 1991-1992). He was invited as a professor at the Holidays International Music Courses in Darmstadt (1992). He was a corresponding member of the Romanian Academy since 1993 and he became a full member in 1996. Doctor honoris causa of the Music Academy in Cluj-Napoca (2002).

Prizes and Awards. Two prizes of Romanian Academy (1962, 1972). Eight prizes of the Union of Romanian Composers and

Musicologists, Bucharest (1955, 77, 81, 83, 85, 86, 88, 89). The Prize of the French Academy for the monography “George Enescu” (a collective work, 1972). Four prizes for all his musical creation, The Prize of the Manteau-Vervey Festival, granted by the International Record Critics Award (1985), The Great Prize of the Composers and Musicologists Union, Bucharest (1985), The Great Prize “George Apostu”, Bacău (1994), the Herder Prize, Vienna (1994). Taking Enescu, Bortók, Stravinsky, Messiaen and Weber. As starting points, the work of Niculescu (String Trio, Second Concerto, Symphony for 15 soloists) led to decisive contribution to the appearance of the first music avant-garde movement in Romania of the '50's. Later on, Niculescu studied Etharophony in Enescu's music and in different traditional cultures, which led him to a radical reformulation of his own composition technique and to the utilisation of some aspects of modern mathematics, like the graphs theory, the groups theory o.s.o. in the Third cantata, Heteromorphies, Heraclita Aphorisms and other works. In the '70's and 80's he developed etharophony in new etharophonic forms (synchrony, for instance), and in a diatonic language, located at the antipode of the serial chromatism of his early

A Composer's Profile

existing and present under RIS-SCM and UCMR. It is a concern by the president of UCMR, composer Andrei Logașcu, as a recent election of our national section: RIS-SCM will represent the relation of UCMR with foreign countries. Of course, this means another sort of activity of UCMR for the abundances and the unpredictability of our present social and cultural environment in which we are living. It is not at all possible that just these hindrances would prevent themselves, paradoxically, also to favour the materialization of beneficial cultural projects. To put it differently: I state both on the national and abroad.

L. B. By way of conclusion, what are the intentions of the new management team of RIS-SCM in view to stimulate permanently the creative activity? The main motto is to make this collaboration efficient in supporting the evolution of contemporary artistic creation?

M. C. In my opinion, the first thing to be done is a good communication with the press. I am aware that to determine the newspapers, the broadcast and television to reflect in their particular way, correctly and in due time, the events connected with contemporary music means first of all these factors, in their turn, should dispose of all necessary information. That is why we will organize press conferences, paying attention not only to Romania, but to the foreign media as well. We count on personalities of the world of local and foreign critics and musicology, which are sensitive to the "New" and truly interested in a beneficial and necessary cooperation for a refreshing of our musical life, skill enough novices. We count on the utilization of existing artistic projects, capable to stimulate themselves the involvement into the contemporary phenomenon. We trust our new team open, active and really anxious to attract all the members of RIS-SCM around as in the action aiming a better promotion of the values of our contemporary music. Without the support of all the members of RIS-SCM, our best intentions are condemned to see their chances diminished.

L. B. Now, Mihaela Voșganian, Irinel Anghel and Mr. Sorin Leșcușu, you represent the new Executive Committee of RIS-SCM. Each of you possesses a distinct reference mark in the vast area of contemporary composition to which you belong. A few questions for you, derived from the new responsibilities you just have taken:

1. How do you integrate in your extramusical activity your effective implication into the contemporary music?

DOINA ROTARU: For lack of managers and in the present situation of a total unconscious supporting music, we have to prove that we exist and deserve to be known everywhere in the world. This may be realized only in teamwork. That is why we gathered a few composers who cared not only for themselves, but also eager to help their guild, being convinced of the special value of the Romanian contemporary music, to whom we added some exceptional performers ready to promote it.

IRINEL ANGHEL: It seems that such managerial concerns are, more and more, becoming necessary to every artist, either a performer or a composer. I consider therefore that such an involvement is no more a novelty in the activity of everyone attending the recent Executive Committee of RIS-SCM.

