

CONTEMPORARY MUSIC

Romanian Newsletter

Edited by ISCM - Romanian Section & CMIC (Contemporary Music Information Centre)

Financed by the Union of Romanian Composers and Musicologists

Nr. 3
2003

Nicolae Brânduş

A Composer's Profile

Born on the 16th of April 1935 in Bucharest. He studied piano (1952-1957) and composition (1960-1964) at the National University of Music in Bucharest (M.A.). He attended the Summer Course of the New Music Darmstadt (1969, 1970, 1972, 1974, 1978, 1980) and Aix-en-Provence (1979). Doctor in Musicology (1981) at the Academy of Music in Cluj-Napoca with the dissertation "Bases of a formalized analysis of the musical language". He worked with the Group of Musical Research at IRCAM-Paris (1985).

Piano soloist of the Philharmonic Orchestra in Ploieşti (1960-1969); lecturer (Chamber Music) at the National University of Music in Bucharest (1969-1981); editor of the *Muzica Review*, Bucharest (since 1981); professor of Chamber Music at the National University of Music in Bucharest (since 1992).

Member of the Romanian Composers' and Musicologists' Union in Bucharest & SACEM, Paris; member of the Executive Committee of the International Society for Contemporary Music (ISCM) between 1991-1993 and president of the Romanian Section of the ISCM (1994-2002). His musical works were performed in the most important cities of Romania and abroad (Poland, Hungary, Yugoslavia, Sweden, Germany, USA, France, Belgium, Holland, Great Britain, Greece, Bulgaria, Austria, Denmark, Italy, Japan, China, Hong Kong, Taiwan, Albania, Slovenia, Macedonia, Israel a.s.o).

He has contributed with articles, studies, essays in music in various cultural journals; he sustained, as visiting composer, lectures about New Music in the U.S.A., Germany, Israel, Greece, Hong Kong, Taiwan a.s.o.

Prizes: The Cultural Merit, Bucharest (1969). Honourable Mention in the "Prince Pierre de Monaco International Competition" (1973). The Prize of the Romanian Composers' and Musicologists' Union (1974, 2002). The Prize of the Romanian Radio and Television for Opera and Vocal - Symphonic Music (1975, 1977). The Prize "George Enescu" of the Romanian Academy (1977).



He has studied the collective improvisation, the stochastic music and the instrumental theatre, constructing systems which he theorized and applied in a whole series of works.

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Jürg Solothurnman (Switzerland)

Our interview:

1. For how long have you had contacts with the Romanian music scene and which are your opinions as a long-time observer of the phenomenon?

In my university years, George Enescu was the only Romanian composer who was mentioned and it was 20 years later when I heard about some modern composers. But my teacher Sándor Veress (born in Cluj and a close collaborator of Bela Bartók) made us aware of the rich heritage of Romanian folk music. Becoming a jazz specialist I never delved deeply into that field but generally was interested in jazz musicians and composers who used their ethnic music as a source of contemporary expression. I discovered more about the modern composers when I became

a regular visitor to Romania. Still, it's not easy to get information in our region of Europe since there is very few music available on CD and written sources are missing. It's shocking that nearly nobody knows the contribution even of composers such as Niculescu, Vieru and Stroe.

But the isolation Romania experienced in the past 40-50 years had not only negative consequences. More than in other countries this led to own approaches in some cases (often drawn from the specific qualities of folklore and Orthodox church music). It will probably require the analysis of interested outsiders to fully define these characteristics. The leading older composers established a high standard of craftsmanship and ethic which most of the younger ones respect and adhere. On the other hand, the privileges of the past led also to the exclusiveness of the Composers Union and generally to a certain self-assertion and conservative adversity towards foreign mentalities and newer unknown approaches. Most of the composers get in touch with the actual state of the new music in Western Europe, the USA and Japan only now. The public is mostly uninformed and uninterested, a dangerous development.

2. As a friend of the Romanian musicians, you helped us a lot, sharing with the Romanian audience and specialists your experience as a performer/improviser and musicologist. Did you notice some changes in our musical life, in the last 10 years, after the Revolution which ended the communist dictatorship?



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He realized the performance of an instrumental spectacle *Bizârmonia* which was distinguished with the Theatre National Festival Prize in 2000.

In 2004 he is awarded with the "Officer of the Cultural Merit" Order by the President of Romania.

