

# CONTEMPORARY

# MUSIC

## Romanian Newsletter

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

Financed by The Union of Romanian Composers and Musicologists

Nr. 6  
2006

### Pascal Bentoiu

#### A Composer's Profile

Celebrated in 2007 when turning seventy, Pascal Bentoiu is one of the few artists who have attained this degree of accomplished vocation and who - at having reached the age of the masters - enjoys the equal affection and appreciation of both his public and his peers. Pascal Bentoiu has never set the goal of achieving such appreciation; it is merely the result of his accession to the Romanian cultural elite, which is comparable to top names of the international contemporaneity. The compositional and musical creations of the Maestro are unquestionably the work of a modern musician and thinker. His works, which based on both the universal and the Romanian music traditions, offer the generations to come compositions and theoretical exegeses of unique value in the ideational realm of the contemporary musical art.

What features do him characterize? Regardless of the genre, one finds in his music creative insights from Eminescu or Shakespeare, from Euripides to Alexandru Miran, from Molière to Ovid. Although he did not go through any premeditated stages, we discover in his first opuses a proclivity toward instrumental and concert music (Violin and Orchestra Concert op. 9, the two Piano Concerts, Op. 5 and Op. 12), titles that are often chosen by important virtuosos.

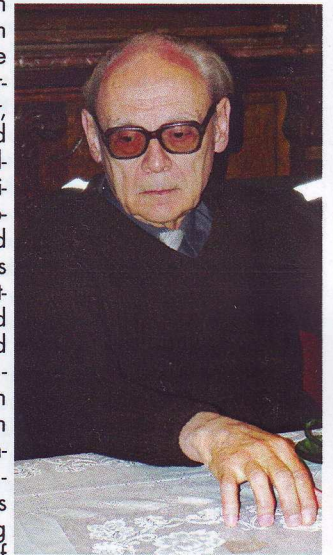
Pascal Bentoiu dedicated a great part of his creative potential to the musical theatre and left for the generations to come three works that rank among the most important in the twentieth century music. The Romanian composer followed a concept that first bloomed in Wagner's manner and assumed the responsibility of the unique creator for both libretto and music, all under the rule of musical playwriting that thoroughly represented his thought. Let us not forget the fact that Pascal Bentoiu chose important issues of the universal theatrical literature and bestowed upon them his own musical interpretation. The three inspiring authors are, in chronological order, Molière (Love Doctor, Op. 15), Euripides (Iphigenia's Sacrifice, Op. 17) and Shakespeare (Hamlet, Op. 18); what they represent, stylistically and historically, are the Greek Antiquity, the Eliyabethan Era and the French Classicism; in other words, tragedy in antiquity and in late Renaissance and also the French comedy during the reign of King Louis XIV. All these are part of a remarkable composer's experience in the field of stage music. There are more than thirty such sound-borne interpretations of plays, among which - as a sign of universal culture - again Shakespeare, but also Euripides, Aeschylus, Albert Camus, Edmond Rostand, Beaumarchais, Karel Hašek, Arbuzov.

In the following decades we notice that the artist was keener on symphony (from Symphony I Op. 16 in 1965 to Symphony no. 8, Op. 30, 1987) and chamber genres (among which the symphonies no. 6 "Colours", no. 7 "Volumes", no. 8 "Images" approach fields that are related to the concept of "sister arts", painting, sculpture, poetry), meaning that his creative potential was starting to choose a certain direction. As far as contemporary subjects are concerned, we discover at Pascal Bentoiu a perpetual quest, especially in what regards structural novelty and sound language. We may also notice the existence of a certain persistence in his faith in the value of the melos, which confers an original emotion, and the interest in the permanent variation of the rhythm, starting from various sources, such as folklore (Suite from Ardeal, Op. 6), and moving on to jazz or even light music (well represented in the work Love Doctor). He is preoccupied by the range of timbres; he approaches the most subtle combinations either on vast surfaces or in details with concept wise - customized visions. Although his music puts an emphasis on the great issue of the contemporary language, there are also thoughts that gaze upon the far-off past of the national spirituality, under the shape of a Romanian ethos of reception, exposure and conclusion of the musical ideas.