MIHAELA VOȘGANIAN: As to me, the involvement into the Executive Committee of the Romanian Section of ISCM represents a continuation and extension of the ideas I cherish, besides composition, about launching new Romanian contemporary music, like a special offer, in the absence of a real and competitive cultural market, capable to attract the audience to concert halls.

SORIN LEȘCUȘU: I consider a duty for all of us to imply ourselves in the efforts to know less, in our country and beyond its boundaries, the values of Romanian contemporary music. I am already of the first mandate as a member of the Executive Board of RIS-SCM, therefore I am well acquainted with the specific nature of this activity, which is a complex one, as a matter of fact. Together with my colleagues, I will try to bring more efficiency and particularly more consistency in the course of the projects set in common.

2. Among other international bodies following and sustaining the evolution of artistic phenomena, there is ISCM. To what should be, in your opinion, the particular role of a national branch of this society?

D. R. The role of each national branch of ISCM is materialized by contacts, mutual knowledge, recognition of each other, by common projects which are easier to realize [financially] or in a partnership with other branches. At the moment, the team that leads the activity of the Romanian Section of ISCM stands before an extremely important task: to represent the foreign policy of the UCMR, respectively the presentation of Romanian music throughout the world. One must persevere in providing the VALUE of Romanian compositions of today. The concerts (at home and abroad), as well as the Radio and TV broadcasts have for one of their objects that the knowledge of the universal contemporary music, only in this way the audience be aware of the value, place and position of our music. Certainly, being mutually acquainted can be only beneficial for all creative musicians.

3. The objective of the great body of ISCM is to realize an international artistic and musical circuit, each section [and therefore the Romanian one, too] has the duty of an active participation in cultural exchanges, in accordance with the "rules of the game", established by the respective society, that means: mutual information, organization of

PERFORMERS and PERFORMANCES

Contemporary Music Ensembles

"Ars Nova"

The "Ars Nova" ensemble of Cluj was founded in 1968 upon the initiative of Cornel Tarazu, well-known Romanian composer and conductor. The members of the ensemble are either high level professors at the "G. Dima" Music Academy of Cluj or members of the Cluj "Trădănișii" State Philharmonic Orchestra.

The "openness" of the ensemble is very flexible, according to the music played; it goes from the size of a chamber group to that of a small orchestra. They are also currently collaborating with singers, soloists, dancers, in order to widen the range and impact of their repertoire. During its over 34 years' musical activity, ARS NOVA has demonstrated its capacity of spectacular performance and gained wide recognition both in Romania and abroad. They have presented more than 150 first performances of Romanian and foreign composers' works, many of them specially dedicated to the ensemble. Their concert activity is impressive as well: performances of over 1000 Romanian, repeated participations in the most important musical events of the country - the "George Enescu" Festival - Bucharest, the "Musical Autumn" Festival - Cluj, the Vienna, Geneva, the festivals in Zagreb, Budapest, Bremen, Warsaw, etc. The ensemble recorded for many broadcast companies, as well as for "Electrodisc" - Bucharest and "Atacuta" - Atacuta Recording Companies, Hangerudon Budapest.

The ensemble has performed with famous soloists, like Daniel Jianu, Pina Yara, Anghel, Simeia Weib and others, presenting also chamber operas (Strauss, Brumatori, Tarazu) or collaborations with dancers, actors or visual and electronic elements.



