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Aurel Stroe

FRAGMENTARY IMPRESSIONS ABOUT THE COMPOSER AUREL STROE

Searching bibliography on "Stroe" in the specialized reviews of the last decades, I have found surprisingly little. Considering the profound originality of Aurel Stroe's music (born in 1932) as the main reason for this lack of the Romanian musicology, I have soon become aware that it was precisely here - in the ideas of a substantial novelty - the cause which determined only few composers to venture into considerable analysis on Stroe's works.

Beyond the politic reasons (the musician having left Romania in 1985 where he has come back later for several times, after 1990), the theoretical background, the unique fusion between music and mathematics could and it still can paralyze competent musicological analysis. Nevertheless, as components of a personality of a vast culture, not only musical, it could generate the manifest admiration of a physicist-philosopher as Horia Roman Patapievici.

It must be stressed out, even since the beginning of this extremely brief portrait of the composer, that the rigor, the mathematical background (very well assimilated in his youth by Aurel Stroe) do not imply the use of certain procedures in order to support the music - as it usually occurs with some other contemporary composers - but only that music and mathematics merge in order to render the artistic emotion, that the two of them tend to discover a common origin - the numeric relation (which determines, it is known, the ratios between sounds, intervals). Mathematics does not mean - as we use to assume - aridity; or at least not in what Aurel Stroe is concerned. Because, in his works, each instrumental effect, each detail - generated with a great precision - does not "sound" useless, it does not occur in order to create a false impression, but to determine the audience to feel its expressive significance in the given context.

For the one who really wants to understand the inner mechanism of Aurel Stroe's creation, the access will be conditioned by the understanding of his studies on "Compositional classes" (used especially in the works written between the 60ies and 70ies) or, more recently, of the theories

of morphogenesis (used mostly in the 70ies-80ies-90ies). His interest in formalizing is constant even since his study period (Piano Sonata), since the symphonic work which consecrated him, *Arcade* (written in 1962, when the Stroe's generation avant-gardism was emerging with many difficulties in the Romanian composition of that time) - an application of the Fibonacci's series in music, in

geometrized sonorous trajectories; visualized as "arcades". The entire cycle of eight symphonic works - which began with this work, developing further in the 60ies and 70ies (from which we mention only *Concert Music for piano, brass and percussion, Laudae I and II, Canto I and II*) - presents a compositional system of a higher and encrypted complexity, always striving for simplicity (in a Brâncusian sense, of course). Here we will find not only the applicability of that PRAT program for organizing the discourse, but also the idea of the compatibility "bridges" between phenomena apparently irreconcilable - as the Indian ragas with the antique Chinese modes, of the acoustic system of the superior harmonics with the temperate one from the West-European tradition. The use of the most different folkloric sources is transformed into original melodic variants, based on the same principle of finding ways to communicate between various musical scales.

In the last years, we have listen to the most recent works for concert or symphonic orchestra signed by Aurel Stroe (*Concerto for saxophone and orchestra Prairie, Prières, Concerto-Symphony Ciaccona con alcune licenze* or *Concerto for violin and orchestra Capricci et Ragas*), which use the formalized music - this time from the morphogenetic point of view. Another trait of continuity is the structural determination using the "mobiles" (used, for example, in the well-known *Concerto for clarinet and orchestra* from 1975), categories with various micro-structures, whose sequence is left at the free will of the performer (quasi-aleatoric), subordinated in these last opuses to the morphogenetic process.

What does actually mean this process - the composer explains us theoretically in his style of impeccable profoundness and clarity -, giving examples from Mozart, Mahler or Shostakovich. It is created a distinction between the "normal" music (sonorous processes with an invariable structure in time) and the morphogenetic ones, turbulent, where the "ruptures", the structural tensions come in the foreground. From this perspective, the innovations operated in the opera genre by Aurel Stroe would need a high amount of analysis, based mostly on the famous *Trilogy of the Cité fermée* (or *Agamemnon, Coeforele, Eumenidele* - respectively *Orestia I, II, III* with their first performances between 1977-91), which deeply influenced the Romanian compositional thinking.

If we had intended to enumerate only the international successes of Aurel Stroe, we would have shortly exhausted the space meant for this article. I can only mention that the most part of the composers' works have been performed at international festivals, which mean, of course, only a superficial recognition of their importance. We are still far from presenting the entire personality of the composer, of the composition and orchestration professor, of the theorist. If we have insisted mostly upon the special fusion between music and mathematics, now I will return to add that the musician constantly preserves the natural balance between the two categories of musical truths: the ones that could be and the ones that could not be (or must not be) formalized. That is why he used to declare, regarding the ending of his *Concerto for clarinet and orchestra*: "I've interrupted the monologue of the clarinet when I've felt that I had to do so".



