

# CONTEMPORARY

# MUSIC

## Romanian Newsletter

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### Octavian Nemescu

Being a profoundly original artist, Octavian Nemescu (born in 1940, in Pașcani), belongs to a generation of artists who have wished and accomplished important changes in the Romanian music. His attraction towards the archetypes, minimal and spectral music is differently materialized in his creation than in the ones of Corneliu Dan Georgescu, Corneliu Cezar, Lucian Meșianu, Mihai Mitrea Celarianu, Horațiu Rădulescu or Ianca Dumitrescu. Even from the beginnings of his compositional activity, Octavian Nemescu has created his own musical and artistic thinking system, which has generated an impressive creation and a great number of musicological works. He is, for sure, the most important theorist and also the most prolific and prominent composer of the '70s generation.

Octavian Nemescu strongly believes in the necessity of music and art, generally speaking, to take us out of our daily routine and to realise a kind of spiritual elevation, to create a mood and to communicate artistic emotions. He intends to realise a ritualic and initiatic music having a archetypal, polispiritual and teleological character. The profound spiritual base of each work is rendered sonorously by music works of extrem complexity, often, of ample dimensions.

Octavian Nemescu studied composition with Mihail Jora at the National University of Music in Bucharest from 1956-1963. In 1978 he earned his Ph.D in musicology at the "G. Dima" Conservatory in Cluj-Napoca. Since 1990, he has been Professor of Composition and Doctoral Advisor at the National University of Music in Bucharest.

His creative activity has been developing at different stages. As he was still a student he imposed himself as part of avant-garde movement in Romanian music composition. After 1965 he achieved works of the "open creation" type, of conceptual and environmental music (with ecological aspect). Octavian Nemescu is part of the 2<sup>nd</sup> generation which takes this direction (the generation of last century's '70s) which launched a new avantgarde setting as their ideal was not the denial of tradition, as previous avantgardes did, but reclaiming the origins lying at the base of every musical tradition, in order to achieve a new artistic universality. He involves himself after 1967 into the Romanian spectral trend. Starting with the work *Concentric* (1969) his creation has got archetypal vocation by cultivating an aesthetic of essentializing. After a metamusical period (1971-1974) he became interested in the issue of condensed time (hyperdense) or otherwise in the type of "black hole", of the implosion-like state creation (*One moment performance*, 1974). Here comes the time of the imaginary music (after 1975), a type of individual and inner musical practice where the visual, gustative, olfactory and tactile sensations are converted into imaginary sounds, that may become weapons during the fight of the person operating upon himself; this attempt getting a TRANSCULTURAL shade. Meanwhile, he becomes attracted both by the archetypal forms (the spiral kind: cochlea, egg, oyster) and the temporally multidirectional type of music or, in other words, the time polyphony, POLYTEMPORALITY (the synthesis of linear time with the circular one and with the atemporality). In a series of works at the time being (after 1985) he poses the matter of the *anacruse*, *incipit* and, mainly, of the *coda*, of the *finalis* recovery in the sonorous discourse. This is the matter of the Beginning and the End (in relation with Absence of Reference to Time) as the archetype of Birth and Death (for example *The Non-Symphony V* and *The Pre-Symphony VI* for large orchestra). He is using different hypostases of Ascensio and Descensio, as archetypal energy "stairways" (the energy of Elevation, Draining, Pouring, Eruption). Other archetypal

acoustic elements to be found in his music are: the major harmonic tritone as a symbol of the Trinity, the iambic pulsation (the vital pulse), the fundamental humming, the nuances *f*, *mp*, *p* symbolizing the Conscious (or Overconscious), the Subconscious and the Unconscious. It is a question of the total archetype, applied to every parameter. He practices different types of musical cadences and intervals in archetypal hypostases. Also, he retakes into discussion, in some symphonic works, the Symphony concept, which in his creation becomes Post, Non, Pre, Meta or Trans Symphony.

Mainly during the last period he aims at the ritual reinforcing of the performing act in his works, by placing it inside an *initiatic*, *unspectacular* frame (by the ideal participation of the particular musicians who are able to know "the key" of rendition), this by means of reinforcing the *ancient mysteries* by music. Consequently, he elaborates works dedicated to a special kind of time and space; that is the cycle of music of the hours (of the 24 hours of day and night), of the minutes (those of a fatal hour), of the seconds (of a privileged moment).

Octavian Nemescu has composed orchestral works, choral and chamber music, electro-acoustic music, ambiental music, metamusic, imaginary music, collective and individual rituals. As the sculptor Constantin Brancusi, Octavian



Nemescu patiently polishes each musical idea, developing it in series of works, every new work representing a more complete stage of it, revealing new meanings. The originality and professionalism of his compositional course is materialised in the synthesis which he realises at the syntactic level of the sonorous articulations (spectral, minimal, repetitive, evolutionary, electronical), as well as at the formal level. Octavian Nemescu creates complex sonorous processes with slowly and continuous evolutions, with superposed and inter-conditioned plans, having independent temporal developments. The profound meaning, sometimes acute and painful, transcends beyond the music work itself, and this becomes a complex cultural act based on spiritual and moral values as well as on a deep philosophical meditation. The beauty and the unicity of his music shows his outstanding sensibility, his necessity to avoid the "common places", his preference for unique sonorities and for timbral surprises. Each new work of his reveals once more his unmistakable style, the professionalism and the refinement of a great artist.

His honors include the Aaron Copland Prize (USA, 1970), six prizes from the Romanian Composers Union (1970, 1981, 1984, 1987, 1992, 1995) and two prizes from the "Concours International de Musique Electroacoustique de Bourges" (1980, 1982). He has also earned the Prize of the Romanian Academy of Arts and Sciences (1981), the Prize of the International Confederation for Electroacoustic Music (ICEM) (1985), the Jubilee Medal "Tristan Tzara" (1996).

## Pierre Yves Artaud (France)

1. As an exceptional musician and pedagogue, you have inspired a lot of composers who have written hundreds of works for flute. You have the joy and the responsibility of a whole and enormous repertoire written for you. You have also changed the perception on flutes, which have won an incredible emotional and timbre diversity thanks to you, to your technique, to your studies and to your unique sensibility. Are you pleased and proud as the dedicatee of this entire repertoire? What is the flute for you?



It is a big honor for me to be the dedicatee of about 400 works. I consider this as a recognition of my work of 40 years and as a proof of trust. To have the trust and the friendship of composers is for me an enormous joy and also a responsibility of which I have to be worthy of. Thank you for your kind words. I have only accomplished my passion – which is the one of discovering. Music has always to be taken into consideration, to surpass its limits, to be awake. This should be, however, the most natural thing in the world.