New Music Calendar

First performances in Romania

- January 20, 2013.** Cluj-Napoca, **Cornel Tarazu:** *Crește Celălalt* - opera, the "George Dima" Music Academy Concerts
- January 25, 1991.** **Viorel Munteanu:** *Glossaire Palmier* - concert for arch, the Iasi Philharmonic Orchestra
- January 27, 2013.** **Doina Rotaru:** *Trio*, the Contemporary Music Ensemble, the G. Enescu Museum Hall
- January 29, Bucharest, Livia Teodorescu - Ciocan:** *La mémoire du minier* - for 4 Bassoons, Contrabass and Percussion, "ACADEMIE" of the G. Enescu Philharmonic Orchestra, the Romanian Athenaeum Hall
- February 14, 2013.** **Andi Ben Shekhat:** *Furti Calabrone* - Solo City, Ierusalem Festival / world premiere, **George Crumb:** *Toccata*; **Jeon-Luk Darbelly:** *Images perdues*; **Andrei Iancu:** *MataPhonix*; **Andrei Iancu:** *Scapă, Scapă*, Accordion and Irinel Anghel - Piano, Gu Zheng, Klavin, Accordion, the "Alfred Alexandrescu" Hall of the Romanian Radio Society
- February 27, Bucharest, Doina Rotaru:** *Crysis* (world premiere), **Lowell Liebermann:** *Sonata*, Ion Bogdan Stănescu - Flute and Harjo Maxim - Piano
- March 8, Bucharest, Dan Dediu:** *Unăla Jucă* - Sacred Cantata for Choir and Chamber Orchestra, "Mădălina" Choir and "Concerts" Orchestra, cond. David Pascu-Rădulescu, the Bucharest Music University
- March 9, Bucharest, Livia Teodorescu - Ciocan:** *The Missing Time* - septet for Oboe, Clarinet, Bassoon, Percussion, Piano, Violin, Cello, the Archaos Ensemble, the "M. Jora" Hall of the Romanian Radio Society
- March 9, Bucharest, Doina Rotaru - Ciocă, Diana Dumitrescu - Sentimentalul Alina, Laura Manolache:** *Soe Amina, Livia Teodorescu-Ciocan:* *The Missing Time* (world premiere), **Irinel Anghel - Entre le ciel et l'enfer, Mihaela Voșganian - Smetri,** chorographer: Robica Ionescu, the Archaos Ensemble, "M. Jora" Hall of the Romanian Radio Society
- March 11, Cluj-Napoca, Ionica Pop:** *Despre arti și morminte*, the "George Dima" Music Academy Concerts
- March 11, Bucharest, Composer-Poetist Dan Dediu:** *String Quartet No. 1*, *Mikrobenmusik*, *Stella cadentes*, *Stella explosiva*, *Sonata surrealistică*, *Sonata*, David Pascu-Rădulescu, the Bucharest Music University, the Romanian Athenaeum Hall
- March 26, Bucharest, Irinel Anghel:** *Story of the living who Dreamed*, **Mihaela Voșganian:** *Solo Clarinet Sonata*, **Laura Manolache:** *Trio*, Irina Odagescu: *Sonata for Viola*, **Dan Dediu:** *Mikrobenmusik*, the Aperto Ensemble, the Romanian Athenaeum Hall
- March 27, Bucharest, Mihaela Voșganian:** *Paralele Times* - Second Symphony for Organ, Percussion and Strings, The Radio Society Chamber Orchestra, soloist: Dolores Chelariu, the "M. Jora" Hall of the Romanian Radio Society
- April 1, Bucharest, Yara, by students and professors from the Bucharest Music University, Octavian Neamtu:** *Pînăla Septina*, **Russanda Popescu:** *Rondo* (world premiere), **Fană Șteie:** *Schle penry* an outgutter, **Alina Maria Dumbravea:** *Destin* (world premiere), **Dan Voiculescu:** *Dilene*, **Livia Dancanescu:** *Piano Rhei* "Archaos" Ensemble, The National University of Music from Bucharest
- April 9, Bucharest, Yara, by students and professors from the Bucharest Music University, Doru Popovici:** *Dovez Intimă* (concert), **Carmen Cernăuș:** *Ichtinger*, **Carmen Petru - Bosacopol:** *Do pacii* (for David), **Livia Teodorescu - Ciocan:** *Sonata Bufta*, **Felicia Dorcasu - Abătușii:** *The Ancient Music Studio*, the Composers' Union Hall, Ioana Rot
- April 19-20, Craiova, Doina Rotaru:** *Ceasuri II* for chamber orchestra, *Archaos* Ensemble, the Bucharest Music University, conductor: Cristian Brancuș, the G. Enescu Philharmonic Orchestra's Hall
- April 28, Bucharest, Ioncu Dumitrescu:** *World premieres:* *Apolonokostas III/III* for chamber ensemble and electronics, *Bolids* &

