

# CONTEMPORARY MUSIC

## Romanian Newsletter

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A Composer's Profile

#### CORNEL ȚĂRANU

Ștefan Tudohi created in Cluj a highly interesting school of composition, characterized by the rigour of structure. His brilliant follower, Cornel Țăranu, born in 1931 in Cluj, is at present the undeniable leader of this school, having trained in his ten disciples of more or less the same orientation. He studied at the Music Academy in his native town (1951-57). After graduating, he attended, by Olivier Messiaen's and Nadia Boulanger's courses in Darmstadt, where the contacts with György Ligeti and Bruno Maderna couldn't be left without resonance in his own compositional thought. In 1957, Țăranu starts teaching composition at the "George Dima" Music Academy in Cluj, where he obtained the Ph.D. in musicology. He was invited to lecture composition at the New York University, the Milwaukee University, at the Institute de Robespierre in Louvain, at the Tel Aviv Music Academy, at the Musikhochschule in Munich. In 1993 he was selected as member of the Romanian Academy and in 2001 he obtained the French distinction "Chevalier des Arts et des Lettres". The same year, the Bucharest Music University granted him the "Doctor Honoris Causa" title. Cornel Țăranu's composer debut squares with a keypoint of the history of Romanian post-war music, when the efforts for synchronization with the western vanguard interweaved themselves in an original way with the expression of a Romanian identity (able to avoid the official line of social realism). Some original solutions were proposed by the generation which started at the end of the 50ies - beginning of the 60ies, the favourite technique being the serial one. As improbable as it could seem, the fusion between dodecaphony and elements of Romanian folklore proved to be not at all possible, as demonstrated by Țăranu in his first successful work, the piano sonata *Chimnito* (1961). The composer passed successfully through several phases (serial, aleatory) which doesn't exclude his preference, from the standpoint of lyricism, for the Romanian "long song".

The admiration for George Enescu was materialized (besides a few musicological studies) in a "style exercise", namely in the restoration of the Romanian *Caprice for violin and orchestra*, a work left unfinished by Enescu. Stylistically, Țăranu places himself in the "shipwreck" of Enescu. But his own music shows a certain roughness of expression, as a specific

Transylvanian touch, which in Enescu's music can't be found. Țăranu outshined from the nostalgic zone, thus "to write a music that could be more thrilling, more ironical, more grotesque maybe" (from the interview with Oleg Găraș, published in the magazine MUZICA 2/1998/9).

The Transylvanian space determined an affective connection between certain composers (Liviu Gidonescu, Mihai Măldovan, Cornel Țăranu etc.), very suggestively defined by Anatol Vieru "a tenderness hidden under ruggedness". It is an expression attribute to be found again and again in Țăranu's music, until now consequently placed in the sphere of a radical modernism: four Symphonies, a Piano Concerto, another for Saxophone (Miroiu), two chamber operas (Don Giovanni's secret and *Cristea & Oedipus*), cantatas (Chansons sans opéra, Chansons nomades, Chansons sans paroles, Hommage à Paul Celan etc.), pieces for chamber ensembles (Guillemets, Incantations,



Prolegomena), Sonatas for piano, flute, oboe, clarinet or viola, Songs and Film music. Many of these pieces have been published by the Editura Muzicală "George Dima", Bucharest, or by Salabert et al., edited, Paris. All of them have been influenced from the author's working directly with the performers of the ARS NOVA Ensemble for Contemporary Music, conducted and co-ordinated by Cornel Țăranu.

His activity as a composer (distinguished with the prize of the Romanian Composer's Union, the Prize of the Romanian Academy, the Koutsevitch Prize) is doubled by performing and organizational gifts. Since 1995, Țăranu is the artistic director of the CLUJ MODERN Festival, where the dialogue between the Romanian new music and the universal one is permanently promoted.

by Valentina Sanda - Dada English translation: Sergiu Sarichiz

#### ZYGMUNT KRAUZE

Our interview:

What is your opinion about the Romanian music, generally and particularly speaking, and about the Romanian music in particular?

Romanian music is part of the European music. The European continent consists of various cultures and traditions. Each country has its own, individual history with periods, which can be aggressive, but also ambitious, heroic and creative. Music of a country reflects its own individual history and specific character of the people. This is why the Romanian music is so different than any other European music and, thanks to the history and people's character - so powerful by its expression and strength. The origin of the Romanian music is closely connected with the individuality of the Romanian art and architecture.