Valentina Sandu-Dediu

Jean-Luc Darbellay (Switzerland)

Our interview:

1. Jean-Luc Darbellay, you have been invited several times in Romania, your works have been performed at Bucharest, having great success and you had also the chance to meet Romanian musicians. Which is your opinion about the Romanian contemporary music life?

I have collaborated very well with the Pro Contemporanea Ensemble, with the Radio National Orchestra and with the Chamber Radio Orchestra from Bucharest. I've been surprised by the quality of the performers who play contemporary music impeccably, which is not always the case in some other countries. On the other hand, I've been surprised by the quality of the composers, many female-composer, more numerous than elsewhere. It is also a diversity of styles, musical languages, but what puzzles me the most is that, although each has its own musical language, he/she still is very consequently with himself or herself.



2. Which is, in your opinion, the relation of the public with the contemporary music?

It is a global phenomenon that the public of the contemporary music is very narrow. All over the world it is the same thing. In Switzerland is the same. There are several centers - in Geneva there is more audience, for example. But it's a

pity, because the concert programs are the same everywhere. There are performed the symphonies of Mahler, Mozart, and Beethoven for a hundred, for a thousand time a day... In contemporary music there are many discoveries. I enjoy these discoveries. A concert of new music has a particular privilege, because to hear music which you have never heard before is as if you would visit an unknown country or as if you would listen to an unknown language... Often, it is as if you would listen to Russian, you don't understand what it says, but the musicality of the language, the way it expresses things are elements which must be discovered. Strangely, the public does not seem to be interested by this. It listens all the time to the same things and it is pleased to hear the thousand version of the same symphony, instead of going further and trying to discover new sonorous landscapes, combinations of instruments, extraordinary possibilities of electronics, the modern techniques of the musical language, which are of a wealth yet unexplored by the public. The composers are striving to introduce new elements, but the public is not curious enough...

ISCM - Romanian Section

Annual Report

In the 2003-2004 season, the Romanian Section continued to promote the contemporary music phenomenon on the Romanian musical scene by means of numerous concerts, radio and television broadcasts, international festivals organized in Romania, musicology symposiums as well as press articles and publications.

The concerts season, organized by the ISCM-Romanian Section either on its own or in collaboration with the foreign culture centres in Bucharest, included the following: "Bridges" (Pro Contemporanea Ensemble), "Audition - An Adventure" (Traiect Ensemble), "Forum-Art" Season (Inter-art and Archaeus Groups).

In the same context, contemporary music concerts organized by the members of the ISCM-Romanian Section were performed: Liviu Dănceanu (Archaeus), Cornel Țăranu (Ars Nova), Iancu Dumitrescu, Ana-Maria Avram (Hyperion), Dan Dediu (Profil).

Composer Doina Rotaru, member of the Executive Committee of the ISCM-Romanian Section, participated in a cycle of broadcasts at Radio Romania Cultural, entitled "New recordings received from the ISCM".

Musicologist Carmen Stoianov achieved television shows as well broadcast by the "România de Măine" Television (TvRM), which enjoyed participation of the ISCM-Romanian Section members: Doina Rotaru, Irinel Anghel, Maia Ciobanu, Fred Popovici, Octavian Nemescu, Sorin Lerescu. These broadcasts reflected both the contemporary music creations and the international contacts of the Romanian musicians.

During this period, the second number of our newsletter in English, *Contemporary Music - Romanian Newsletter*, edited by the ISCM-Romanian Section, was published.

The most important musical event organized by the ISCM-Romanian Section in this period was the 14th edition of the Festival of the Union of the Romanian Composers and Musicologists, the International New Music Week, the most important new music festival in Romania. This Festival, which enjoyed great success, was organized in Bucharest between 23-30 May 2004, in collaboration with the Romanian Ministry of Culture and Cults, the Romanian Radio Broadcasting Company and ARCLUB - the Centre for Cultural Projects of the City of Bucharest. There were 37 performances: chamber and symphonic concerts, symposiums, first performances of opera and contemporary ballet, experimental jazz, fusion music, sound installation, composer portraits. The participants included composers and performers from Slovenia, Switzerland, France, Israel, Australia, Iceland, Germany, Great Britain, Republic of Moldova, U.S.A., Taiwan, Spain, The Netherlands, Italy, Sweden, Venezuela, Belgium, Austria, Ukraine, Hong Kong, Canada, South Korea, Japan and Romania.