What is the flute for me? More than mere “an instrument”, however. It is a very respectable testimony of the history of the world, and a comrade with which I have spent practically 50 years of my life. A comrade which has been witness to my successes, my failures, my hopes and my sorrows. It is the accomplice of my life to which I entrusted all my feelings and it has helped me every time to share them with every student or audience. I have to be grateful for it because thanks to it I have had a great life.

2. Thanks to you, we have two great ensembles which play a lot of contemporary music: the quartet “Arcadie” and the French Flute Orchestra. Which is the special relation between you and these two ensembles?

These two ensembles are almost my children. I always enjoyed ensemble music and chamber music. This year we have celebrated in Paris 20 years of French Flute Orchestra and 40 years of the “Arcadie” Quartet, whose three from four initial members are still there: Arlette Leroy, Pierre-Alain Biget and myself. I think that we are one of the oldest quartets, maybe the oldest which has such an exceptional situation. The chamber music is not only a problem of musical technique; it is first of all a human adventure. I think of it always with affection. And be sure that ...it is not over, not at all!

3. I know that you love a lot George Enescu’s music. Why?

It is true! Enescu is for me a great artist whose art is the meeting place of technique and sensibility. It is a great representative of Romania whose subtle sensibility, lyricism and love of life he has shared with us, and, beyond all this, he is one of the greatest men of the XXth century.

The flutist that I am regrets only that he wrote a few works for my instrument. “Cantabile et presto”, right from the start, imposes an affective music, lyricism and subtle poetry which are the characteristics of his personality. I came to know this work when I was 15 and it has instantaneously and durably impressed me.

4. In your repertoire the Romanian music has a special place. Do you think we have particular elements in our music?

It is very simple: a very self-asserted personality, a great variety and humanism. The Romanian composition school is one of the best in the whole world and for the performers it is an essential pleasure to play scores, who look at them with respect and love. I have always the sentiment of being the accomplice of the Romanian composers, not only their “instrument”!

5. What is the perception of a great artist as you on the future of music? Do we still need a music with emotional powers?

I prefer not to try to guess because in this respect life has always more imagination than we have! However, I believe deeply in this very powerful trend of composing music without denying anymore our regional origins. It seems to me that the “poly-cultural” music is one of the possible ones for the future, as well as the ones which mixes the electronic and instrumental universes.

But, whatever musical techniques are to come, I am absolutely positive that emotion will be always there. To paraphrase André Malraux, allow me to assert that the music of the future will be an emotional one or it will not be at all.

Interview by Doina Rotaru

## Romanian music being studied at Monash University, Melbourne, Australia

I have travelled to Romania on six occasions and each time I have met different composers and performers. My library of scores and CDs continues to grow and I decided that Romanian music could very well be a focus of study for some of my postgraduate students. To that end I have included Romanian works in one of my courses that hopefully shows the various musical voices that the country has to offer. The selected composers are: Dan Dediu, George Enescu, Maia Ciobanu, Sorin Lerescu, Martian Negrea, Constantin Silvestri, Stefan Niculescu, Nicolae Brindus, Vasile Timis, Mihaela Vosganian, and Wilhelm Berger. Over the years this list will expand when I gather in more scores and recordings.

Some of the clarinet students have performed Doina Rotaru’s *Fum* in their end of year recitals, and Mihaela Vosganian’s *Sax-Symphony-Concerto* is a score study option for undergraduate composition students. My colleagues have also taken an interest in Romanian music and have created collaborations with composers such as Maia Ciobanu and clarinetist Peter Handsworth with a Clarinet Concerto and Livia Teodorescu-Ciocanea with *Romulus and Remus* for Tamara Smolyar (piano), Fintan Murphy and Elizabeth Sellars (violins). Other performance outcomes have been a CD featuring Handsworth, Murphy, Smolyar and Timothy Phillips (percussion) performing music by Lerescu, Teodorescu-Ciocanea and Niculescu, and a performance by Sellars of Ciobanu’s solo violin work, *The Invisible String*. This has all happened in the last six years. In the next six years Romanian music will, undoubtedly, become even more important in the Music School at Monash University. Composers are always welcome to email me: joel.croty@arts.monash.edu.au



- November, 28th, 2004:** Romanian Athenaeum, Studio Concert Hall, Dan Dediu - *Viermi de măr* (Apple's worms) for clarinet and horn. Performers: Emil Vişenescu, Sorin Lupaşcu.
- December, 2004:** Bucharest, Ştuzu Museum, Dan Dediu - *Viermi de măr II* (Apple's worms II) for clarinet and viola, op. 108b. Performers: Aurelian Octav Popa, Sanda Popa.
- February, 27th, 2005:** Bucharest, Romanian Athenaeum, Dan Dediu - *Viermi de măr II* (Apple's worms II), transcription for flutes and 2 pianos. Performers: Ion Bogdan Ştefănescu, Valentina Sandu - Dediu, Dan Dediu.
- May, 2005:** Bucharest, Acousmania Festival, Octavian Nemescu - *Le Roi va mourir?!?* Performer: Marius Lăcraru (violin).
- June, 2005:** Bucharest, Nicolae Brînduş - *Apocalypse 12*, Wind Instruments Orchestra of the National Music University of Bucharest, conductor: Adrian Buciu.
- September, 11th, 2005:** Bucharest, "George Enescu" Festival, Dan Dediu - *Jocul morþii Ți al vieþii* (The Game of Death and Life) op.110. Three songs for soprano and piano, lyrics by Ion Bogdan Ştefănescu. Performers: Bianca și Remus Manoleanu.
- October, 2005:** Cluj, Music Academy Concert Hall, Dan Dediu - *Cosa Țul* (The grasshopper) for piano, left hand only, op.112. Performer: Albert Sassmann.
- December, 19th, 2005:** 1<sup>st</sup> ISCM - Romanian Section Festival, Bucharest, Octavian Nemescu - *Ascensio*. Performers: Daniel Kientzy and the percussion "GAME" Ensemble director Alexandru Matei.
- December, 9th, 2005:** National Radio Hall, Mihaela Vosganian - Premiere of oratorio *Iisus cu o mie de braþe* (Jesus with a thousand arms), for soloists, mixed choir, children choir, orchestra and processed sound.
- December, 18th, 2005:** 1<sup>st</sup> ISCM - Romanian Section Festival, Bucharest, "Alfred Alessandrescu" Concert Hall of ROR, Sorin Lerescu - *Actio II* for solo viola. Performer: Cornelia Petroiu.
- December, 19th, 2005:** 1<sup>st</sup> ISCM - Romanian Section Festival, Bucharest, Doina Rotaru - *Matanga* for double bass saxophone and 6 percussion players / Daniel Kientzy and GAME Percussion Ensemble, conductor Alexandru Matei.