He wrote symphonic music with/without soloist(s): *Cycle Phitara, Antiphonia* for string chamber orchestra, *Match II - Monodie I & Polyphony IV* for chamber orchestra & tapes, *DIALOGOS - concerto I* for piano & orchestra, *Second Concerto* for piano & orchestra, *SIN - EU - PHONIA I - Symphony* for tapes, *2 organs & orchestra, European Parody, Tubulatures* - for flute's orchestra; music for the stage: *Lagadna (The Bathrafal)* - opera-pantomime based on the poem *The Ghosts* by Mihai Eminescu, *La Tîgânci (With the Gypsy Girls)* - opera based on the short story of Mircea Eliade, *Kitsch - N* - instrumental theatre for clarinet (flute or saxophone) & tapes, *Infra-realism* - instrumental theatre for clarinet, piano and voice - Ion Barbu poem, *Ovvedenerade* - instrumental theatre for sax contrabass & tape based on the Ion Barbu poem; vocal-symphonic music: *Mam'sell Hus* - cantata based on the verses of the Ion Barbu poem, *The Ballad Symphony, Oratorio for male choir, tenor & soprano solo and electronic music on texts by the Evangel of Thomas*; chamber music: *Ostinato* for piano solo, *Sonata for 2 pianos, Seven Psalms* for baryton, piano & percussion, *Cantus Firmus, Vagues (Waves), Rhythmodia - Concerto* for percussion solo, *Madrigals & Drums* - for voice, piano & percussion, *Bowstring* - for solo violin; electronic music: *Ekstasis 256/n*; vocal and choral music: *8 Madrigals* for choir a capella

Books: *Interrelations*

- I. New dimensions of the orality in the musical practice
- II. Contributions to a systemic theory
- III. Interrelations

Edited in Bucharest by Editura Muzicală (1984)

Loredana Baltazar

ISCM - Romanian Section

Annual Report

In the 2002 / 2003 season, ISCM's Romanian Section continued to promote New Music in Romania by means of festivals, concerts, radio and TV broadcasts, symposiums, books, newsletters, reviews, conferences and CDs.

The main Romanian new music ensembles performed a large number of Romanian and foreign works in their concerts given in Romania and abroad: *Art Nova, Hyperion, Traiect* (whose 20 th anniversary concert took place in Bucharest in December 2002), *Archaeus, Game, Pro Contemporania, Aperto, Trio Contraste*. Composer Dan Dediu founded a new ensemble, *Profil*, in Bucharest, in 2003.

Members of the Romanian Section of the ISCM were involved in this period in the organization of the most important new music festivals in Romania: "International New Music Week" - Bucharest (Mihaela Vosganian, artistic

To a high degree, the new jazz music was a medium of the hidden opposition in most of the communist countries. Probably this was due to its American origins, the special rhythmic characteristics and particularly the improvisation - an individual and not collective expression; spontaneous and thus not controllable. The national scenes were cut off from a lot of information, but what was missing was completed with own inventions. After all in the 70s and 80s, this led to interesting unconventional adventurous kinds of new music. This is a reason why I became a frequent visitor to several countries. But with the economic collapse of the early 90s the scene changed rapidly. No longer was it a political gesture to attend events of avant-garde art and the struggle to secure the minimal living wage lead people to seek compensation with rather unproblematic, soothing music. The loss of interest forced the musicians to change their orientation or to emigrate. Today, the lack of a positive feedback and material support generally discourages the innovative artists (maybe excepting the fraction of D.J. and new electronic tendencies).

I believe that successful improvisations can be a simulacrum and even a model of the coming society in which free but responsible individuals, team up to create as long as necessary and on that way, achieve more than each one could alone. When thoughtfully applied multi-stylistics can be a peacemaker for a creative inter-existence (more than a co-existence) of different mentalities, races and cultures which is an inevitable must if we want to secure the future survival of humanity. And very important: Improvisation can also be a connection between the rational mind and the numinous, a reminder that there is more to life than money making.

After the manipulative oppression of the communist ideology with internationalism, materialism and atheism, there is a compensating resort: the traditional religiousness and even to nationalisms. This could be a stage of reassurance before being able to open up to the world in the near future.

Today, Romanian composers contact the international tendencies easier and are even pioneers (e.g. in spectral music), but like in most ex-communist countries there is almost no new improvisational and multi-stylistic music being played in Romania and very few composers make improvisation an aspect of their work. Sound environments and installations are practically unknown. However, as in Switzerland the interest and understanding is growing after all among the young musicians under 30 or 40. Logically so, it's the youth who overcome the damaging consequences of uniformity and forced passivity first, and it's my pleasure to watch, encourage and even join them. In short, it is important to make up for the information lag and to make Romanian contemporary music known abroad.