Romanian music is very attractive for me. In the 70ies I was fascinated by its rhythm and vitality, that I composed a concerto for harpichord and symphony orchestra, based totally on the authentic motives from this region of Europe. The piece is called "Suite de danses et de chansons".

What is your opinion about the evolution of "new music" viewed with the eyes of the new century and millennium? What can you tell us about the situation from your country?

"New Music" always exists: every period of history has its own "new music". I personally witnessed already several different "new music". We should not be afraid of it. The existence of new music is a natural and constant process. There is development of music. Composers do not change their inspirations or their musical interests according to the calendar.

Do you think that the "intellectual music" from the concert halls (as a "classical" one) has any chances of surviving?

In any case, 95% of music composed our times will die and will be forgotten. Fortunately, this enormous cemetery of music will give a reasonable place for the musical achievements which deserve to stay for long. And this one percent will be large enough to enjoy variety of artistic individualities. I presume, any kinds of music "intellectual", repetitive, aleatoric, minimal, new-age, and many other kinds of music with label has no future. It will die soon. The only music which has a real value is this one, composed by individual artist, who creates regardless what happens around. Composed by original individual personality. Composed by a free, independent artist. Only this kind of creation will find listeners and will survive.

What can you tell us about the situation from your country?



The glory of Polish music from the sixties and seventies is over. During the last twenty years, musical development in Poland went towards simplicity and commercialisation. In addition, majority of Polish composers connected their music with the Catholic Church. Unfortunately, this direction conduces towards an artistic regress. This music uses primitive musical language, established patterns from the past, and come close to a dub. Jean Luis Burraud, great French theatre director, in the conversation with Witold Lutosławski said: "When a composer try to please a listener, or speaks the language adopted to his taste and possibilities - then undoubtedly creates trash and pastiche". I agree with this statement totally.

What did the collaboration with the Romanian musicians mean to you? My connection with the Romanian composers and musicians has long history. Already in 1962 I made the first performance of Aurel Șteiu's Piano Sonata at the Warsaw Autumn Festival. In the seventies in West Berlin, I premiered another piece of Aurel, for lute and harpichord. Anatol Vieru and Aurel Șteiu were staying in Berlin together with me as artists in residence. During this time we became friends. I admired their musicianship but also their knowledge about art and philosophy in general. I was touring in Romania with my ensemble The Warsaw Music Workshop, visiting Timisoara, Brasov, Targu Mures, Cluj and Bucuresti. It was fascinating to observe the cultural differences of the particular provinces. At that time, I discovered the music of Ștefan Niculic and was able to program his String Quartet Antemorphose, for the Warsaw Autumn Festival in 1978. During my presidency in the International Society for Contemporary Music I have had many occasions to meet the Romanian delegates. Nicolae Brănduș, who is one of my closest friends, was often representing the Romanian Society of the ISCM. I can continue to name many other composers and musicians, like Horțuțu Rădulescu and Costin Mîrceanu and several others, with whom I frequently met, during my 9 years stay in Paris. I only wish to know more about younger generation of Romanian composers.

Do you have any project regarding your return to Romania? My last visit to Bucuresti was exceptionally nice thanks to the efforts of Ștefan Niculic, Liana Alexandru and the Polish Institute who organized my recital. Next project I hope to come for the jury of International Enescu Competition for Composers. Maybe in connection with this occasion there will be chance to present some of my works. Bucuresti is a real European city, where I feel at home.

by Loredana Balozar English translation: Sergiu Sarichiz

# PERFORMERS and



**ARCHAEUS ENSEMBLE**

The workshop "ARCHAEUS" for contemporary music has gained a well deserved notoriety, celebrating its promotion of new music. Since 1985, the year of its foundation, under the sponsorship of the Romanian Union of Composers and Muscologists, the ensemble focused on "feeling the pulse" of diverse trends, orientations and composition techniques of the moment. The steadily and thoughtfully in the pursuit of these as in keeping relatively constant the performing formula. The remarkable artistic level of performers represent one of the mainstays of ARCHAELUS.

Anca Varticovski, one of the founding members, possesses an ample repertoire for her instrument, the violin/viola, formed of pieces being dedicated to her.

Rodica Danceanu, since the beginning a companion of Archaelus, sustained the piano and synthesizer parts, besides her contribution in managing problems.