## Albania

**December, 12th, 2005:** Tirana, Rogner Hotel Europapark, Sorin Lerescu - *Actio II* for solo viola. Performer: Arben Illozi ("Asmus" Ensemble).

## Australia

**March, 30, 2006:** Melbourne (School of Music - Conservatorium, Monash University): Livia Teodorescu - Ciocănea - *Romulus and Remus* (for 2 violins and piano). Fintan Murphy and Elizabeth Sellars - violins and Tamara Smolyar - piano (world premiere).

## Belgium

**July, 1<sup>st</sup>, 2004:** Maubeuge Studio, Ulpiu Vlad - *Rezonanþe pe fond roșu* (Resonances on a red background).

## Bulgaria

**April, 15th, 2005:** Sofia, "Philip Koutev" Concert Hall, at the Festival "Balkan Chamber Music - Sofia 2005", Carmen Cârnci - *Sommeil de morphine*. Performers: Rossen Idealov - clarinet, Vladislav Andonov - viola.

## Canada

**October, 19-22 and 26-29, 2005:** Montreal, La Chapelle Theatre Hall, *Un Étranger*, Choreography by Guylaine Savoie. Music by Andre Hamel and Irinel Anghel.

## Croatia

**April, 16th, 2005:** Zagreb, ISCM World Music Days & 23<sup>rd</sup> Music Biennale, Doina Rotaru - *5 Vitralii* for 24 flutes and tape / French Flutes Orchestra.

**April, 2005:** Zagreb, ISCM World Music Days & 23<sup>rd</sup> Music Biennale, Nicolae Brînduş - *Ostinato* for piano. Performer: Susanna Artzt; Carmen Cârnci - *Semanterion - Toaca*. Performed by the „Sonemus” Ensemble conducted by Aliser Sijaric.

## Czech Republic

**June, 20th, 2005:** Prague, International Festival for New Music "Forfest", Octavian Nemescu - *Metabizantinirikon*.  
*England*

**November, 11th, 2005:** Huddersfield Contemporary Music Festival, at the "Festival Hub", Sorin Lerescu - *Side Show*. Performed by the University of Huddersfield New Music Ensemble, led by Barrie Webb.  
*France*

**July, 31st, 2004:** Moulin d'Ande, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble.

**October, 19th, 2004:** Reims, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble.

**October, 19th, 2004:** Paris, Doina Rotaru - *Jeu de miroirs* for 4 flutes, "Arcadie" quartet

**November, 11th, 2004:** Paris, Theatre Dunois, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble. Performed by "Aleph" Ensemble.

**November, 25th, 2004:** Paris, Theatre Dunois, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble.

**March, 2005:** Paris, Cortot Concert Hall, Nicolae Brînduş - *Tubulatures*. Performers: The French Flute Orchestra, conductor Pierre Alain Biget.

**April, 14th, 2005:** Paris, Doina Rotaru - *5 Vitralii* for 24 flutes and tape / French Flutes Orchestra.

**May, 28th, 2005:** 22eme Edition du Festival des musiques nouvelles, Centre Culturel André Malraux, Scene Nationale de Vandoeuvres-Nancy, Iancu Dumitrescu - *Erosions et Eroulements Imperceptibles* (world premiere), Ana-Maria Avram - *Endless Burning Fire* (world premiere).

**June, 4th, 2005:** Paris, Theatre Dunois, Adina Dumitrescu - *Pas de deux updated*. Performed by Noemi Schindler - violin, Christophe Roy - cello.

**June, 2005:** Bourges, Bourges International Festival Synthese, Octavian Nemescu - *Concentric*.

**October, 13th, 2005:** Paris, Doina Rotaru - *Tristia* for 4 Bass flutes / "Arcadie" flute quartet.

**December, 1<sup>st</sup>, 2005:** Paris, Doina Rotaru - *5 Vitralii* for 24 flutes and tape / French Flute Orchestra.

## Germany

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

**October, 9th, 2004:** Dresden, 9.10.2004, Dresdner Tage der zeitgenössischen Musik Festival, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble.

**October, 10th, 2004:** Berlin, Doina Rotaru - *Crystals* for flute and piano.

**October, 16th, 2004:** Hanover, Hochschule für Musik und Darstellende Kunst Concert Hall, Carmen Cârnci - *ConSolar*. Performer: Anca Lupu - piano.

**November, 26th, 2004:** Kassel, Carmen Cârnci - *TraumLieder* (cycle of lieds) and *Une main immense* for bass flute. Performers: Angelina Soller (mezzosoprano) and an ensemble of students at the Hochschule für Musik und Darstellende Kunst, Hanover, Ion Bogdan Ştefănescu - flute.

**November, 25th, 2004:** Hanover, Amtsgericht Concert Hall, Carmen Cârnci - *TraumLieder* (cycle of lieds). Performers: Angelina Soller (mezzosoprano) and an ensemble of students of the Hochschule für Musik und Darstellende Kunst, Hanover.

**November, 27th, 2004:** Kassel, Doina Rotaru - *Troitze, Clocks, Crystals, Dor, Dragon Fly, De clocher à clocher*, Christel Nies - voice and Contraste Trio

**July, 13th, 2005:** Leipzig, Kalkhorst, Dan Dediu - *Perla* (The Pearl) for 5 soloist voices op. 109. Commissioned by Festspiele Mecklenburg-Vorpommern. "Calmus" Ensemble. First performance.

# PERFORMERS and PERFORMANCES

**July, 20th, 2005:** Kromeritz, Kromeritz Museum Hall, "Forfest" Festival, 16th edition, Anatol Vieru - *Shqip*, Octavian Nemescu - *Metabizantinikon*, Liviu Dănceanu - *Ira*, Ștefan Niculescu - *Echos*. Performer: Ioan Marius Lăcraru - violin.

**July, 21st, 2005:** Kromeritz, Kromeritz Castle, "Archaeus" Concert : Dometian Vlahul - *Chinonic*; Ștefan Niculescu - *Sincronie 1*; Dimitrie Cantemir - *Monody*; Călin Ioachimescu - *Palindrom 7*; Macarie Ieromonahul - *Stihuri*; Liviu Dănceanu - *History 2*; Dimitrie Suceveanu - *Hymn*; Liviu Marinescu - *A Gain*; Horia Șurianu - *Diffractions brisées*. Performed by "Archaeus" Ensemble

**September, 23th, 2005:** Bamberg, Villa Concordia, Dan Dediu - *Paesaggio con Tosca* for wind instruments and percussion, op.114. Conductor: Till Weser. First performance.