In the same period, a Romanian delegation of the ISCM-Romanian Section consisting of Sorin Lerescu, Octavian Nemescu, Doina Rotaru and Mihaela Vosganian has participated in WMD 2003 Ljubljana, Slovenia.

George Balint, member of the Executive Committee of the ISCM-Romanian Section, also participated in the Meeting of the Balkan Contemporary Music Information Centres, which took place in Tirana, Albania, being organized by the Albanian Section of the ISCM.

In the season 2003-2004 several contemporary music festivals were organized in Romania by the ISCM-Romanian Section members: Liviu Dănceanu: "Archaeus" International Festival (Bucharest), "Contemporary Music Days" (Bacău), Sorin Lerescu - "Meetings of New Music" (Brăila), Iancu Dumitrescu, Ana Maria Avram: "Acousmania" (Bucharest), Iancu Dumitrescu, Ana Maria Avram, Fred Popovici: "Musica Nova" (Ploiești).

PERFORMERS and PERFORMANCES

First Performances in Romania:

January: Adrian Leonard Maciulsi - *Anamnesis* for cello and piano/Profil Ensemble/Witold Lutoslawski International Year/George Enescu National Museum.

February: Adrian Leonard Maciulsi - *Septet* for wind instruments, piano, percussion and strings/Archaeus Ensemble/Alfred Alessandrescu Radio Hall.

February, 9th: Irinel Anghel and Andrei Kivu presented at the Alfred Alessandrescu Radio Hall a programme of contemporary music including works by Jean-Luc Darbellay, Felix Pastor, Carlos Delgado, Irinel Anghel and Andrei Kivu.

February, 15th: Cotroceni Palace Hall, Carmen-Maria Cârnelci *Sommeil de morphine* for clarinet and viola. Soloists: Aurelian-Octav Popa and Sanda Crăciun-Popa.

May 15th: *Tocirea* - lied for baritone and piano (verses by Nichita Stănescu), Braşov, Philharmonic Orchestra, Cătălin Petrescu, Inna Onescu.

May 19th: Cluj, Festival Napocensis, Free Sound Ensemble featuring Jurg Solothurnmann, Irinel Anghel and Andrei Kivu presented an improv concert with instant compositions of fusion music.

May 23th-30th: Bucharest, The 14th International New Music Week presented world premieres by: Carmen Cârnelci, Dan Dediu, Sorin Lerescu, Octav Nemescu, Irinel Anghel, a.s.o.

June, 6th: Radio Hall (A. Alessandrescu) Anniversary portrait of the composer Liviu Dănceanu - MEMORIALS.

June, 28th: Dan Dediu: *Münchhausen - The Lord of Lies*, chamber opera in three acts, on a script by Halger Siemann (version in Romanian by Dan Dediu). The Opera Studio of the National University of Music, Bucharest.

July, 10th: "Ion Creangă" Theatre, Dumitru Capalaniu - *Cinderella* (musical).

October 29th-31th: MultiSonicFest presented in Bucharest new works by Irinel

Anghel, Mihaela Vasganian, Andrei Kivu, Valicu Golcea, Nicolas Simion.

November, 28th: Dan Dediu - *Apple Worms* I op. 108a for clarinet and horn (2004), Emil Vîşnănescu, Sorin Lupasca, Romanian Athenaeum, Studio Hall, Bucharest.

Romanian composers and performers abroad

France

February, 11th: Paris (Auditorium Pablo Neruda): Liviu Dănceanu - *Aria 3* (for piano), *IRA* (solo violin), *Bas-Son* (solo basson), *Rhymes* for Archaeus (for ensemble) - Archaeus Ensemble.

Germany

October, 16th: Hanover, at Hochschule für Musik und Darstellende Kunst, Carmen-Maria Cârnelci - *conSolar*. Soloist: Anca Lupu.

November: Adrian Leonard Maciulsi - *Septet* for wind instruments, piano, percussion and strings / Archaeus Ensemble / Hochschule für Musik, München.

November, 25th: Hanover (Amtsgericht), Carmen-Maria Cârnelci: *TraumLieder*. Performers: Angelina Saller (mezzosoprano) and an ensemble of students from the Hochschule für Musik und Darstellende Kunst.

November, 26th: Kassel: Carmen-Maria Cârnelci: *TraumLieder* performed by Angelina Saller (mezzosoprano) and an ensemble of students from the Hochschule für Musik und Darstellende Kunst. *Une main immense* (for bass flute) - performed by Ion Bogdan Ştefănescu.

November, 27th: Kassel: Duo Pro Contemporanea performed works by Mihaela Vasganian, Irinel Anghel, Ana-Maria Avram, Diana Gheorghiu and presented an instant music concert together with Trio Contraste.