The oboe player Dorin Gilgo, since 1998 a member of the ensemble, has an intense concert activity, as a soloist, or in the frame of the SYRINX trio, being at the same time a teacher for his instrument.

Ion Nedelcu, a clarinet player, is at the moment one of the musicians of Bucharest Radio Chamber Orchestra and professor at the Bucharest National Music University.

First bassoonist in the Radio Chamber

Orchestra, Serban Novac is very interested in Romanian Contemporary Music, a series of soloistic pieces being dedicated to him. Since 1995 a member of ARCHAELUS, Alexandru Matei has behind him a prodigious performing career. Being a gifted teacher, he conducts as well the percussion ensemble GAME of the Bucharest National Music University.

As a soloist and partner in chamber music formations, the violonist Marian Lăcrău is present in a large discography, rich in first performances of works dedicated to him. The founder and conductor of the ARCHAELUS workshop, the composer Liviu Danceanu, one of the most active personalities of Romanian musical life, is the author of more than 80 works, winner of numerous composition prizes. Liviu Danceanu is well known as a musicologist, at the same time director of festivals and professor at the Bucharest National Music University.

In the repertoire's forefront of the ensemble is the new music, particularly the Romanian one, which totalizes about 300 works by 200 Romanian and foreign composers. A significant place in the programmes of ARCHAELUS represent the Byzantine music (in instrumental transcriptions), but also that of other epochs.

The concerts presented in Europe and the United States have been largely appreciated, confirmed by a series of prizes: the ATM Prize (1987), the UCMR Prize (1990), the Prize of the Romanian Music Critics (1991), the Prize of the "ACTUALITATEA MUZICALĂ" magazine (1996), the SOROS Prize (1997).

Another important dimension is the participation in international festivals and musical gatherings. In this respect, the International ARCHAELUS Festival became already a tradition, reaching in 2002 the 5th edition.

The ensemble has realized many recordings for the Radio broadcast for TV programmes, audio and video recordings, as well as music for cartoons, documentation and experimental films.

The powerful personal mark in the performing and elaboration of its repertoire many works being especially composed for this ensemble allowed the music critician to write about "an ARCHAELUS style" in Romanian contemporary music: PACTUALITATEA MUZICALĂ (Bucharest).

by Florinela Popa

English translation: Sergiu SARCIHOV



## TIBERIU OLAH



A great composer, both Romanian and European, died in December 2002. He belonged to the first generation of Romanian composers, which, at the end of the 50ies, in the unfair conditions of political oppression, tried to break the ice of socialist realism in order to synchronize Romanian young music with the achievements of their western colleagues of the same generation, but in total freedom. Tiberiu Olah composed a series of music works characterized by a remarkable artistic force and striking modernity. Even beginning with his Sonata for Solo Clarinet - dedicated to Aurelian Octav Popa, its first and never surpassed performer, the style of his music showed a very personal, unmistakable touch. I mean the continuous alternation of short sounds with the long ones, the swinging between the group of fast sounds, in dance like hypotyzes, and the stillstands of a few obsessively repeated tones.

His music succeeded to grasp the folklore in its most essentialized, most pure and most distilled existence. In the whole music he created it comes through, first of all, an impetuous talent. The most elevated period of Tiberiu Olah's was after the 60ies, when the artistic manner bearing the "Olah" stylistic imprint gained an euphoric shade and a neobartholitic trend.

The particular aesthetic vision of the Romanian composer prefigured a "looting" of his sonorous-expression above and around Beethoven's and Mozart's - as well as of other classic's - and neoclassic's stylistic essence. In this way, the works he created in the frame of such an orientation represent a bridge between tradition and modernity, without falling into the retrotrap. It was a wise aesthetic option, which guided only a part of

composers belonging to the same generation. To mention some masterpieces Olah wrote in this period: The Third Symphony - Metamorphoses of the "Moonshine Sonata", "An alleluia for Wolfgang Amadeus", The Fourth Symphony "Giocosa".

Apart of being mainly a creative artist, Tiberiu Olah carried on an intense and prolonged pedagogic activity. As a composition professor at the Bucharest Music University, he successfully built up, step by step, the formations of a series of followers, who later became - prominent composers, confirmed both at national and international levels. I mention here Lucian Melianu (founder, in his turn, of a composition school in Switzerland), Iring Odăgescu, Horiau Radulescu, Costin Cazeaban, Ileana Alexandra, Doina Rotaru, Adrian Iorgulescu, Sorin Lesescu, Anton Sutea. As a pedagogical pattern he chose Beethoven's creation, which represented for him the emblem of the supreme coherence.