**November, 16th, 2005:** Ingolstadt, Musikzentrum Kamerariat, "A history of Romanian music": Dometian Vlahul - *Chinonic*, Eustație de la Putna - *Alleluia*, Ioan Căianu - *Dans din Nire*<sup>o</sup> (*Dance from Nires*); Constantin Dimitrescu - *Dans bărănesc* (*Rustic Dance*); George Enescu - *Impresii din copilărie* (*Impressions from childhood*); Ștefan Niculescu - *Sextuplum*; Tiberiu Olah - *Sonata for clarinet*; Violeta Dinescu - *Scherzo da fantasia III*; Liviu Dănceanu - *La Musique du rire et d'oubli*. Performed by "Archaeus" Ensemble.

**November, 17th, 2005:** München, Orff Zentrum Hall, "Spanish Music in Europe": Cruz de Castro - *Fantasia*; Alfonso Romero - *Sen*; Ferrant Crixent - *La vida d'un gat*; Josep Soler - *Variacions in memoriam Erwing Hubble*; Roman Alis - *Tres sequencias*; Carles Guinovart - *Mishra*; Joan Guinjoan - *Miniaturas*. Performed by "Archaeus" Ensemble.

**November, 19th, 2005:** Oldenburg, Carl Ossietzky Universität - Musik aus Rumänien: George Enescu - *Impresii din copilărie*; Ștefan Niculescu - *Sextuplum*; Tiberiu Olah - *Sonata pt. clarinet*; Horia Șurianu - *Pantum Sonata*; Violeta Dinescu - *Scherzo da fantasia III*; Liviu Dănceanu - *La Musique du rire et d'oubli*. Performed by "Archaeus" Ensemble.

**April, 13th, 2005:** Bamberg, Domkripta, Dan Dediu - *Tablouri dintr-o expoziție - Reloaded* (*Pictures from an exhibition - Reloaded*) op.111 for trumpet, tuba and cello. Performers: Till Weser (trumpet), members of Bamberger Symphoniker. First performance.

## Hungary

**October, 16th, 2004:** Budapest, Doina Rotaru - *Jeu de miroirs* for 4 flutes, "G. Iltzes" quartet.

## Italy

**May, 8th, 2005:** Rome, Palladium Theatre, Mihaela Vosganian - *Reverberations*, Ana-Maria Avram - *Axe*, Irinel Anghel - *Empathy*, Mihaela Vosganian - *Sogni tra suoni*, Doina Rotaru - *Umbre III*, Diana Danciu - *Metagames*, Irinel Anghel - *Electro-transe*, Mihaela Vosganian - *Japanese Interferences*. Performed by "Inter-Art" group.

## Iceland

**August, 6th and 7th, 2005:** Skalholt Festival Iceland, Doina Rotaru - *L'Éternel Retour* for 8 cello.

## Japan

**September, 8th and 12th 2005:** Aichi, Inter-Art Contemporary Music and Dance Group, Mihaela Vosganian - *Reverberations* (tuba, drums & dance), Mihaela Vosganian - *Clarinet Sonata* (music & dance), Mihaela Vosganian - *Japanese Interferences* (piri, hun, cello, percussion & dance), Irinel Anghel - *SoundSpace* (voice, percussion, khaen, toy piano & dance) - world premiere, Mihaela Vosganian - *Amerian Interferences* (tape music & dance), *Salt of the Earth* (old Romanian folklore music).

## Moldavia

**June, 2005:** Chișinău, "Days of New Music" Festival, Nicolae Brînduș - *Vagues*. Performer: "Ars Poetica" Ensemble, Chișinău, Republic of Moldavia.

## Netherlands

**September, 10th, 2004:** Amsterdam, "International Gaudeamus Music Week" Festival, Adina Dumitrescu - *Colloquial Speech* for chamber ensemble. Performed by "Aleph" Ensemble.

## Poland

**November, 2005:** Warsaw, International Festival "Laboratorium Muzyki", Octavian Nemescu - *Saecula Saeculorum*

## USA

**July, 2005:** New York, Octavian Nemescu - *Spectacol pentru o clipa* (*Show for a moment*)

**October, 3rd, 2005:** Los Angeles, Nate Holden Performing Arts Center, dance and music performance of the Inter-Art Contemporary Music and Dance Group

**October, 5th, 2005:** Los Angeles, MoorPark Hall, Inter-Art Group Music and Dance Group, Music by: Mihaela Vosganian and Irinel Anghel.

**October, 10th, 2005:** New York, Romanian Cultural Institute, Romanian Music Today, music & video & dance performance, Mihaela Vosganian - *Reverberations*, Dinu Ghezzo - *Return of Samson*, Irinel Anghel - *Electro-Transe*, Andrei Kivu - *Bitter-wind*, Irinel Anghel - *Hypnotic Visions*, Mihaela Vosganian - *Sogni tra suoni*.

**October, 11th, 2005:** New York, Black Box Theatre, Inter-Art Music and Dance Group, music & dance & video performance. Mihaela Vosganian - *Reverberations*, Irinel Anghel - *Electro-Transe II* (world premiere), Mihaela Vosganian - *African Interferences*, Dinu Ghezzo - *Return of Samson*, Mihaela Vosganian - *Clarinet Sonata*, Andrei Kivu - *Bitter Wind*, Mihaela Vosganian - *Japanese Interferences*.

## Uruguay

**September, 8th, 2004:** Montevideo, Doina Rotaru - *The crossroad of the poppies* for piano, performer Martine Joste, recital.

## ISCM-Romanian Section Annual Report (2005 -2006)

The Romanian Section of ISCM - founded in 1925 by the Romanian Composers' Society - provides a focal point for renowned composers and musicologists of all generations. Its aim is to promote Romanian music and to support dialogue with other musical cultures.

In 2005 and 2006, the ISCM-Romanian Section continued to organize numerous events promoting the values of contemporary music not only in Romania but also overseas. Concerts, festivals, books and CDs, radio and TV broadcasts are just a few examples of how Romanian musicians - composers, musicologists and players - and their overseas counterparts contributed to the diversification and promotion of the ISCM-Romanian Section's public profile.

The ISCM World New Music Days Festival held in Croatia and the 23rd edition of the Zagreb Biennale (April 15 to 24th in 2005) featured three works by ISCM-Romanian Section members: *Ostinato* by Nicolae Brînduș (a work selected on behalf of ISCM-Romanian Section), *5 Vitralii* by Doina Rotaru and *Sematerion-Toaca* by Carmen Maria Cârnelci.