Passionate discoverer of works that expect to be put out there, Pascal Bentoiu takes on re-approaching some of the works of his predecessors. He seems to start with one of the works of his maestro in the study of composition, Mihail Jora, by creating and orchestral re-enactment of Seven Songs and a Rumba; he then turns to Enescu's repertory. An important phase of his artistic activity, besides research, consisted of deciphering scores and continuing orchestrations in the spirit of the great composer. That would be Symphony no. 4 - 1996, Symphony no. 5 - 1995, Seven Songs on Lyrics by Clement Marot - 1998, Isis - 1999, Andante Religioso - 2001, and also the critical revised edition of the Trio in la minor by George Enescu. All these represent a reward in which the gesture of devotion and the reverence unite in an artistic conscience that evolves, in full maturity, to the need to enrich the musical heritage of the great, universally valuable composer. Moreover, the veneration for the great artist led to guiding writing for the understanding of his music. Prepared by analytical studies, some of which were published in the Muzica magazine, and by three important books, the themes of which combined issues of aesthetics and composition (Image and Sense - 1971, Opening to the World of Music - 1973, Musical Thought - 1975), his musicology research on Enescu combined harmoniously in original analytical and aesthetics conclusions in Enescu's Masterpieces - 1984, (Second Edition - 1999). His personal contribution to the unveiling of Enescu's scores marks a moment of maturity in the author's thought and also a prestigious professional peak in the Romanian musicology. The final work has been the result of a long period of manuscript research, of documentation and of meditation on these authentic masterpieces.

Let us go back to the recognition of the value of the composer Pascal Bentoiu and to mention some of the international awards received by him.

Pascal Bentoiu entered with the radio opera Iphigenia's Sacrifice in a composition contest initiated back in 1948 for radio musical compositions; the award of this contest was the "Italy Award", which the jury unanimously decided that he should have. The publishing house Ricordi awarded him, in 1970, at the proposal of the director Margherita Wallman, the award for lyrical creation, that was received over the years by the most renowned authors, such as Mascagni and Leoncavallo. The award received by Pascal Bentoiu is called "Guido Valcarengi", after the most important personality of the Ricordi House, who, in the second half of the XXth century, kept supporting the genre. Pascal Bentoiu also received awards from the Romanian Academy and from the Romanian Composers' Union, including the Grand Award, the title Doctor Honoris Causa of the National Music University of Bucharest, of the Music Academy of Cluj, of the University of Arts of Iasi, of Central College of Pella - Iowa USA, the Order "Faithful Service" with the rank of high officer. After the December Revolution, the maestro Pascal Bentoiu undertook, from 1990 to 1992, the difficult task of rebuilding on new principles the Romanian Composers' and Musicologists' Union, a very noble gesture that offers us yet another dimension, the moral one, of his exceptional personality.



Prof. dr. Grigore Constantinescu  
Translated into English by Camelia Anca Sârbu

## Daniel Kientzy (France)

1. Mr. Daniel Kientzy, you are deeply involved in Romanian contemporary music. What does you attract to the music of this geographical space?

D.K. - I think what attracts me to Romanian contemporary music is the special mixture of the oldest musical styles with the modernity of the West. That's why we can speak about a geographical area of the Romanian music. A composition school of an exceptional level like the one emerging in Romania after the second World War, one cannot easily find another place: having the roots in a lively past of unique richness and future perspectives within a present as poetical as possible. Certainly this music is the result of this competition between material and spiritual surroundings in which chance has had a vital role:

- Pre-Christian music tradition well preserved
- Religious music tradition still active
- non-commercial social conditions with respect for the creating person and access to study
- a well structured artistic environment

Under the difficult social circumstances and without enjoying a permanent chance, we could expect this to generate a more or less natural degradation.

2. A great part of your repertoire is made up of Romanian compositions. You are the interpreter for whom different composers in our country, belonging to several generations, have composed a great number of works for saxophone. Do you remember your first meetings with Romanian musicians?

D.K. - The first Romanian composer I met in 1980 - 1981 was Costin Miereanu who was at that time the artistic manager of the 'Salabert Edition'; he is the one who published my first music treatise - The different sounds of the saxophone. We became friends soon after that. He has composed some pieces for me and did want to introduce other Romanian composers to me, who at that time, could travel more often to Paris than today and had a more important place than today in promoting contemporary music at festivals in West Europe. At my first meeting with Iancu Dumitrescu, Miereanu asked him to invite me to play in Romania. A few weeks later, I received from the Romanian Artistic Agency my plane ticket in connection with a couple of concerts. Since my first travel I've met many composers who intended to write for me, most of them being representative for the Romanian contemporary music, ...