He deserved more than he actually received. He proved to be [as well as a few of his colleagues] at least as important as Boulez, Stockhausen, Ligeti, Kurtág, Danilov, Schnittke, Penderecki, Lutoslawski, but without their glory and worldwide fame.

by Octavian Nemescu

English translation: Sergiu SARCIHOV

## Congratulations TRAJECT I

Organized in view to celebrate its 20th anniversary, the concert of the New Music Group TRAJECT, [which took place in the Mihail Jora Radio

Studio], proved to be an artistic event of remarkable professionalism, concerning both the performance quality, as well as the selection of works, all of them representative for the contemporary Romanian music. The "magicians" - Bayrakt Pinar, Yves Artaud joined the distinguished harp player Elena Gârtoanca and the other members of the ensemble owned of an impressive list of achievements at international level]: Viorica Nagy - violoncelle, Geamina Săveanu - violin, Georgeta Scurlu - percussion, Alexandru Hangianu - flaut, Cristian Mancaș - clarinet, Andrei Podolachi - piano and Eugen Niță - trombona, in their sinuous TRAJECT - one, among the scores of such artisans of tone expression, like Adrian Iorgulescu, Octavian Nemescu, Mihaela Stănculescu-Voșganin, Fred Popovici, Liviu Dăncăeanu and Sorin Lesescu. You could appreciate the diversity of a stylistic spectrum formed by well-defined relief, already recognizable as "softer" imprints, adding to the "rain" works of the Group some absolute premiers Japanese interferences by Mikala Stănculescu-Voșganin, Traiect[art]idre by Fred Popovici and Popovici II by Sorin Lesescu. We are grateful to the protagonists of this exceptional concert, wishing them as long as possible existence in both Romanian and universal cultural scenery.

By Lorendina BAITAZAR

English translation: Sergiu SARCIHOV

# PERFORMANCES

## Romanian participation at the "45th Warsaw-Autumn Festival"

In September 2028, it has been organized the 45th edition of the prestigious Warsaw - Autumn Festival of contemporary music. This time, the festival included, after 20 years of "intermission", two Romanian press ensembles. The first performance of the "Labyrinth", a work for soloist and orchestra written by the composer Irinel Anghel, took place on September 23th at the "Witold Lutosławski" Hall of the Polish Radio, the performers being the Katowice New Music Orchestra, conducted by Szymon Bywalec, having the Romanian musician Andrei Kivu, as soloist, playing 7 non-conventional instruments (Shofar, Khaner, accordion, trombo, lontano, Tibetan Clock, cello with a koto soundboard and Japanese Zen bowl). The work, commissioned by the "Warsaw - Autumn Festival's" Foundation and realized with the support of "Die Ernst von Siemens "Musik Stiftung", was very good received by the Polish and German press. Renowned Schyba writes in the "Süddeutsche Zeitung": "A discovery of the "Warsaw Autumn Festival" was the Romanian composer Irinel Anghel. His music is full of energy, as well as mystery, tension and good taste. The recent concert with Romanian Music was scheduled on September 25th at the "Ujazdowski Castle", performed by the Romanian Ensemble, the "Tro Costeșeni" trio: Irinel Anghel (Piano, Accordion and Percussion), Laștula Cendes (Violin and Viola) and Andrei Kivu (Violoncello, Saxophone Solo and Double Bass), who presented to the Polish audience a programme of 6 works written by the Romanian composers Doina Rotaru, Stefan Niculescu, Andrei Kivu, Irinel Anghel, Iancu Dumitrescu and Octavian Neacu: three pieces of them having thus their world first performance. In the same concert, the "Tro Costeșeni" trio was involved in an instrumental the site work, dedicated to the ensemble by the Polish composer Aleksander Górbay.