Italy

January, 17th: Cagliari (San Domenico Hall): Liviu Dănceanu - *Tachycardia* again

(for clarinet) performer: Guido Arbonelli.

March, 28th: Bergamo (Alfredo Piatti Hall): Liviu Dănceanu - *Aria 8* - Paolo Mantiglia.

Switzerland

September, 23th: Zürich: Dan Dediu - *Nuferi* op. 107 for violin and small orchestra (2004). Hochschule für Musik, Karel Boeschoten (violin), Stringenda Orchestra, conductor: Jens Lohmann.

November, 11th: Bern, World New Music Days Festival: Irinel Anghel and Andrei Kivu were invited to perform *Arrêts* for accordion, cello and tape by Irinel Anghel.

November, 11th-14th: Bern: Irinel Anghel and Andrei Kivu attended the Improvisation workshop offered by George Lewis, in collaboration with the World Improvised Music Association. The workshop was followed by a public concert with the participation of all musicians involved.

November, 15th: Bern: Free Sound International Ensemble (Fränzkisa Baumann, Jurg Solothurnmann, Irinel Anghel and Andrei Kivu) presented a fusion improv concert, using non-conventional instruments, electronic sound processors and avant-garde techniques.

April, 14th: Bruxelles (Ars Musica Festival Hall): Liviu Dănceanu - *Pietas* (for orchestra). The orchestra of Ars Musica Festival, conductor Luca Voets.

Republic of Moldova

June, 15th: Chişinău Philharmonic Orchestra: Liviu Dănceanu - *Pietas* (for orchestra).

June, 19th: Chişinău: Sorin Lerescu - *Aer Marin* for solo violin, performer: Ioan Marius Lăcraru, The International Festival "New Music Days".

June, 20th: Chişinău: Sorin Lerescu - the 4th Symphony (with Organ). International Festival "New Music Days", The symphonic orchestra of Tele-Radio Moldova Company. Conductor: Gheorghe Mustea.

Alexandru Leahu

A Musicologist's Profile

The musicologist and professor Alexandru Leahu has celebrated 70 years at the end of February: an age of wisdom, accomplished through an atypical career which has placed him in the foreground of the European music professionalism and also in the special and inner place which we conserve somewhere, far, in the depths of our hearts, for those for whom we have the most profound affection and respect.

Words represent a precarious way of communication in an universe such as the sonorous one, where their scarcity constrain us to remain silent... they became even more inefficient when writing about men that change lives, that open untracable paths for the ones which we stand for, disciples in which there flows the life of their thoughts, as we surprised in confessions. His pedagogy can be perceived only at the level of a profound confessional, poetical and philosophical act, rejoicing the spirit of the one who is called to thinking, to art, to life through his esthetics conferences which reach beyond its audible bounds. Professor of Music Esthetics at the National University from Bucharest, Alexandru Leahu consolidated in decades an esthetic vision which embraces the plenitude of the musical life.

Permanently connected (even in the years of communist ideological "prison") to the values of the European thinking which circumscribe the musical phenomenon, Alexandru Leahu is the representant of a

complex conception about the understanding and the interpretation of the artistic sonorous act, from esthetics points of view which go in a positive way beyond its limited area of manifestation. His books represents only the part that materialized itself in writing from his multiple preoccupations and which betrays his attachment to the literature dedicated to the keyboard instruments - the symbol of the primary universe which germinated the music of the last centuries. His short writings presented in public in the musicological scientific sessions are, also, landmarks of musical thinking for everyone that had the chance to hear them and to assimilate them. His style implies this dimension of afterwards assimilation of the "first hearing", which give sense and which accomplish every saying: the essential deposit after a prolonged act of conceptualising. In the writings of Alexandru Leahu, the word loses the scarcity which dominates it in the musicological approximation of a musical phenomenon; it becomes endowed with the poeticity of a contemporary lyrical artist, with the inner feeling of spatialisation which is given only by the great literature of the written word. Systematic and precise, his musicological language never forces the work of art by inefficient analyses of the cultural level: music is not a solitary act in the artistic manifestations of mankind.

On Alexandru Leahu has been kept silence for too long; even against his wish to pass almost ascetically through life, it is our duty to write for the ones next to us, for the ones that are to come. The destiny requires its right to be known and



assimilated also by others, which thus gain a great privilege in a world continuously estranged from joys. A confession himself, Alexandru Leahu has been placing himself in the discreet plan of "indirect" personalities - the ones that avoid the publicity of the notoriety. Together with Aurel Stroe and Dinu Mihai Ciocan - his colleagues of generation - the one to whom we dedicate this article has given to the Romanian musicology from the last decades coordinates that place it at the universal level, with the highest exigences of our continental way of thinking, but also conserving the non-spectacular perspective.