3. How do you cooperate with our composers and with our interpreters, with our contemporary music ensembles?

D.K. - I have had different ways of cooperation. For example: spontaneous initiatives, as the one of Anatol Vieru. After my conference in Darmstadt in 1984, he composed that very night, without telling me, Metaksax, a musical work I discovered in my district hotel the next day. The famous Aksax by Costin Miereanu and The Concerto for Daniel Kientzy and Saxophone belong to other tens of musical works. The urgent opportunities and similitudes determined masterpieces as Chant-son by Stefan Niculescu. During one of the meetings in Paris, I was working on a programme for Mexic and I asked him if he could compose a piece for that concert. In a few days and after a few hours of practicing while he was still composing, Stefan Niculescu finished this extraordinary masterpiece that is - from a technical point of view - complex and realistic at the same time. It happened in the same way with Pour Jorge by Cornel Taranu, also with many other compositions that were written in the 'Paris residence of Romanian composers', in the famous Boulevard Mortier, number 9 (my house). One of the first compositions of this time was Musique spectrale by Calin Ioachimescu. Not having a personal musical studio, I had to use the studio nr. 5 of IRCAM, where I was working at the same time and made a great amount of my first recordings, among which a good deal made up of Romanian first auditions. At any rate, when I need a characteristic work, even in emergency, I know I can always take into account a Romanian composer. I also did enjoy working with Romanian orchestras. As for the quantity of recordings which I accomplished in Romania, I am very happy of having



worked with the really very good and experienced conductors of this country. What I also have to stress, as for my work with the Romanian interpreters - for certain unique in the contemporary music world - is my exceptional partnership with Calin Ioachimescu, as we have the same sensitiveness in connection with expressing oneself through sounds. He is the producer of 90% of the recordings I haven't done myself.

4. A great number of the Romanian composers dedicated quite a lot of diverse works to you. How do you succeed to take the same interest and responsibility, which I would call: professionalism, when confronted with a large variety of styles?

D.K. - I have approached all musical genres and I am also a composer. However there are musical genres I haven't practiced, I would say at least two: one which maybe has disappeared today and which meant to play tunelessly, only for simulating a modern style; and the one in which one plays just 1% of what it is written because the scores are extremely hard to play; this music belongs only to the composer's mind and cannot be 'interpreted'. In any case, besides differences of genres and style, but also in the conceptual plane, every masterpiece is a single Universe, different from the others; a unique world, that isn't alike with any other world. It is important that harmony between this universe and its interpreter must exist.

5. What is your opinion about Romanian contemporary music within a universal context?

D.K. - I do consider it belongs to a superior level.

## News from ISCM-Romanian Section

<http://www.cimec.ro/Muzica/SNR/e-default.htm>

### Members' activities:

On 26th March was first performed in Bamberg "De Tenebrae" for trombone quartet by Dan Dediu. Other two works by the same composer had first performances: "Rhetoric Melodies" for viola da gamba (16.09, Bamberg, with Ekkehard Weber) and "Sexus" for four male voices (30.09, Hannover, with Schnittpunkt vocal / Klagenfurt).

The wellknown music publishing house from Saarbrücken, Pfau-Verlag, has released a book about the "Romanian Music after 1944", a singular research of the topic translated in a Western European language. The volume has been written by the musicologist and professor Dr. Valentina Sandu-Dediu and represents a project initiated and supported by Wissenschaftskolleg zu Berlin, Ernst von Siemens Musikstiftung (München) and New Europe College (Bucharest).

Composers Iancu Dumitrescu and Ana Maria Avram organized in Bucharest (May 3-8, 2006) the 5th International Festival of Electronic and Computer Music - "Acousmania", in cooperation with Romanian Radio Broadcasting Corporation.

On 14th May 2006, in the New Music Festival "ReMusica" in Prishtina (Kosovo), Austral for clarinet by Sorin Lerescu was performed by Shkumbim Bajraktari.

The 16th Week of Contemporary Music took place in Bucharest between 24-31 May 2006. Artistic Director: Carmen Cârneli.

Doina Rotaru was invited as "composer in residence" in Iceland, during the SKALHOLT SUMMER MUSIC FESTIVAL 2006.

The CAPUT ensemble performed 8 of her works in 3 concerts, between the 7th and the 15th of July.

August 30, Thessaloniki, Greece: "Interferences" - music and dance performance, Inter Art Group (Mihaela Vosganian, Irinel Anghel, Andrei Kivu, Liliana Iorgulescu, Andreea Duta, Paul Cimpoiu).