Interview by Irinel Anghel

PERFORMERS and PERFORMANCES

First Performances in Romania:

February, Bucharest: "George Enescu" National Music University Hall, Corneliu Maria Cărneci - Omnes for oboe solo. Soloist: Dorin Gliga

May 17th, Bucharest, Rădă Hall, Acolade Ensemble presented the following premieres: Irinel Anghel - *Rotations bizarres*, Nicolae Brânduş - *Scherzo van Beethoven*, Ana Maria Avram - *Suadial 1*, Mihaela Vosganian - *Remember Chagal*, Fred Popovici - *Paris Flute & Bassoon*, Dan Dediu - *De Tenebris*, Dan Voiculescu - *Trei bagatele legate*, Livia Teodorescu - *Tabaluga* - Tango the little dragon, Dumitru Căpăţanu - *Passacaglia and Fughetta*, Felicia Dorcasaru - *Rama-Tango*, Ioncu Dumitrescu - *Ultra-Pulsar*, Livia Dăncăeanu - *Dans de Dans*.

May 23th-30th, Bucharest, the 13th International New Music Week presented 30 world premieres by Romanian and foreign composers: Octavian Nemescu, Mihaela Vosganian, Irinel Anghel, George Bălin, Adrian Iorgulescu, Corneliu Maria Cărneci, Pavel Mykietyn, Ioncu Dumitrescu, Ana Maria Avram, etc.

June 19th, Bucharest, Pro Contemporania Ensemble continued the concert series of the Bucharest Goethe Institut "The Adventure of Listening" with the Romanian premieres of Thomas Bertel's works *Petit chanson d'amour* and *Auf deinen wangen / Goldene Tauben*. The programme contained also pieces signed by Corneliu Maria Cărneci, Ari Ben Shabat and Irinel Anghel.

June 22th, Bucharest, Festival "Fete de la Musique" organized by the Bucharest French Institute. InterArt music and dance group presented new works by Irinel Anghel (*Arrets II* and *Images Rotantes II*) and music by Mihaela Vosganian.

July 5th, Bucharest, "Bridges" concert was organized by the Pro Contemporania Ensemble and based on the Romanian-American professional contacts: 9 new works by composers from the U.S. were premiered.

September 20th, Doina Rotaru's *Umbra II*, The International Festival "George Enescu", Bucharest

September 21th, Sorin Ierescu - (DIS)CONTINUUM for instrumental ensemble and tape, Bucharest, "Mihail Jora" Hall, in the "George Enescu" International Festival. Conductor: Livia Dăncăeanu.

September 24th, Cornel Tăranu - *Oreste-Oedip Opera*, "George Enescu" International Festival, Bucharest.

October 15th, Bucharest, Prometheus Club presented the premiere of the poetry & music show *Strange Building* on a text by Jacques Prévert. The original music was composed by Irinel Anghel and Andrei Kivu.

Romanian composers and performers abroad

Austria

November 26th, Vienna Konzerthaus, New Hall. 16th Wien Modern Festival 2003 invited Pro Contemporania Ensemble (Romania) to perform works by Andrzej Krzanowski, Sorin Ierescu, Ana-Maria Avram, Andrei Kivu - *Taaqui* (world premiere), Jean-Luc Darbellay and 3 pieces by Irinel Anghel, one of them *Frontiers* being world premiered.

France

March 6th, Cornel Tăranu - *Concerto Breve*, world premiere, Paris, French Flute Orchestra.

March 6th, Paris, Romanian Culture Centre, Dan Dediu, *The Fear* for flute orchestra, Orchestre Française de Flûtes, conductor Pierre-Alain Bigot.

March 6th, Paris, Doina Rotaru's *Wings of Light* for flutes orchestra, French Flute Orchestra.

June 4th, Bourges, Octavian Nemescu - *Finaloph-Synthèse*.

June, Paris, Théâtre Le Lucernaire-InterArt, Composer's Profile: Mihaela Vosganian, *African Interferences*, *Dialogue*, *Clarinets Sonata*, *Reverberations*, *Sax-Suggestions*, *American Interferences*, *Japanese Interferences*.

September 9th, Paris, Doina Rotaru - *5 Vitrali* for 24 flutes and tape, French Flute Orchestra.

December 10th, Paris, Doina Rotaru's *En revant au saxophone* for voice, saxophone(s), and tape, Nova Musica Festival, Yumi Nara and Daniel Kientzy.

Germany

January 31st, February, 1-2, Zürich, Schloss Rapperswil, Fällanden, Switzerland, Dan Dediu - *Cantata 4*, Orchester Vereinigung Oberstrass, conductor Erich Geran, soloists Eliana Fe, Karel Boeschoten, Marius Ungureanu, Antonia Siegers.