He himself an unwritten book, Alexandru Leahu is speaking - as the great music - through the silence that surrounds him, through the strange murmur of the mountain heights, through the unspoken words which give birth to an universe for whom only few have access: the path to eternity.

Petru-Maria Măniuc

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Uviu Dănceanu - *The Book With Dances*

Adrian Rațiu - *Sonata for violin and piano*

George Enescu, P. Bentoiu - *The Fourth Symphony*

George Enescu - *The Fifth Symphony*

George Enescu - *Isis*

George Enescu, C. Târziu - *Caprice journal*

George Enescu - *Trio*

Dan Dediu - *The Fourth Sonata*

Nicolae Georgescu - *Descending Light*

Editura Fundației "România de Măine":

Carmen Stoianov, *Reference Works of the Romanian Music Neoclassicism*, Spiru Haret University, Bucharest, 2004.

Editura Universității Naționale de Muzică București Catalogue of works

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ENSEMBLES and FESTIVALS

ISCM World New Music Days, Switzerland 2004



FESTIVALS

Between 3-12 2004 it took place in Switzerland the ISCM World New Music Days Festival.

The Romanian National Section of the International Society for Contemporary Music was represented by the following composers: Sorin Lerescu, President of ISCM-Romanian Section, Mihaela Vosgorian - whose work, *Armenian Interferences*, has been selected for ISCM-Romanian Section by the International Jury of the ISCM WNMD 2004 - and Irinel Anghel, member of the Executive Committee of ISCM-Romanian Section, present in the festival with her work *Arrêts*.

TRAIECT Music Ensemble

Founded in Bucharest in December 1982, following Sorin Lerescu's initiative, the Group of New Music TRAIECT has had since its start as guiding light the promoting of contemporary works, particularly Romanian ones. TRAIECT has become, in its more than 20 years lifetime of concerts, both home and abroad, an ensemble dedicated to the most recent composing experiences yet, as well, a true school for the formation of new music interpreters. Numerous works have been written as a result of TRAIECT's commissioning them, others have been dedicated to the ensemble by composers from various countries. The first audition was a constant of TRAIECT's concerts, a trademark just like the idea of drawing towards the values of contemporary music more and more people from the general public. TRAIECT has, following this course, promoted the concept of 'contemporary music show', joining to it various ways of visualizing music: dancing, computer and graphic imagery, light works, poetry, all in an all-comprising, unifying vision on the meanings and purposes of art in today's world. A large number of Romanian composers have been played in TRAIECT concerts or have dedicated works to the ensemble. The group has also been a part of major international festivals as the GEORGE

ENESCU International Festival - Bucharest (1985, 1988), THE THIRD ANNUAL REVIEW OF CONTEMPORARY MUSIC - Belgrad/Sremski Karlovci, Serbia and Montenegro (1994), WORLD MUSIC DAYS - Cluj Napoca, Chişinău, Romania/ Republic of Moldova (1999), TWO DAYS AND TWO NIGHTS OF NEW MUSIC - Odessa, Ukraine (2000), COMPOSITORI A CONFRONTO - Reggio Emilia, Italy (2001), INTERNATIONAL NEW MUSIC WEEK - Bucharest (1991, 1994, 1995, 1996, 1997, 1999, 2003, 2004) and MEETINGS OF NEW MUSIC - Brăila (1997-2003). TRAIECT began and accomplished shows of contemporary musical expression where poetry, the choreographic image and color were joined in promoting new music. Guests in the concert-shows held by TRAIECT include the CONTEMP dance ensemble, lead by Adina Cezar, Mihaela Mihoi Păun and Leopoldina Bolanuta, actresses and the choreographer Liliana Iorgulescu. TRAIECT has recorded a series of works of Romanian and foreign music with the Romanian Radio Corporation, the Romanian Television, TV SIGMA, Beogradski Televizija (Serbia and Montenegro), TVM-Chişinău (Republic

ENSEMBLES



TRAIECT at SIMN 2004



of Moldova), Radio 3 Gent (Belgium), TvRM. The ensemble's interpretations were featured on LP discs, audio tapes and CD's published by Electrecord (1988,1991), by the Romanian Broadcasting Corporation, the Romanian Composers and Musicologists' Union and INTERCONT MUSIC (1997), MUZICA (2004), METTIER Sound & Vision Ltd. (United Kingdom) (2004).