Following an auction organized by the Romanian Ministry of Culture and Cults in early 2005, the ISCM-Romanian Section was given funding for the double-CD edition of 'Romanian Music Today'. The ISCM-Romanian Section, in co-operation with the Pro Contemporanea Association - led by Irinel Anghel, an ISCM-Romanian Section member - , released this CD containing works of chamber and symphonic music composed by ten contemporary Romanian composers: Sorin Lerescu, Octavian Nemescu, Ulpiu Vlad, Irinel Anghel, Doina Rotaru (vol. I), Călin Ioachimescu, George Balint, Liviu Dănceanu, Mihaela Stănculescu-Vosganian, Dan Dediu (vol. II).

On the ISCM-Romanian Section General Assembly of June 27th 2005, Sorin Lerescu was reelected as president. The new Executive Committee includes Doina Rotaru, Carmen Maria Cârnelci, George Balint and Dan Dediu. Additionally, the members present approved membership applications lodged by composers Adina Dumitrescu and Laurențiu Gondiu.

This period also saw several festivals organized by members of the ISCM-Romanian Section: Carmen Maria Cârnelci - artistic director of the International New Music Weeks Festival Bucharest (2005, 2006); Ana Maria Avram, Iancu Dumitrescu - artistic directors for the "Acousmania" - Bucharest and "Musica Nova Acousmatica" - Sinaia - Bucharest (2005) Festivals, respec-

tively; Liviu Dănceanu - artistic director of the "Archaeus" Festival in Bucharest and "Contemporary Music Days" - in Bacău (2005, 2006); Dan Dediu - artistic director of the "Profil" Festival in Bucharest (2005); Mihaela Stănculescu-Vosganian, Irinel Anghel - artistic directors of the "MultiSonicFest" Festival in Bucharest (2005), Irinel Anghel - artistic director of the "X Music" Festival in Bucharest (2006).

Between 18 and 21 December, Bucharest also hosted the first edition of the ISCM-Romanian Section Festival - "the Days of the Romanian Section of ISCM". The festival was organized by the Ministry of Culture and Cults of Romania, the Union of Romanian Composers and Musicologists, the ISCM-Romanian Section, alongside the Romanian Radio Society, the Radio România Muzical "George Enescu" station, the National University of Music in Bucharest and the National "Romanian Youth" Art Center. For this first edition, the media partners were TVR Cultural (the Cultural National Television station), SENSO TV, Actualitatea Muzicală, Contemporary Music - Romanian Newsletter, an English language sheet published by the ISCM-Romanian Section and the Contemporary Music Information Center. The Festival's art management was provided by the ISCM-Romanian Section' Executive Committee. The festival included book releases (volumes signed by Livia Teodorescu-Ciocănea) and a CD release ("Romanian Music Today"). It also included a workshop, concerts by well-established contemporary music ensembles such as TRAIECT, ARCHAEUS, GAME as well as the concert debut of the "devotioModerna" ensemble.

As special guest, the Festival was proud to welcome the famous French sax player Daniel Kientzy. The audience in the Alfred Alessandrescu Studio of the Romanian Radio Society, in the George Enescu Hall of the National University of Music Bucharest and in the National "Romanian Youth" Art Center were presented Romanian works as well as works from Switzerland, France, Portugal, Bulgaria, Ukraine or South Korea, many of them being a world or Romanian first audition.

Composers Doina Rotaru, Octavian Nemescu, Sorin Lerescu, Mihaela Stănculescu-Vosganian, Maia Ciobanu, Dan Dediu, Liviu Dănceanu and musicologist Loredana Baltazar were invited by the Radio România Muzical "George Enescu" station, one of the Festival's significant partners, to do special feature shows on the different musical cultures, as represented by the National Sections of the ISCM.

Radio and TV stations such as Radio România Muzical "George Enescu", Radio România Cultural and TvRM also featured contemporary music shows, with guests and hosts including ISCM-Romanian Section members, composers and musicologists such as Valentina Sandu-Dediu, Adrian Iorgulescu, Octavian Nemescu, Cornel Țăranu, Carmen Stoianov, Irinel Anghel, Mihaela Stănculescu-Vosganian, Sorin Lerescu, Maia Ciobanu, Valentin Petculescu, Petru Stoianov, Mihaela Marinescu, George Balint, Carmen Maria Cârnecki, Dan Voiculescu, Doina Rotaru, Iancu Dumitrescu, Ana Maria Avram, Despina Petecel-Theodoru.

The ISCM-Romanian Section presi-

dent Sorin Lerescu's participation in the "Meeting of Information Centers on Contemporary Music in the Balkans" held in Tirana, Albania, on December 1 to 4, 2005, can be circumscribed to the same framework of developing contacts with overseas colleagues.

The issues nos. 3 and 4 of the Contemporary Music - Romanian Newsletter, edited by the ISCM Romanian Section and CMIC (Contemporary Music Information Centre) and financed by UCMR (Union of the Romanian Composers and Musicologists), were published in Bucharest, in 2005.

In May 2006, Valentina Sandu-Dediu's book *Rumänische Musik nach 1944* was published in Saarbrücken, Germany, by PFAU Publishing House.

The Romanian Section of ISCM sent six works to the ISCM World New Music Days Festival to take place in Stuttgart in 2006. Unfortunately, none of those registered with the ISCM-Romanian Section was chosen, despite the fact that Romania will nonetheless be represented by a work of our colleague Mihaela Stănculescu-Vosganian, sent to the Festival through the Romanian Association of Women in Art (ARFA), a partner of the Romanian Section of ISCM.

This report cannot end without acknowledging the constant and helpful support provided by the Union of the Romanian Composers and Musicologists and the Ministry of Culture and Cults in Romania by promoting our contemporary music activities, as well as by paying our annual membership fees to the ISCM.