February 2nd, Karlsruhe, Dan Dediu - *Trauermusik für Ernst A. Ekker*, Christina Ascher, Ensemble Janus.

March 1st, Heidelberg, Dan Dediu - *Trauermusik für Ernst A. Ekker*, Christina Ascher, Ensemble Janus.

March 4th, Berlin, Octavian Nemescu - *Spectacle for an Instant*, performed by Cristian Niculescu.

March 9th, Zürich, Oper, Foyer Musical, Dan Dediu - *Aurora* for wind quintet, *Pastorale cynique*, *Forms of Farewell*, Wind quintet din Zürich, Andrea Kollé, Heinrich Motzener.

March 11th, Zürich, ETH, Dan Dediu - *Portrait Concert (Pastorale cynique)*,

PERFORMERS and PERFORMANCES

Latebrae: Naufragi - first performance, *Sonata no.4*, Trio for flute, viola and harp).

August 16th, Berlin, Dan Dediu - *Grana* for orchestra, young euro classic festival; Concerto Orchestra, conductor Doru Pascu.

Greece

March 2nd, Athens, Romanian Cultural Institute, Octavian Nemescu - *Salve Regina*.

Hungary

November 27th, Budapest, The Romanian Cultural Institute presented a Romanian New Music concert of the Pro Contemporania Ensemble, performing works by: Dinu Ghezzo, Sorin Lerescu, Andrei Kivu, Mihaela Vosganian, Tiberiu Olah, Irinel Anghel.

Italy

February, Incontri Europei con la Musica - *Comporre Oggi*, Italia, Bergamo, Mihaela Vosganian - *Symmetries*.

June, Tempi Paralleli, music and dance performance with Inter-Art Group, Roma, **Accademia di Romania**: Mihaela Vosganian - *African Interferences*, *Un'altra ciacciana*, *Reverberations*, *Armenian Interferences*, *Japanese Interferences*.

November 18th, Venice, The Romanian Cultural Institute presented a concert of Duo Pro Contemporania (Irinel Anghel - piano, accordion & Andrei Kivu - cello, fun) with works by Romanian composers: Irinel Anghel, Adrian Iorgulescu, Mihaela Vosganian, Sorin Lerescu, Andrei Kivu, Dinu Ghezzo.

November 21st, Rome, Accademia di Romania organized a Romanian New Music concert performed by Duo Pro Contemporania (Irinel Anghel - piano, accordion & Andrei Kivu - cello, fun) presenting works by: Irinel Anghel, Adrian Iorgulescu, Mihaela Vosganian, Sorin Lerescu, Andrei Kivu, Dinu Ghezzo.

Ireland

April 20th, Reykjavik, Doina Rotaru's *Urboras* for 2 flutes (Kolbeinn Bjarnason).

Japan

February 28, Tokyo, Doina Rotaru's *The crossroad of the poppies* for piano, performed by Satoko Inoue.

June 11th, Tokyo, Dan Dediu - *Levantiques* for piano, Satoko Inoue.

July 7th, Tokyo, Doina Rotaru's *The crossroad of the poppies*, Satoko Inoue.

Republic of Moldova

June 15th, Chisinau, International Festival "New Music Days", Octavian Nemescu - *Marabyzantinikari*, performed by Ion Marius Lăcratu.

Slovenia

July 26th, Ljubljana, Sorin Lerescu - *Sailing*, MD7 Ensemble.

October 17th, Sorin Lerescu - *Sailing*, MD7 Ensemble, "Koga's Days" Festival.

South Korea

April, Seoul, International Festival of Women in Music Today, Mihaela Vosganian - *ARFA promoting Romanian Contemporary Music* (conference).

Switzerland

March 12th, Bern, Music University Hall, Dan Dediu, *Portrait Concert (Pastorale cynique, Latebrae, Naufragi* - first performance, *Sonata no.4*, *Trio* for flute, viola and harp).

November 14th, Bern, Festival L'Art pour L'Art: Duo Pro Contemporania (Irinel Anghel & Andrei Kivu) performed works by: Irinel Anghel, Sorin Lerescu, Jean-Luc Darbellay, Mihaela Vosganian - *Sogni tra Suoni* (world premiere), Andrei Kivu - *Cellophonium* (world premiere) and Dinu Ghezzo.

Turkey

November 20th - 21st, Istanbul, The Hyperion Ensemble conducted by Iancu Dumitrescu and Ana Maria Avram was invited for a concert during the "Spectral International Festival". They performed works by Iancu Dumitrescu and Ana Maria Avram.