### SYMPHONIC AND CHAMBER MUSIC

Yves Mamelle: *Remembrance*, score for flute and orchestra  
 Vasile Horeanu: *Sonata for viola solo*  
 Cristian Iachimescu: *Concert for viola and orchestra*  
 Călin Zău: *Three Concert Pieces for piano*  
 Iuliu Călinescu: *The Epic: Sentiment* (solo for soprano and viola)  
 Corneli Trașcu: *3 Pieces for voice and piano*  
 Ionica Pop: *Two Trio strings*  
 Neacu Neacu: *Mirrors for flute solo*  
 Octavian Neacu: *Die Intervention - piece 7* (score for multi)  
 Corneli Trașcu: *Native Paintings* for six instruments  
 Dan Voiculescu: *Quadrants* for seven instruments  
 Vasile Spîrlescu: *Epithet 1988*  
 Virgil Munteanu: *Symphony No. 1* (flute)  
 Liviu Dăncuș: *Supra* for seven instruments  
 Sorin Lesescu: *Moments for string orchestra*  
 Sorin Lesescu: *Cristals for flute and piano*  
 Debona Năchitar: *Long range electronics music*  
 Andrei Kivu: *Resonance or a Duff Background* (concert for harp and orchestra)  
 Irinel Anghel: *Aeris - trio with tape*  
 Mihaela Stănescu: *An Allegro Capriccio for viola solo*  
 Dan Dediu: *Fans of Taregul Op. 85*  
 George Balint: *Suite for Piano... On the Themes of a Christmas Carol*  
 Corneli Maria Ciocanu: *Sprach Ehr: de Sancto Maria*

### CHORAL MUSIC

Corneli Anghel: *Emescu Dăpărei for mixed choir*  
 Christian Carol: *For a Star Song* (folklore poetry)  
*Psalm for mixed choir* (folklore poetry)  
 Irinel Anghel: *Supra* for mixed choir (poetry by George Călinescu)  
 Paul Pop: *And I am* (poetry by Nichita Stănescu)  
 Constante Arvinte: *Come today*  
 Iuliu Călinescu: *High of the first choir*  
 Three stanzas, mixed voices, folklore poetry  
 Dragos Alexandru: *The Great Repentance* (religious, mixed choir religious text)  
 George Balint: *Step reimagined* (reimagined for mixed choir, folklore poetry)  
 Tudor Băduț: *3 Songs for mixed choir and piano* (poetry by Petre Ciocăneș)  
 Irinel Anghel: *Chorus for the Radio No. 142* (lyrics: Virgil Munteanu)  
 Florin Băncuș: *Voice Synthesis - Sonificarea lui Ghilă* (lyrics: Virgil Munteanu)  
 Liviu Dăncuș: *Prayer for mixed choir* (op. 90)  
 George Dragu: *Săveni choral variations* (folklore poetry)  
 Eugenia Dragu: *The Day after tomorrow* (folklore poetry)  
 Remus Gărbay: *The One Who gave Birth to God for seven voices* (religious text)  
 Tudor Băduț: *Six Psalms* (folklore poetry)  
 Mihaela Stănescu: *The Cuckoo is gone*

### July 16-17, Brăila, Christine McCComb

Amelung, Dimitri Ivinu, Lorenzo with cello  
 Song, Anna Karolinka: *The Bell of Bellano*  
 Jungo Juozapavicius: *Siglet, Marys Bouda*  
 Yes, it's blue milk, Corneli Petru-Băscopol  
 Fictiv: *nova, Mihaela Vologanova*  
 Monologue, Lucia Vaneșcu: *Ellag Mattheo*  
 Pagliarini: *Alcuni particolari oscuri*  
**Ghenadie Ciobanu** - *De castroce ai*  
 Iuliu Călinescu: *They dance, Charles Yvon*, *Song*  
 "Aghadufwood" works, **Laurentiu Găndu** - *La Pina, Davinid, Dimitri Ivinu - 3 pieces for piano*, *Viry Povelovskij - Tu madre cuando te ponia*, *Yuchayoshu kuznetsov: Restaura, Henry Cowell*  
 - *Aerial Harp*, Dan Băncu - *Prologue, Night piece, Blues for Two, Bong Ho Kim - Ship Song*  
 Saengil Peter Mulligan: *Instrumental Landscapes*  
 #2: *Peter Vasu - Moments musicaux*, *Trio Unwin - Big steel drum, African vinyl, Big wheel in Meetings of new Music Festival*  
**October 30**: Bucharest - **Liviu Dăncuș** - *no. 0*, *no. 2* ad vivit la D.G., **Doine Rotaru** - *Discals...*  
 Gabriel Ivinu: *Interact 2*, *Archives International Festival, Archipel Ensemble*

### November 9

Bucharest, Romanian Composers Union Hall. **Dinu Ghezo**: *Imaginary voyages*, *Aphorisms, Bites d'outrefois, Eyes of Cassandra*, *AI&P*, *Tro Costeșeni* Ensemble

### November 19

Bucharest, Radio Hall, Hyperion Soundlab. **Georg Balint**, **Prof. Andrei Maria Arvan** - *Transmutations, Aria III*, **Andrei Kivu**, **Iancu Dumitrescu** - *Numerologie acrosta*, **Peter Anghel** - *Fascination, Tan Hodgkinson* - *Two*, **Kongsu**, **Hyperion Ensemble**.