**Sorin Lerescu, President**

## GAME Percussion Ensemble

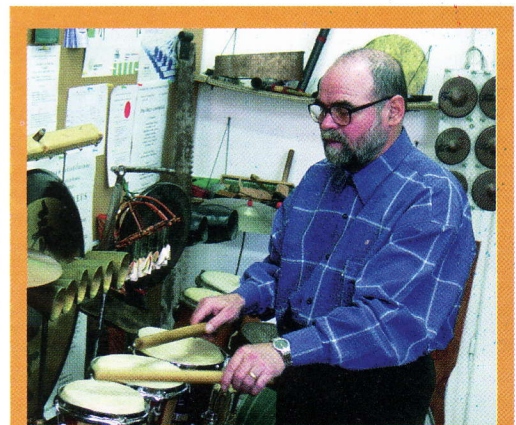
Founded in 1995 in Bucharest by the percussionist Alexandru Matei, GAME Percussion Ensemble is nowadays one of the most successful and provocative groups for new music in Romania. At the beginning, the main idea of the ensemble was to commission works for percussion group in different formations, in order to give a fresh sound for the audience to listen to. In this respect, many Romanian composers (Ștefan Niculescu, Liviu Dănceanu, Tiberiu Olaş, Adrian Iorgulescu, Doina Rotaru, Octavian Nemescu, Dan Dediu, Anatol Vieru, Adrian Rațiu, Irinel Anghel, Mihaela Vosganian, Sorin Lerescu, George Balint, Lucian Meșianu, Șerban Nichifor, Liana Alexandra, Diana Vodă) wrote pieces for this ensemble, which were performed and broadcasted in Romania and abroad (*World Music Days*, 1999, *SIMN*, 1996, 1998 - 2004).

In time, the repertoire became larger, incorporating pieces by I. Xenakis, J. Cage, Luis de Pablo, D. Shostakovitch, E. Varèse, J. Yuasa, A. Jolivet, K. Stockhausen, S. Fink, T. Marco, T. Loevendie, a.s.o. The programs of Game Ensemble also include traditional music from all over the world, assuming the idea that stylistic diversity implies the freshness of perception.

The members of GAME Ensemble are former or actual students of the National University of Music in Bucharest: Mihaela Despa, Denisa Vlădoianu, Aly Srouji, Sorin Rotaru, Adrian Tăbăcaru, Alexandru Sturzu, Alexandru Anastasiu, Alexandru Rogalski, Vlad Popescu. That's why the group functions as well as a workshop for contemporary music, in order to offer an open frame for students and young performers and composers.

In 1995, The GAME Ensemble received the *Soros Foundation Award* and 1999 the music review „Actualitatea muzicală” designated GAME led by Alexandru Matei as the "Best Romanian New Music Ensemble".

**Dan Dediu**



The percussionist Alexandru Matei and GAME Ensemble



The 4<sup>th</sup> International Festival of Electronic and Computer Music took place between 3<sup>rd</sup> and 6<sup>th</sup> of May 2005 at the "Mihail Jora" & "Alfred Alessandrescu Concert Hall" of the Romanian Radio Broadcasting Corporation. It was organized by the Romanian Radio Broadcasting Corporation & Elitesound-Edition Modern, CREMAC (Community of Romanian Electronic & Computer Assisted Music) in cooperation with IME BOURGES, CIME, MIAnancy & AMEGeneve. In the program, music by Françoise Barrière, Pierre Boeswillwald, José-Manuel Berenguer, Rainer Boesch, John Cage, Chistian Clozier, Edgar Varèse, Chris Cutler, Iani Christou, Luigi Nono, Pierre Boulez, Pierre Henry, Carmen Maria Cârnci, Jean-Paul Dessy, Laurent Dailleau, Pete Ehrnrooth, Philippe Moenne-Loccoz, Jacques Dinet, Sten Hanson, Tim Hodgkinson, Gérard Hourbette, Ana-Maria Avram, Dieter Kaufmann, Francisco Kropfl, Iancu Dumitrescu, Florian Hecker, Osvald Berthold, Steven Travis Pope, Gérard Pape, Robert Reigle,

### ACOUSMANIA, 3-5 May 2005, Bucharest

Pascal Baltazar, Diego Garro, Stephan Dunkelmann, Rodolfo Caesar, Ulpui Vlad, Irinel Anghel, Maia Ciobanu, Erden Helvacioğlu, Ellio Martusciello, Giselher Smekal, Costin Cazaban, Cornel Țăranu, Octavian Nemescu, Fred Popovici, Roman Vlad, Andrei Kivu, Mihaela Vosganian, Dan Voiculescu, Petru Teodorescu, Ubik. Guest soloists: Chris Cutler (UK), Tim Hodgkinson (UK), Denis Simandy (France), Robert Reigle (USA). Guest composers: Tim Hodgkinson, Pete Ehrnrooth, Philippe Moenne-Loccoz. Performers: "Hyperion" Ensemble: Cătălin Oprețoiu (flute), Emil Vișenescu (clarinet), Orban Godri (bassoon), Radu Clipa (trombone), Ana-Maria Avram (piano, percussion, electronics), Petru Teodorescu (piano, percussion), Roman Vlad (piano, electronics), Ioan-Marius Lăcraru (violin, viola), Adelina Ghiță (violin), Cornelia Petroiu (viola), Andrei Kivu (violoncello), Ion Ghiță, Ciprian Ghiță (double bass). Artistic Directors: Iancu Dumitrescu, Ana-Maria Avram.

### CONTEMPORARY MUSIC DAYS, 4-7 May 2005, Bacău

4/5 - "Music and Nimbus of Eloquence". Performers: Robert M. Helmschrott (organ); Alexandru Matei (percussion). Programme: Robert M. Helmschrott - *Meditations about several Psalms (I,II,III)*; Carl Orff - *Bergerettes (1,2,3)*. W.Shakespeare: *Twelfth Night*, The "George Bacovia" Dramatic Theatre.

5/5 - "Music and Nimbus of Poetry". "M. Jora" Bacău Philharmonic Orchestra; "G. Musicescu" Choir - Iași. Programme: Robert M. Helmschrott - *Entelechia*; Fr. Poulenc - *Concerto for two pianos and orchestra* (conductor: Pieralberto Cattaneo; soloists: Mihaela Spiridon; Ozana Kalmuski-Zarea); George Enescu - *Oedipe* opera (conductors: Ovidiu Bălan and Doru Morariu; soloists: Ștefan Ignat, Pompei Hărășteanu, Adriana Alexandru, Florin Diaconescu, Mișnea Lamatic, Ecaterina Țuțu). "Assembly of Poets" - contemporary poetry performance.