U.S.A.

February 5th, New York University, University of Illinois, Peck School of Arts, Chicago, Octavian Nemescu, *Spectacle for an instant*, performer Cristian Niculescu.

October 27th, New Jersey, Bergen Comm. College, *Portrait - Concert* Dinu Ghezzo performed by the NYU Composers Ensemble and Duo Pro Contemporania (Irinel Anghel & Andrei Kivu).

November 3rd, New York University, Irinel Anghel, Andrei Kivu, Felix Pastor and Dinu Ghezzo played works by Irinel Anghel, Felix Pastor, Sorin Lerescu, Andrei Kivu - *Ludion* (world premiere), Jean-Luc Darbellay, Dinu Ghezzo.

November 4th, New York, Lecture - concert at the NYU Composition Department: The Romanian composer and musicologist Irinel Anghel presented her works and theory of the Surrealist Music with the participation of the Romanian performer Andrei Kivu.

November 5th, New York, Lincoln Centre - Merkin Concert Hall, BRIDGES - *Concert of Music, Image and Technology*, NYU Composers Ensemble, Duo Pro Contemporania (Romania) and NYU Camerata performed works by Carlos Delgado, John Gilbert, Wendy Luck, Felix Pastor, Dinu Ghezzo, Irinel Anghel, Tom Beyer, Ron Mazurek, Chien-Nien Chen, Thom MacFarlane.

November 6th, New York, The Romanian Cultural Centre presented a Romanian Contemporary Music concert. Irinel Anghel (piano, accordion) and Andrei Kivu (cello) performed works by: Irinel Anghel, Adrian Iorgulescu, Dinu Ghezzo, Sorin Lerescu, Andrei Kivu.

ENSEMBLES and FESTIVALS

ISCM World Music Days Slovenia 2003



FESTIVALS

ISCM-Romanian Section's delegates participated, between the 26th of September and the 3rd of October 2003, in Slovenia, at the ISCM World Music Days Festival, organized by the Slovene Section of ISCM.

The Romanian Section of ISCM was represented by the following composers: Sorin Lerescu, President of ISCM-Romanian Section, Doina Rotaru, member of the Executive Committee of ISCM-Romanian Section and of the International Jury of ISCM WMD 2003 and Octavian Nemescu, secretary of the Symphonic Committee of the Union of Romanian Composers and Musicologists. In the programme of ISCM WMD 2003 Slovenia were performed two Romanian works: *Noesis* by Doina Rotaru and *Secula Secularum* by Octavian Nemescu.

PRO CONTEMPORANIA Music Ensemble

Irinel Anghel - piano, accordion, Gu Zheng, Khaen, electric guitar

Andrei Kivu - cello, saxtuba, percussion, accordion, Khaen, Gu Zheng, electronics

Ladislau Csendes - violin, viola

Marian Movileanu - viola

Ion Bogdan Ștefănescu - flutes

Emil Visenescu - clarinet, alto sax

Flarin Pane - trombone

Sorin Romanescu - electric guitar, shamisen

Virgil Oprina - bass guitar

Elmira Sebat - mezzosoprano

Modern Festival), Hungary (Budapest) and U.S.A. (New York, New Jersey) having a variable formula (from 2 to 10 players) according to the repertoire. Pro Contemporania appeared on a recent release of the famous "Mode Records" (New York). The ensemble's recordings are often broadcast on radio stations all over the world. In 2003 Pro Contemporania received the Prize of the "Music Actuality" (main specialized magazine in Romania) for Promoting the New Music.

For the 2003 season, Pro Contemporania Ensemble was invited to perform and record in New York (NYU & Lincoln Center - Merkin Hall), Bern (Swiss Radio), Rome, Venice, Budapest and to the prestigious "Wien Modern" Festival. Pro Contemporania Ensemble owns and also uses an impressive collection of exotic instruments, such as the Chinese Gu Zheng, the Japanese Shamisen and Zen Bowls, the Cambodian Khaen, Tibetan Conch Horn, the Turkish Derbouka, Daff, Bendir, Indian Udu, Armenian Duduk, and many others.