### November 26

Bucharest, Radio Hall. **Irinel Anghel**, **Arina Doina Rotaru**, **Iancu Dumitrescu** - *Remise Pulcar*, *Tro Costeșeni* Ensemble.  
 December 10, Bucharest, Radio Hall. **Mihaela Voganian** - *Japanese Interferences*, **Fred Popovici** - *Trăncăreț/Alte. Sorin Lesescu* - *Op. 81*, **Liviu Dăncuș** - *Chibăncu* - *Op. 81*, **Arina Doina Rotaru** - *Five pieces for 2/3/4*  
**December 22**: Bucharest **Andrei Kivu** - *Thy Kingdom*, *Tro Costeșeni* Ensemble.

### Romanian composers and performers abroad

#### Brazi October 28

Sao Paolo, **Doina Rotaru** - *Romania macolor*, *Marina Iosca* piano

#### Denmark-November 11

Vordingb., works by **Dan Dediu**, **Doina Rotaru**, **Corneli Dan Georgescu**; **Contraste-Trio**

#### France-August 23

Montrejuive, **Doine Rotaru**, **Cristian Zău**, **Pierre-Yves Attard**-**Bre**  
 November 19, Paris, **Aurel Stroe** - *Introdu*, **Costin Miereanu** - *La colline bleue*, **Octavian Neacu** - *Saculo Secularum*, **Maia Ciobanu** - *Journal '99*, **Mihaela Voganian** - *Supra* for harp  
**Doine Rotaru**, **Renia Ciăntă** - *Iachimescu* (Les éclats de Fabima), **Diana Gărbay** - *Supra* and *Revo Partuendo* - *electronic*; **Mindoro** - *coreograghy* plus; **Nova Musica Festival**

#### Germany-July 8

Karlsruhe, **Trio Stoianov** - 2 works for mixed choir, *Pomale, capotele*, *Ștegrăuți*, **Corneli Sylva** Choir of the West University of

#### Timisoara

Conductor: **Marineta Muller**  
**October 13**, **Movment** - works by **Aurel Stroe**, **Corneli Dan Georgescu**, **Violeta Dinescu**, **Contraste Trio**

#### November 3, 7-23

Berlin, **Dan Dediu** - *Munchhausen* - *Heir der Iugun Opera*, **Neuköllner Opera**

#### November 10

Berlin, **Liviu Dăncuș** - *Ponto* (the Home), **2**, **Yehuda Yvanov** - *Seven late spring pieces*, **Dieter Acker** - *Manoche*, **Klaus Hinrich Stahmer** - *che questo a stato*, **Irinel Niculescu** - *Sinchronia* (**Gabriel Ivinu**, **Inezet**, **Corneli Tăranu** - *Kamembarg Bank* (Archives Ensemble))

#### November 13

Hochschule für Musik, Augsburg, **Stefan Niculescu** - *Sinchronia* 1, **Wolfgang Gungl** - *3 Minutaria*, **Dieter Acker** - *Quintet*

#### December 27

Geneva, **George Enescu** - *Klavier Trio*, **Gabriel Ivinu** - *Imenezet*, **Markus Horing** - *Duette*, **Liviu Dăncuș** - *History 2* (Archives Ensemble)

#### November 21

Wuppertal, **Ugiu Vlad** - *Beyond the Dreams*, **Irinel Anghel** - *La quatuor*, **Doina Rotaru** - *Unoboras II*, **Partia Radulescu** Ensemble

#### December 3

Shuttgart, **Myriam Marba** - *Hollus*, **Sonata per due, **Doina Rotaru** - *Unoboras II*, **Irinel Anghel** - *La quatuor*, **Partia Radulescu** Ensemble**