6/5 - "Music and Nimbus of Grace". Art Exhibition (*Înger Ți altar / Angel and Sanctuary*: Doina Mihăilescu - George Mircea). Film Gala: Radu Igazsag - *Boborul* (after I.L.Caragiale). Andrei Tănăsescu (piano); Verona Maier (piano); Alexandru Matei (percussion); Adrian Tăbăcaru (percussion). Programme: Bela Bartok - *Sonata for two pianos and percussion*. Consonante Quintet. Programme: George Enescu - *Quintet for piano, op.29*

7/5 - "Music and Nimbus of Rethoric". Conference on Carl Amadeus Hartman held by Robert M. Helmschrott. Archaeus Ensemble. Programme: Ștefan Niculescu - *Sextuplum*; Liviu Dănceanu - *Patru Duete (Four Duets)*; Robert M. Helmschrott - *Primum mobile*; Pieralberto Cattaneo - *In Nomine (archaei)*; Dan Buciu - *Schișe pentru un autoportret (Outline for a Self-Portrait)*; Gheorghe Firca - *Fin de(s) siecle(s)*. Artistic Director: Liviu Dănceanu.

### 15<sup>th</sup> WEEK OF CONTEMPORARY MUSIC, 22-29 May 2005, Bucharest

The "Week of Contemporary Music", conceived as an open multicultural dialogue among composers and performers both from Romania and from abroad, represents an important international event in the field of contemporary music, and takes place every year at the end of May in Bucharest. In 2005 the festival celebrates 15 years of existence and will enjoy the participation of renowned guests from Germany, France, Switzerland, the United States and New Zealand performing side by side with Romanian musicians and artists. Chamber music, symphony concerts, recitals of instruments and electronics, silent film accompanied by live new music, improvisations and jazz, an a cappella chorus, choreogra-

phy, performance, video and happening - all will be presented under the sign of 'bridges' between various stylistic tendencies, between different generations, and between musicians and their audience. The program of the Festival included symphonic concerts, chamber music, video performances, improvisatory music, choral music, electronic, percussion and jazz music, multi media and dance performances. Main organizers: Union of the Romanian Composers and Musicologists, Ministry of Culture and Cults, ARCUB, Romania Radio Broadcasting Society. Founder: acad. Ștefan Niculescu. Artistic Director: Carmen Maria Cârnci. Executive Director: Loredana Baltazar.

### 2<sup>nd</sup> MultiSonicFest, 22-25 September 2005, Bucharest

Between 22 and 25 September 2005, took place in Bucharest the second edition of "MultiSonicFest", a unique event in Romania, dedicated to the "Fusion" phenomena. Harmonic-chant, electro, jazz, contemp experimental, cyber-glove & sensorlab music, free-improv, dans, body painting and video performance were the offers of the organizers to the public. Invited in the studios of the National Romanian Radio Broadcasting Company and at the "George Constantiu" Hall of the "Nottara" Theatre were foreign artists with an impressive value such as David Hykes (SUA) - a notorious "guru of the harmo-nic chant", the incredible singer Franziska Baumann (Switzerland) with her dress full of sensors, midi-glove and voice without any limits, the eclectic guitar player Matthew Mitchell (New Zealand), the experienced multi-sax players Daniel Kientzy (France) and Juerg Solothurnmann

(Switzerland), as well as the ensembles *Pro Contemporania*, *Free Sound International* and the Group of contemporary music and dance *Inter-Art* including the Romanian artists Irinel Anghel, Andrei Kivu, Sorin Romanescu, Virgil Oprina, Mircea Tiberian, Mihaela Vosganian, Liliana Iorgulescu, Vlad Iachim, Ionuț Ștefănescu and Andrei Marcovici.

*ElectroSoundShock - Music at 380 V*, *ImprovVisions*, *Electric Renaissance*, *Harmonic Meeting*, *Fusion Kontakt - 100% LIVE*, *100% ALIVE* are the titles of the scheduled events in "MultiSonicFest" 2005 - an independent project supported by ARFA (The Romanian Association of Women in Art), ARCUB - the Centre for Cultural Projects of the Bucharest City Hall, the radio station Radio România Muzical "George Enescu", "Pro Helvetia" Foundation and "Nottara" Theatre.

### MUSICA NOVA ACOUSMATICA, 8-12 October 2005, Bucharest-Sinaia

The Romanian Athenaeum and the Casino Sinaia Concert Hall hosted 4 chamber music and symphonic concerts also electronic music performances featuring the Hyperion Ensemble, Inventus Ensemble, "George Enescu" Philharmonic Orchestra and soloists such as Tim Hodgkinson (UK), Denis

Simandy (France). Organizers: Romanian Ministry of Culture and Cults, Cultural Department of Prahova County, "George Enescu" Philharmonic - Bucharest, Sinaia Culture Center, EDITION MODERN & CREMAC. Artistic Directors: Iancu Dumitrescu, Ana-Maria Avram.

## AWARDS



**Cornel Țăranu** received the Union of Romanian Composers' and Musicologists' Prize for his entire activity, 2005



**Clemansa Liliana Firca** received the Union of Romanian Composers' and Musicologists' Prize for Musical Systematic



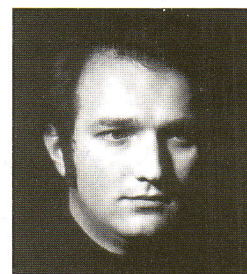
**Nicolae Brînduș** received the Union of Romanian Composers' and Musicologists' Prize for Symphonic Music



**Sorin Lerescu** received the 2003 "George Enescu" Prize of the Romanian Academy



**Dan Voiculescu** received the Union of Romanian Composers' and Musicologists' Prize for Theoretical Didactic Work



**George Balint** received the Union of Romanian Composers' and Musicologists' Prize for Choreographical Spectacle

### ROMANIAN COMPOSERS IN SOFIA

Between April 15<sup>th</sup>-16<sup>th</sup>, 2005 the Romanian composers George Balint (member of the Executive Committee of ISCM-Romanian Section) and Carmen Maria Cârneli participated in Sofia (Bulgaria) at a Festival dedicated to the contemporary chamber music from Balkans, event organized by the Union of the Bulgarian Composers. The program has also included works by Carmen Maria Cârneli and George Balint.



### ARCHAEUS Festival, 21-23 October 2005, Bucharest

Archaeus Ensemble organizes a Festival of contemporary music every year in October with concerts and meeting-concerts performed by "Archaeus" (Anca Vartolomei - cello, Rodica Dănceanu - keyboards, Dorin Gliga - oboe, Ion Nedelciu - clarinet, Șerban Novac - bassoon, Alexandru Matei - percussion, Marius Lăcraru - violin and Liviu Dănceanu - Music Director).