Pro Contemporania ensemble was founded in 1990 on the initiative of a group of young musicians and composers. Its central goal is the promotion of contemporary music and improvisation through collaboration with artists from all fields, openness to new ideas and all manners of non-conventional, "provocative" projects. They frequently present concerts, happenings, jam-sessions, collaborations with dancers, painters, video-artists and actors. The ensemble has performed in Romania, France (Lyon), Sweden (Malmo, Gotteborg), Switzerland (Bern, Lausanne), Albania (Tirana), Israel (Jerusalem, Tel Aviv), Poland (45th Warsaw Autumn Festival), Italy (Venice, Rome), Austria 16th Wien

ENSEMBLES



Performing an instrumental theatre by Alexander Gabrys (45th Warsaw Autumn Festival)

ProContemporania receiving the Prize of the Actualitatea Muzicală Review



FESTIVALS

FESTIVALS

The Second Edition of the International Festival of Electronic and Computer Music took place in Bucharest between the 1st and the 3rd of May 2003. 65 composers and 35 world premieres were performed by the Hyperion Ensemble and different soloists.

There were presented video projections by Alexandru Ghiteșcu, and choreographic performances of the Sincritic Art Dance group. Artistic Directors: Iancu Dumitrescu and Ana Maria Avram.

ACOUSMANIA 2003

MEETINGS OF NEW MUSIC - Brăila, August 22-24 2003

The 7th edition of the New Music Meetings in Brăila, organized and led by the composer Sorin Lerescu, presented in only three days a vast programme, structured in 10 appearances: conferences, book releases, concerts, камерal and in open air recitals, composition workshops, colloquies. In the festival's repertoire the Romanian music played an important role, many from the scheduled works being of a very recent date or presented even in first performance. The commented auditions included recordings of works by the following composers: Stefan Niculescu, Tiberiu Olah, Doina Rotaru, Octavian Nemescu, Laura Manolache. The live concerts had as performers, internationally recognized musicians such as the Group of New Music "Traied" and the Pro Contemporania Ensemble (Bucharest), Franziska Baumann (Switzerland), Yael Acher (Denmark). It

has to be mentioned the authors and the titles of the Romanian music works, in the order of their appearance in the programme: George Balint - 12 STROKES pentru ansamblu instrumental (p.a.a.); Sorin Lerescu - VOICES pentru flaut, clarinet, trombon si percutie, PIANO-CANTO pentru pian; Fred Popovic - ITINERAIRES A L'INTERIEUR DU SON pentru ansamblu instrumental si live-electronic; Laurentiu Gordiv - BICHORD pentru ansamblu instrumental (p.a.a.); Irinel Anghel - ARRETS II pentru violoncel, acordeon si banda (p.a.a.), IMAGES FLOTTANTES pentru acordeon, shofar, flaut, delf, khaen si banda; Adrian Iorgulescu - FOUR SONOROUS INSCRIPTIONS pentru pian; Andrei Kivu - SPIN pentru saxofon, pian si banda (p.a.a.).

George BALINT

13th INTERNATIONAL NEW MUSIC WEEK

The 13th Edition of the "International New Music Week" festival took place in Bucharest from 23 to 30 May 2003 and included many concerts, improvising experiments and workshops, representing the most important Romanian musical event, conceived as a multicultural dialogue between composers and performers from all over the world. The purpose

of the festival had become the opportunity given to the audience to hear the latest contemporary music works and also the necessity of interaction between the Romanian and foreign musicians. The 13th edition of the festival payed a particular attention to the outstanding, non-conventional musical approaches in order to create a bold and significant profile to this 2003 event. 30 world

premieres were presented during the final week of May, dedicated to the most recent results of the creative phenomenon.

Artistic Director: Mrs. Mihaela Vosganian, composer, President of the Association of Romanian Women in Art

Assistant Director: Mrs. Irinel Anghel, composer, pianist, musicologist, Director of the "Pro Contemporania" Music Ensemble

FIRST INTERNATIONAL FESTIVAL OF CONTEMPORARY AND NEW MUSIC Musica Nova 2003

Plăieși, October 16-18

The "Paul Constantinescu" Philharmonic Hall hosted 2 symphonic concerts, 2 workshops and 2 chamber music performances featuring the Hyperion Ensemble and soloists from abroad: Tim Hodgkinson (U.K.), Robert Reigle

(U.S.A.), Gustavo Aguilar (U.S.A.), Vinny Golia (U.S.A.) Works by the Romanian composers Ana Maria Avram, Iancu Dumitrescu, Irinel Anghel, Ulpiu Vlad, Andrei Kivu and Fred Popovic were world premiered with this occasion. Artistic Directors: Iancu Dumitrescu, Ana-Maria Avram, Fred Popovic

ARCHAEUS FESTIVAL

October 23, 2003, Romania

The ARCHAEUS Festival started at the initiative of ARCHAEUS Ensemble from Bucharest (Anca Vartolomei - cello, Rodica Dăncăeanu - keyboards, Dorin Gligo - oboe, Ion Nedelciu - clarinet, Șerban Novac - bassoon, Alexandru Motel - percussion, Marius Lăcraru - violin and Liviu Dăncăeanu - musical direction) in 1998 as an annual meeting ground dedicated especially to contemporary music, all the concerts being performed by ARCHAEUS Ensemble. Liviu Dăncăeanu, Artistic Director