#### Italy-September 20

Florence, **Liviu Dăncuș** - *Beverdini*, *Nuova Contrapunto Ensemble*

#### November 27

Trieste, **Sorin Lesescu** - *Sailing*, *Musica Domblana* Ensemble  
**Polonia-September 23**, **Irinel Anghel** - *Labyrinth* for soloist and orchestra; **Katowice** New Music Orchestra. Conductor: **Szymon Bywalec**, Soloist: **Andrei Kivu**, **Warsaw Festival**, **W. Lutosławski**

## HORATIU RADULESCU

From January 4th December, month after month, after work after work, the music of Romanian composer Horatiu Radulescu, was and is played further on all over the world, anywhere people is open to the live art, propelled by an imaginative spirit. If asked about the reasons of his special interest, I would mention, besides the criteria of perfect musical order, a circumstantial one, namely the anniversary of his birth day. 2019, Horatiu Radulescu reached the age of 60. Chamber concert, or for extended ensembles, recording sessions, then followed the recordings of his works, all in the framework of a continuous activity, not at all conditioned by the mentioned anniversary. The first episode of this impressive serial task took place in London, sponsored by the Contemporary Music Society, at the beginning of January, in the presence of his brother-in-law, the cellist Calisto Maria Tănuș, the composer's wife, sustained a chamber concert in the company of the pianist Diana Cioabă, coming from Paris on the opportunity there were presented five works dedicated by Horatiu Radulescu to these musicians. Then followed the recordings of the WDR Köln, or the RTB (the Belgian Broadcasting). December 2002, the three CDs recorded on this occasion have got the "Four Stars" distinction, granted by the well known Russian publication "Le Monde de la Musique", after that, February 2002 followed the concert in Sydney, London, Cambridge, Paris, San-Francisco, Tubingen, Vienna, Münster, Montreal and at last recently, at the end of January 2003, London, the Great Hall of King's College, a concert where Horatiu Radulescu's music was presented next to that of Sibelius and Béla Bartók. A discography file, dedicated to the personality of the composer, finalized in 2002 with the assistance of a producers team from Switzerland.

Born in Bucharest, Horatiu Radulescu studied the Violin Music Conservatory, in the class of the late Tibor Szele, Naturalized in France at the end of the 60s (his last year) he lives nowadays in Switzerland, near Vivy. Moreover, Unfortunately, in Romania his works were missing this year on the posters of concert halls.

He is the author of more than a hundred works and one of the best performers of the spectral music, a concept on whose base is built an important part of his music. Among his appearances in the last years one must mention the presence, in the programmes of the Symphony Orchestra of Radio Frankfurt, for instance, as well as those of the famous International Piano Festival of La Roque d'Ardenne, in France. Some of his recorded recordings have been made with special dedication; so, the Concerto for piano and orchestra, "The Quasi", was performed with the "Choir" direction, composed by "Le Monde de la Musique".

By Dumitru Anghel  
 English translation: Sergiu Stoianov

#### hall

Shadow 25, Warsaw, **Doina Rotaru**, **Irinel Anghel**, **Arina Doina Rotaru**, **Iancu Dumitrescu**, **Contraste Trio**

#### Remise Pulcar

October 28, Bucharest, **Doine Rotaru**, **Iancu Dumitrescu**, **Contraste Trio**

#### Shenja-November 20

Ljubljana, **Sorin Lesescu** - *Sailing*, **Musica Domblana** Ensemble, **Ljubljana Radio Hall**

#### UK-July 12

Langport, **Peter Stoianov** - 2 works for mixed choir (*Pomale, capotele*, *Ștegrăuți*), **Corneli Sylva** Choir of the West University of Timisoara, **Conductor: Marineta Muller**

#### December 5

London, **Doina Rotaru** - *Spirit of Elements* (Symphony 3), **Royal College of Music Orchestra**, **Conductor: Neil Thompson**

#### Ungaria-October 15

Szeged, works by **George Balint**, **Dan Dediu**, **Doina Rotaru**, **Corneli Dan Georgescu**, **Ugiu Vlad**, **Contraste Trio**, **Szeged International Festival**

#### USA-October 17

Coronado, **Liviu Dăncuș** - *History 2*, **University of Illinois Ensemble**

#### November 14

Ljubljana, **Liviu Dăncuș** - *Aligatoe*, **Tobias Vogl** - *Shofar*, **Wolfgang Gungl** - *3 Minutaria*, **Franco Criviani**, **Sergiu Stoianov**, **Dieter Acker**, **Maandla Dan Voiculescu** - *Sonata per oboe*, **Ana Maria Dumbrăvă** - *Destiny*

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