FESTIVALS

FESTIVALS

ACOUSMANIA 2004

The 3rd edition of the International Festival of Electronic and Computer Music has taken place between 3-5 May 2004 at the Romanian Radio House. It has been organized by Edition Modern/Elitesound and the Romanian Radio Broadcasting Corporation. Artistic Directors: Ioncu Dumitrescu and Ana-Maria Avram. Soloists: Lisa CELLA (U.S.A.), Tim HODGKINSON (Anglo/UK), Robert REIGLE (U.S.A.), Morris PALTER (U.S.A.), Cornelia PETROIU, Ioan-Marius LĂCRĂRU, Ion GHÎȚA, Emil

VIȘENESCU, Ladislav CSENDES, Dolores CHELARIU. Performers: IMEB (Bourges, Franta/France) NOISE Ensemble (U.S.A.), HYPERION Ensemble. A Glass & Sound Installation by Ioan Năntoi. "SINCRETIC ART DANCE" - Raluca IANEGIC with: Mădălina MECHEVICI, Diana FERENCZ, Carmen PETRESCU, Mădălina GHITULESCU, Mihaela DUNGA, Nadica STROJIC, Raluca POPA. Visual Art Performance: Raluca GHIDEANU & Ana-Maria POP.

The Third Edition of the International Festival *MUSICA NOVA ACOUSMATICA* Bucharest, 24-28 October

The "George Enescu" Philharmonic from Bucharest and the "Paul Constantinescu" Philharmonic from Ploiești hosted five chamber music and symphonic concerts including a portrait-concert of Ioncu

Dumitrescu and Hommage to Karlheinz Stockhausen, featuring the Hyperion Ensemble, the "Paul Constantinescu" Philharmonic Orchestra and soloists such as Bertin D'HOLLANDER (Belgium), Tim

HODGKINSON (England), Denis SIMANDY (France), Robert REIGLE (U.S.A.). Artistic Directors: Ioncu Dumitrescu, Ana-Maria Avram.

14th INTERNATIONAL NEW MUSIC WEEK May 23-30, 2004 Bucharest, Romania

The 14th edition's motto was: *Today's music: East-West syntheses*. The Bucharest International New Music Week has comprised a wide-ranging stylistical and aesthetical ideas spectrum, reflecting the main dimensions of the contemporary musical phenomenon. The program of the Festival has included: workshop-recitals, composer portraits, chamber and symphonic concerts, contemporary opera and dance, electronic music, experimental, multimedia performances, sound installations presentation. *New music evenings*. Workshop-recitals: Ion Bogdan Ștefănescu - flute, Marin Cazacu - cello, Bianca Manoleanu - soprano, Alexandru Măței - percussion, Ladislav Csendes - violin (Romania), Kyoshi Asano - piano (Japan), Barrie Webb - trombone (Great Britain). *Composer portraits*: Myriam Marbé, Adnan Ratu, Tiberiu Olah, Anatol Vieru, Nicolae Beloiu, Horațiu Rădulescu, Mihai Măreș-Celariu introduced by the Romanian musicologists: Gheorghe Firca, Carmen Stoianov, Ruxandra Arzoiu, Valerina Sandu-Dediu, Dumitru Avakian, Octavian Iazăr-Cosma, Despina Petecel. *New music afternoons*: Ensembles: Ars Nova, Hyperion, Traiect, Archaeus, Aperiți, Trio Contraste, Game, Pro Contemporania (Romania), Copur (Iceland), Stockholms Saxofonkvartett (Sweden), Leipziger Streichquartett (Germany), Ars Paetica (Republic of Moldova), Musica Danubiana (Slovenia). *New music evenings*: Romanian Chamber Radio Orchestra, conductor: Cristian Brăncuși,