ARCHAEUS Ensemble:

23/10 - "The Spanish Music Day", works by: Emilio Calandin, Joaquin Gomaiz, Romero Ramirez, Ramon Barce, Albert Sardo;

24/10 - "The Italian Music Day", works by: Franco Oppo, Pieralberto Cottaneo, Aurelio Samari, Ada Gentile, Franco Donatoni;

25/10 - "The Romanian Music Day", works by: Liviu Dăncăeanu, Dan Voiculescu, Violeta Dinescu, C.D. Georgescu, Stefan Niculescu;

26/10 - "The International Music Day", works by: Isang Yun, Frank Stemper, Dieter Acker, Victor Ekimovsky, Uzong Choe.

The Bacau Philharmonic Orchestra, Cultural Center, Regional Council of Bacau and Townhall in Bacau develop a certain number of activities such as a festival (Contemporary Music Days) which takes place every June in Bacau since 1986. New works and highlights from recent years, performed by famous orchestras, conductors, ensembles and soloists.

11/6 - The Earthiness of New Music. TIMF Ensemble (Korea); works by: Takemitsu, Yun, Dinescu, Choe, Schoenberg/Webern

12/6 - Colors in New Music, Sounds in New Visual Arts. Visual arts exhibition. Barrie Webb (England) - recital of trombone; works by Japanese

CONTEMPORARY MUSIC DAYS, BACAU

June 11-14, 2003, Romania

composers: Robert M. Helmschrott (Germany) - organ; Alexandru Motel (Romania) - percussion; works by: Helmschrott, Orff

13/6 - Modernity and Post-Modernity of New Music. Archaeus Ensemble (Romania); conductor: Pieralberto Cottaneo (Italy); works by: Oppo, Cottaneo, Molina, Irinel Dăncăeanu, Niculescu, Srao

14/6 - Capitals of New Music. Bacau Philharmonic Orchestra (Romania); cond. Ovidiu Bălan; soloists: Barrie Webb, Archaeus Ensemble; works by: Erb, Dăncăeanu
Artistic Director: Liviu Dăncăeanu

AWARDS

NEWS



Dan Dediu received „The Composer of the year 2003” Prize of the Romanian Radio-Society for the symphonic work *VERVA*, Op. 102



Pro Contemporania Ensemble received the “Prize of the journal Actualitatea Muzicala in Bucharest for promoting the new music”



Liviu Dănceanu, received the Union of Romanian Composers’ and Musicologists’ Award for Instrumental Theatre

Iriuel Anghel and Andrei Kivu received the “2003 International New Music Consortium Award for outstanding activities as composers, performers, organizers and researchers of new music”.



Ulpia Vlad received the Union of Romanian Composers’ and Musicologists’ Award for Symphonic Music



Iriuel Anghel won the “Camajani fellowship” from the New York University and the 11th Uchimura Prize from the International Theatre Institute/JUNESCO for stage music. She was also finalist of the “Prometheus Awards” for the “Opera Prima” category.



Sorin Lerescu received the Union of Romanian Composers’ and Musicologists’ Award for Chamber Music

Carmen Petra-Basacopol received the Union of Romanian Composers’ and Musicologists’ Award for Choral Large Work



Oclavian Lazăr Cosma received the Union of Romanian Composers’ and Musicologists’ Award for Historiography



Livia Teodorescu-Cioacănea received the Union of Romanian Composers’ and Musicologists’ Award for Choral Miniature



Francis Laszlo received the Union of Romanian Composers’ and Musicologists’ Award for Ethno-Musicology and Folklore



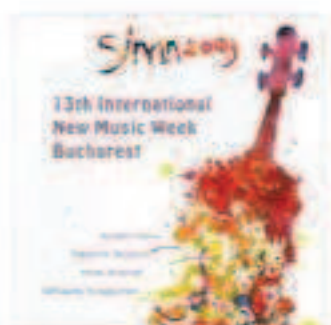
Dumitru Avakian received the Union of Romanian Composers’ and Musicologists’ Award for music critics



Valentin Timaru received the Union of Romanian Composers’ and Musicologists’ Award for Theoretical Didactic Work

Dumitru Capolianu received the Diploma of Excellence at Operetta and the “Ion Popescu Gopo” Diploma from the Romanian Cineastes’ Union