Between 21 and 23 October 2005 it was organized the 8<sup>th</sup> edition containing 3 concerts: 21.10: Javier Santacreu: *CITA DEL ALBA*; Francisco M.Toledo: *Trafalgar*; Jose Miguel del Valle:

*Moatize*; Carmen Verdu: *Elan*; Francisco J. Molina: *Sons Descrits*; Jaime Botella: *Bal Acru Ascharman*, Jose Maria Bru: *Glossa Aculiana*. 22.10: Ulpiu Vlad: *Legenda Viselor*; Adrian Mociulschi: *Septet Nr.2*; Ștefan Niculescu: *Sextuplum* Liviu Dănceanu: *La Musique Du Rire Et De l'oubli*. 23.10: Liviu Dănceanu: *Exerciții De Admirapție*. Performed by "Archaeus" Ensemble, soloists: Eduard Terol - clarinet, Silvia Gomez Maestro - piano. Artistic Director: Liviu Dănceanu.

### 1<sup>st</sup> edition of the ISCM-Romanian Section Festival, 18-21 December 2005, Bucharest

Bucharest hosted the first edition of the ISCM-Romanian National Section Festival between 18 and 21 December 2005, entitled "ZILELE SNR-SIMC" (1<sup>st</sup> "Days of the Romanian Section of ISCM").

This festival was made possible through the collaboration between the Romanian Ministry for Culture, the Romanian Composers' and Musicologists' Union, the Romanian Section of ISCM, alongside the Romanian Radio Broadcasting Society, the Radio România Muzical "George Enescu" station, the National Music University of Bucharest and the "Tinerimea Română" National Art Center.

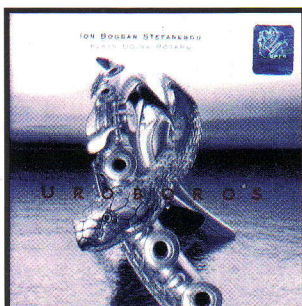
Media coverage was provided by the "TVR Cultural" Station, SENSO TV, the "Actualitatea Muzicala" (newspaper), Contemporary Music-Romanian Newsletter (published in English under the aegis of the ISCM - Romanian Section and the Information Center for Contemporary Music). The festival's activities included the presentation of new publications (books,

CD), a workshop, concerts by accomplished Romanian contemporary music ensembles, such as TRAIECT, ARCHAEUS, GAME and the artistic debut on stage for the "devotioModerna" Ensemble. The renowned French sax player Daniel Kientzy was the Festival's special guest. The "Alfred Alessandrescu" studio of the Romanian Radio Broadcasting Society, the "George Enescu" hall at the National Music University of Bucharest and the "Tinerimea Română" National Art Center were the venues where Romanian works have been on display, alongside others originating in Switzerland, France, Portugal, Bulgaria, Ukraine, South Korea, many of them performed for the first time in Romania. The Romanian Section of the International Society for Contemporary Music, founded in 1925, gathers resounding composers' and musicologists' personalities across all generations, while aiming to promote Romanian music and the dialogue with other musical cultures.

## CDs

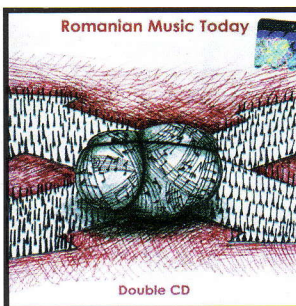
### 14<sup>th</sup> International New Music Week

Music by: Ștefan Niculescu, Doina Rotaru, Octavian Nemescu, Sorin Lerescu



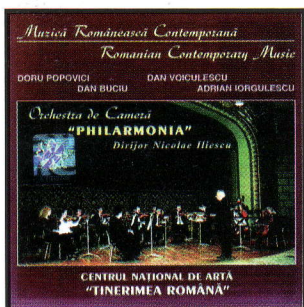
#### UROBOROS

Ion Bogdan Ștefănescu - Flutes, Music by Doina Rotaru



### Romanian Music Today

Music by: Sorin Lerescu, Octavian Nemescu, Ulpiu Vlad, Irinel Anghel, Doina Rotaru



### Romanian Contemporary Music

"Philarmonia" Chamber Orchestra,  
Nicolae Iliescu, conductor  
Music by: Doru Popovici, Dan Voiculescu, Dan Buciu, Adrian Iorgulescu



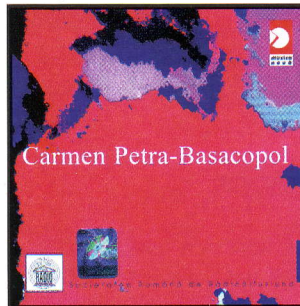
**CIRCUIT** - Romanian music for flute(s)  
Ion Bogdan Ștefănescu plays works by Romanian women composers: Violeta Dinescu, Diana Rotaru, Laura Manolache, Carmen Cârnecki, Doina Rotaru, Irinel Anghel

### GAME PERCUSSION ENSEMBLE

Music by: Liviu Dănceanu, Adrian Iorgulescu, Mihaela Stănculescu-Vosganian, Anatol Vieru, Doina Rotaru, Octavian Nemescu



**Carmen Petra - Basacopol**  
Composer Profile



### SONS DE CAMBRA

ARCHAEUS ENSEMBLE, Liviu Dănceanu, director

Music by: Jose M<sup>o</sup> Bru, Joaquin Gomariz, Jordi Orts, Eduardo Terol, Vincent Berenguer, Jose M. del Valle, Francisco J. Molina

### Romanian Symphonic Works

CD no.13:

Music by George Ștefănescu and Alfonso Castaldi

CD no.14:

Music by Tiberiu Olah

CD no.15:

Music by Șerban Nichifor, Liana Alexandra, Vasile Timiș, Adrian Mociulschi

CD no.16:

Music by: Horia Șurianu, George Balint, Violeta Dinescu, Anton Șuteu

CD no. 4:

### Romanian Choral Music

Choral music by: Radu Paladi, Constantin Arvinte, Doru Popovici, Zaharia Popescu, Irina Odăgescu, Vasile Timiș, Felicia Donceanu, Dan Buciu, Dragoș Alexandrescu, Vasile Spătăreanu, Viorel Munteanu, Valentin Timaru, Valentin Gruescu



## BOOKS

*Biographical Dictionary of Balkan Composers,*

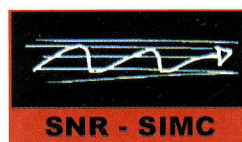
Edited by Prof. Dr. Sokol Shupo,

ASMUS 2005, Tirana (Albania)

**Livia Teodorescu Ciocănea** - *Timbrul Muzical - Strategii de compozitie (The Musical Timbre - Componistic Strategies),* Editura Muzicală

2004

**Livia Teodorescu Ciocănea** - *Tratat de forme si analize musicale (Treatise of Musical Forms and Analyses),* Editura Muzicală 2005



**UCMR**

**CONTEMPORARY MUSIC**  
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