soloists: Daniel Kientzy - saxophone (France), Academic Radio Choir, conductor: Dan Miha Goia (Romania), Romanian National Radio Orchestra (Romania), conductor: Ludovic Bacs (Romania), soloists: Daniel Kientzy - saxophone (France), Peter Handsworth - clarinet (Australia), Contemp Dance Company, artistic director: Adina Cezar, 'Ion Dăciari' National Opera Theatre Orchestra of Bucharest, conductor: George Balint (Romania), Profil Sinfonietta (Romania), music director: Dan Dediu, conductor: Radu Popa (Romania), Ilina Dumitrescu - piano & Vasile Măcovei - bassoon (Romania), Inter-Art Group (Romania), Liliana Iorgulescu - choreography, artistic director: Mihaela Vosganian, 'Paul Constantinescu' Philharmonic Orchestra of Ploiești (Romania), conductor: Carmen Maria Cărnești (Romania), soloist: Emil Vișenescu - clarinet (Romania). *New music nights*. Sound installation and live-performance: Hans van Koolwijk (The Netherlands). *Improvisation performance*: Free Sound Ensemble (Switzerland - Romania). *Musical-choreographical work*: *Transitions* by George Balint (Romania). *Contemporary opera*: *Münchhausen - Lord of the Lies* by Dan Dediu (Romania). *Main organizers*: Union of the Romanian Composers and Musicologists, Ministry of Culture, ARCLUB, ISCM-Romanian Section, Romanian Radio Broadcasting Society, National University of Music Bucharest. *Founder acad.*: Ștefan Niculescu, *Artistic Director*: Sorin Lerescu, *president of ISCM-Romanian Section*, *Executive Director*: Mircea Drăgan, *Organizing Committee*: Doina Rotaru, Irinel Anghel, Octavian Nemesescu, George Balint, Dan Dediu.

MultiSonicFest, Bucharest, October 29-31, 2004 Trans-Fusion Kontakt, Electro / Jazz / Contemp / Dance / Improv

The 1st Edition of the "MultiSonicFest" festival took place in Bucharest from 29 to 31 October 2004 and included 6 concerts of Fusion Music, filling the gap between contemporary music and jazz, combining traditional Asian and African instruments with electric sound sources, melting classic-contemporary musical textures with world music grooves, new technology and improvising experiments. The festival was organized by ARFA (Association of Romanian Women in Arts) and the City Hall of Bucharest. The purpose of the festival was accomplished in order to create the opportunity for this new kind of

music to be heard in our country according to the latest international artistic wave. The goal of refugiating from the predictable, beyond any boundaries, was very well received by the young generation who appreciated the interaction between Romanian and foreign musicians, such as Nicolas Simion and Florian Weber (Germany), the outstanding Duo David Linx & Diederik Wissels (Belgium), Inter-Art Music and Dance Group, Pro Contemporania, East Village and Free Sound Ensemble. The concerts were

recorded and broadcast by the Romanian National Radio and the Romanian National Television. This way, the organizers are very much encouraged to continue this work, preparing the 2nd edition of the festival for the end of September 2005. *Director*: Mrs. Mihaela Vosganian (composer, President of the Association of Romanian Women in Art), *Artistic Coordinator*: Mrs. Irinel Anghel (composer, pianist, musicologist, Director of the "Pro Contemporania" Music Ensemble).

PROFIL ENSEMBLE FESTIVAL 2004

In October 2004, the "Profil Ensemble Festival" took place in Bucharest, supported by the Music University in Bucharest, Romanian Broadcasting Corporation, Ernst von Siemens Stiftung, München, Goethe Institut Bucharest, ANSIT, UCIMR and Exces Music. Dan Dediu, composer and artistic director of the ensemble, declared about the festival's format: "We have to support the newcomers, but also preserve important composers

and their works. In this respect, we organize in festival a portrait concert dedicated to Aurel Stroe, new pieces of the youngest composers (Doina Rotaru, Diana Gheorghiu, Adrian Mociușchi) and a concert dedicated to the young performers." A CD of the festival was already released, containing works of young composers played by the Profil Ensemble, conductor Tiberiu Soare, soloists Daniel Kientzy (France) and Antonela Bîrnău.

AWARDS

NEWS



Dan Dediu received the Union of Romanian Composers' and Musicologists' Award for the symphonic work *Grand Op. 101*



Irina Odăgescu-Țuțuianu received the Union of Romanian Composers' and Musicologists' Award for ample choral work *Incantation* - (choral poem, mixt choir)

Doina Rotaru received the Union of Romanian Composers' and Musicologists' Award for Chamber Music with the work *Shadows III* (for cello and tape)



Inel Anghel received the Union of Romanian Composers' and Musicologists' Award for ample choral work: *Assemblages* for 24 voices



Vasile Timiș received the Union of Romanian Composers' and Musicologists' Award for Choral Miniature with the work for choir and piano - *Three waltzes*, lyrics by Mihai Eminescu



George Balint received the 2002 „George Enescu” Prize of the Romanian Academy for the work *Leagăn de-aeruz* for 9 instruments

Theodor Grigoriu received the Union of Romanian Composers' and Musicologists' Award for Vocal-Symphonic Music for the work - *A Liturgic Symphony* for choir and orchestra