New works
in our library
2003

13th International New Music Week 2003. Orchestral Works by: Anatol Vietu, Vladimir Scolnic, Irinel Anghel, Mihaela Vosganian



Liviu Dănceanu: *Quasiopera*, Op. 38, Archaeus Ensemble

Editura Muzicală:

- Corneliu Cezar - *Alpha Lyrae*
 Titus Moisescu - *The Byzantine Singing Monody on the Romanian Territory*
 Despina Petecel - *From Mimesis to Archetype*
 Nicolae Secăreanu - *From my Life as an Artist*
 Ruxandra Arzoiu - *In the Symphonic Universe of G. Mahler*
 Grigore Constantinăscu - *Readings... with music*
 Fred Popovici - Maya Badian - *A privilege to soar - Monographie*
 Liviu Dănceanu - *The Organizing of the Music Phenomena - Contributions to the Music Epistemology*
 George Breazu - *Pages from the Romanian Music History, VI*
 Luminița Vartolomei - *The Theater from Behind Music*
 V. Petculescu - *Connections*
 Dinu Lipatti - *Cadences at Concerts for Piano and Orchestra*
 Viorel Cosma - *Lexico 6*
 Marin Marian - *Studies and Materials of Ethnomusicology and Music Anthropology*
 Haiganuş Preda - *The Theory of Melody and of Music Structures (1790-1845)*
 Constantin Catrina - *Hypostases of the Music of Byzantine Tradition in Romania*
 Nicolae Brânduş - *Ostinato*
 Wilhelm Berger - *String Quartet no. IX*
 Vasile Herman - *Monocantata*
 Rodu Paladi - *Wedding Gift*
 Irina Odăgescu - *The Time of the Earth*

New CD releases

Romanian Women Composers (I), Pro Contemporania Ensemble, Music by: Irinel Anghel, Miriam Marbe, Maia Ciobanu, Doina Rotaru, Mihaela Vosganian



Romanian Women Composers (II), Pro Contemporania Ensemble



Maia Ciobanu: *Symphony I, Journal '88, Three Sculptures for string quartet, Journal '99 for violin and tape*

ISCM - Romanian Section

Annual Report

continued from page 2
 director and Irinel Anghel, assistant director), "Contemporary Music Days" - Bacău, and "Archaeus" Festival - Bucharest (Liviu Dănceanu, artistic director), "Cluj Modern" and "Cluj Musical Autumn" - Cluj (Cornel Țăranu, artistic director), "Acosmania" Festival - Bucharest (Iancu Dumitrescu and Ana Maria Avram, artistic directors), "Meetings of New Music" - Brăila (Sorin Lerescu, artistic director).

In November 2002, a Festival devoted to the new music - "Listen and you'll understand..." - was organized in Bucharest by the French Institute in Bucharest and the ISCM Romanian Section (with the contribution of another member of the Romanian Section, composer Maia Ciobanu).

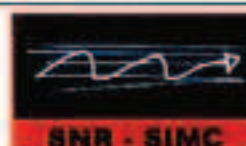
In the period November 2002 - June 2003, Sorin Lerescu achieved a weekly new music broadcast at Radio

Romania (Radio Romania Muzical George Enescu) entitled *Muzica azi* (Music today), where contemporary pieces from 34 countries all over the world were included.

On 4 June 2003, a new Executive Committee of the ISCM Romanian Section was elected; the board now includes composers Sorin Lerescu (President), Doina Rotaru, Irinel Anghel, George Balint and Dan Dediu.

In the second half of 2002 the first new music newsletter in Romania was released: *Contemporary Music - Romanian Newsletter* edited by the ISCM Romanian Section and CMIC (Contemporary Music Information Centre), financed by UCMR (Union of Romanian Composers and Musicologists) and distributed abroad by the Romanian Ministry of Foreign Affairs.

Sorin Lerescu, President



UCMR

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 CONTEMPORARY MUSIC
 ROMANIAN NEWSLETTER

Edited by ISCM - Romanian Section & CMIC (Contemporary Music Information Center)
 Phone: +4 021 316.79.75, Fax: +4 021 316.58.80
 email: cmic@yahoo.com, trasec@trasec.ro
 www.cmic.ro/Muzica/SNR/default.htm
 Editorial staff: Sorin Lerescu, Doina Rotaru, Irinel Anghel, George Balint, Dan Dediu, Lucia Mănuș
 English translation: Lucia Mănuș, Irinel Anghel
 Co-editor: Editura Muzicală
 Production & design: Flux Design srl. 40 21 450 53 75
 Financed by the Union of Romanian Composers and Musicologists