Contemplations I and *II* for percussion instruments *III* / chamber ensemble *III* and *transper* assisted sounds, *Hypocrite Ensemble*, cond. Ioncu Dumitrescu, the Romanian Athenaeum Hall

May 1, Bucharest, Doina Rotaru: *Structura marelui*, *Sonata* (solo) - Piano, the Romanian Athenaeum Hall

May 15, Bucharest, Carmen Maria Corneci: *Dans Der Tag*, *War Nach Ganz* - trio for Flute, Cello and Piano (world premiere), Ion Bogdan Stănescu - Flute, Dan Căvoșă and Mihai Vărkov - Piano, the Gheorghe I. Brăncuși

May 22, Bucharest, Maia Cioaba: *Selfportrait* - for Violin, Cello and Piano (revision first performance), *Moabius* Ensemble from USA, the Soti Palaza

May 23, Bucharest, Ulpia Vlad: *Războiul pe fond paf* (world premiere), the "Căminarii" Chamber Orchestra, cond. David Pascu-Rădulescu, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 23, Bucharest, Gabriel Ibrăniș: *Imnuri* (world premiere), the "Concerts" Chamber Orchestra, cond. David Pascu-Rădulescu, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 24, Bucharest, Fred Popovici: *Concerts no. 2* for Violin and orchestra, The Romanian Radio Society Orchestra, cond. Alan Tango, soloist: Maria Ungurea, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 24, Bucharest, Livia Teodorescu-Ciocan: *Fluor penry* (world premiere), *Archaos Ensemble* (revision first performance), The Romanian Radio Society Orchestra, cond. Alan Tango, soloist: Petre Leșcușu, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 25, Bucharest, Nicolae Brindus: *Cheruire pe țară din Evanghelia după Toma* (world premiere), a multi group of the Romanian Radio Society Choir, cond. Dan Mihaela Gora, soloists: Liana Podolny, Marian Sorescu, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 26, Bucharest, Liana Alexandru: *Incantări III* (world premiere), *Archaos Ensemble* (revision first performance), *Archaos Ensemble*, 12th edition of the "International New Music Week", the Romanian Athenaeum Hall

May 26, Bucharest, Irinel Anghel: *Archaos Ensemble* (revision first performance), *Archaos Ensemble*, 12th edition of the "International New Music Week", the Romanian Athenaeum Hall

May 26, Bucharest, Diana Vodă-Nuțanu: *Dovez și paf* (world premiere), *Dalla Căminarii*, 12th edition of the "International New Music Week", the Romanian Athenaeum Hall

May 28, Bucharest, Gabriel Ibrăniș: *New Cycle* (world premiere), *Arș Nava* Ensemble, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 28, Bucharest, Petru Stănescu: *Nădări și imnuri* (world premiere), the Archaos Ensemble, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

May 30, Bucharest, Theodor Grigoriu: *Amplunguri rânduite* (revision first performance), The Romanian Radio Society Chamber Orchestra, cond. Ludovic Bica, soloist: Serban Iuga - Violin, 12th edition of the "International New Music Week", the "M. Jora" Hall of the Romanian Radio Society

June 4, Bucharest, Dan Dediu: *Prelude a Fagotului și un (grifoniu) pentru Violă*, *Maria Ungurea - violă*, The National Music Academy from Bucharest

June 17, Bucharest, Dan Dediu: *Requiem for Harjo*, *Maria Băldăra Harjo*, the Romanian Athenaeum Hall

Stage music During the winter and spring seasons of this year, Trio Pro-Contemporan (Ion Bogdan Stănescu - flutes, percussion, Irinel Anghel - percussion, accordion, klavin, Andrei Iancu - cello, shaman, tabla) played the music written by Irinel Anghel for the Chăzmeștan Monastery's Beate shop: "Amarii înșirătorii", *Intagă dorului*; *Alexandru Tălculescu* of the Romanian National Theatre from Bucharest