ARCHAEUS FESTIVAL

FESTIVALS

ARCHAEUS Ensemble organizes a Festival of contemporary music every year in October with concerts and meeting-concerts performed by Archaeus group (Anca Vartolomei - cello, Rodica Dănceanu (keyboards, Dorin Gliga - oboe, Ion Nedelciu - clarinet, Șerban Novac - bassoon, Alexandru Mater - percussion, Marius Lăcraru - violin and Liviu Dănceanu - musical direction). Between October 23-25 it was the 7th edition, containing four concerts: 23.10: "Spanish Music Day" (Francisco Molina - *In Aemix*, Rafael Mira - *Ani, roja y violeta*, Domènec G. de la Rubia - *Alman 2*, Tomas Marco - *Segundo Albar*; guest composer: Francisco Molina);

23.10: "Romanian & Czech-Slovak Music Day" (George Balint - *Music for Archaeus*, Fred Popovici - *Introduction a l'anatomie du son*, Dan Buciu - *Schite pentru un autoportret*, Liviu Dănceanu - *Memorialis*, Petr Pokorny - *Music to the celebration of Late Summer*, Ilija Zelienka - *Symmetry*, Zdenka Vaculovicova - *Veza victis*, Karel Simandl - *Fantasy*, Frantisek Emmert - *Sonata*; guest performer: Zdenka Vaculovicova); 25.10: "International Music Day" (Frank Stemper - *Seven Separate Ways*, Jean-Luc Darbellay - *Empreintes*, Joseph Pehrson - *Wild, Wild West*, Horia Șurianu - *Pantom Sonata*, Liviu Marinescu - *A-Gain*, Liviu Dănceanu - *Quasisonata*, Claudy Malherbe - *Fievrer*; guest actors: Viorica Vatamanu and Ionuț Kivu). Artistic Director: Liviu Dănceanu.

THE CONTEMPORARY MUSIC DAYS, Bacău 2004

A taste of the classics of the future right now? Since 1986 Townhall and Council of Bacău organizes THE CONTEMPORARY MUSIC DAYS (Artistic Director: Liviu Dănceanu) with a yearly cadence entirely dedicated to contemporary music. The 18th edition (June 13-18, 2004) included about 10 concerts (Archaeus Ensemble, Consonances String Quartet, Capriccio Duo, Fagottissimo Quartet, Voiculescu Duo, Guida Arbonelli, Mihail Jora Philharmonic Orchestra),

also an exhibition (Josef Hajdu). It were performed works by: Liviu Dănceanu, Claudy Malherbe, Fred Popovici, Horia Șurianu, Sorin Lărescu, Jean-Luc Darbellay, Liviu Marinescu, Frank Stemper, Hans Peter Turk, Terenzi Ede, Piotr Lachert, Anatol Vieru, Dan Buciu, Dumitru Capoianu, Elena Apostol, Tiziana Citro, Claude Debussy, Francis Poulenc, Felicia Dănceanu, Dan Voiculescu, Mihail Jora, Laurențiu Profeta, Călin Ioachimescu.



Nicolae Brânduş
Ars Inventia:
March, Cantus firmus I, Cantus firmus II, Cantus firmus III, Soliloque I, Soliloque II



ECCA EN CONCIERTO
 FESTIVALUL INTERNAȚIONAL AL ARTEI I BUCUREȘTI
ARCHÆUS ENSEMBLE
 Programa
 I - Carmen Verdu, Jaime Botella, José M. del Valle
 II - Tare Darius, Javier Santocreu, Eduardo Terol

Ecca en concierto: Archæus Ensemble. Works by:
 Carmen Verdu, Jaime Botella, Jose M. de Valle, Tare Darius, Javier Santocreu, Eduardo Terol

New CD releases

Liviu Dănceanu,
 Str. no. 9-14.
 Symphonic works:
Cissia, To Peace, Quasifuga, Quasiconcerto, Quasisymphony (Symphony no. 1), Quasircercare



Liviu Dănceanu Str. no. 9-14

Liviu Dănceanu,
 Str. No. 53-56.
 Symphonic works:
Quasisonata Op. 53, Palimpseste de Couterman Op. 54, Seven Days Op. 56



Archæus Ensemble playing works by Vincent Berenguer, José Bru, Ramero-Ramirez, Francisco Molina, Jordi Orts, Francisco Toledo, Eduardo Terol



Romania Today 3. Partita Radicale playing works by Irinel Anghel, Miriam Marbe, Doina Rotaru, Ulpiu Vlad.



Romanian Concertos, Barrie Webb playing works by Călin Ioachimescu, Sorin Lerescu, Fred Popovici, Liviu Dănceanu



Young Artists in Dialogue. Symphonic works by: Diana Rotaru, Adrian Mociluşchi, Diana Gheorghiu and Dan Dediu.



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