September 3-11, Jerusalem, Tel Aviv, Israel: "Hypnotic Visions" - multimedia performance, Pro Contemporania Ensemble (Irinel Anghel, Andrei Kivu, Andrei Marcovici, Virgil Oprina, Amalia Ciolan). September 21-24, Bucharest, Romania: - 3rd MultiSonicFest (Fusion Music Festival) featuring Pro Contemporania Ensemble, Inter-Art Group, Matthew Mitchell, Byron Wallen, Charlotte Hug

October 10: Bucharest, Romania: National Dance Centre: Fusion Music Concert, Free Sound International Ensemble (Jurg Solothurnmann, Irinel Anghel, Andrei Kivu, Ciprian Macesaru)

October 13: Sibiu, Romania: "Jazz and more" festival, Improv Concert, Free Sound International Ensemble (Jurg Solothurnmann, Matthew Mitchell, Irinel Anghel, Andrei Kivu, Andrei Marcovici)

Mihaela Vosganian participated with INTER-ART Contemporary Music and Dance Group as an Artistic Coordinator, also as a performer in a tour with 3 performances in Tenerife (9-18 September); she was the Director of Multi Sonic Fest - The 3rd Edition (21-24 September).

Between 25-28 September 2006, in Bacau took place for the 20th time the Days of Contemporary Music Festival, the first new music festival in Romania. Founder and Artistic Director: Liviu Danceanu.

On 11th October 2006, the fifth issue of the Contemporary Music - Romanian Newsletter, edited by the ISCM-Romanian Section and financed by UCMR (Union of the Romanian Composers and Musicologists), was published in Bucharest.

Bucharest, October 14, 2006  
ISCM-Romanian Section

### First Performances in Romania:

**January, 11th, 2006:** Bucharest, Sorin Lerescu - Soul Trio for saxophone alto, piano and alto. Performers: Trio Alto: Daniel Kientzy - saxophone (France), Mihai Vărtosu - piano, Cornelia Petroiu - alto, Romanian Athenaeum, Studio Hall.

**March, 11th 2006:** Bucharest, Livia Teodorescu-Cioc?nea - CHANSSON D'AUTOMNE - song for soprano and piano, lyrics by Paul Verlaine. Performers: Georgeta Stoleriu and Verona Maier, Bucharest, Romanian Athenaeum.

**March, 25th 2006:** Bucharest, Dan Dediu - op.116 Plastic-Rock Concerto for flute, violin and strings ensemble, Romanian Athenaeum. Performers: Ion Bogdan ?tef?nescu, Keiko Urushihara, Concertino Ensemble. Live recorded concert for TVR Cultural.

**March, 2006:** Bucharest, Mihaela Vosganian - Inquietudes for sax, piano and viola. Performers: Trio Alto, Romanian Radio Broadcasting Corporation, "Mihail Jora" Concert Hall.

**May, 2006:** Bucharest, Octav Nemescu - OUA for 10 hours in the morning for ensemble and tape. Performers: Traiect Ensemble, conductor: Sorin Lerescu, during 16th Week of Contemporary Music Festival.

**May, 2006:** Bucharest, Nicolae Brându? - Ostinato for piano, Performer: Susanna Artzt (Austria), during 16th "Week of Contemporary Music" International Festival.

**May, 5th, 2006:** Bucharest, Sorin Lerescu - Topos for 14 instruments. Performers: Profil Ensemble, conductor: Tiberiu Soare. Romanian Athenaeum, 16th "Week of Contemporary Music" International Festival.

**May, 25th, 2006:** Bucharest, Carmen Cârneli - Songe du Dragon Rouge for Clarinet bass (Soloist Emil Vi?nescu) and 6 percussionists. "George Enescu" Hall, National University of Music Bucharest, during 16th "Week of Contemporary Music" International Festival. Performers: GAME Ensemble, conductor: Alexandru Matei.

**May, 28th, 2006:** Bucharest, Doina Rotaru - Shadows IV - the 2nd Cello Concerto. Performers: Marin Cazacu - cello and the Romanian National Radio Orchestra, conductor: Neil Thomson.

**May, 29th, 2006:** Bucharest, Livia Teodorescu-Cioc?nea -

STRINGS OF LIGHT - Guitar quartet, during 16th "Week of Contemporary Music" International Festival.

**May, 31st 2006:** Bucharest, Livia Teodorescu-Cioc?nea - ROMULUS and REMUS (Gemini) - Trio for 2 violins and piano during 16th "Week of Contemporary Music" International Festival. Performers: Sebastian Tezge?iu (first violin), Geanina S?veanu (second violin), Andrei Podlacha (piano); Cantacuzino Palace Hall.

**October, 25th, 2006:** Bucharest, Mihaela Vosganian - Iranian Interferences for Tombac and percussion ensemble. Performers: Game Percussion Ensemble, during Profil Festival.

**October, 25th, 2006:** Bucharest: Carmen Cârneli - TraumLieder (for soprano, flute and string trio) and works by: George Balint, Diana Vod?Nu?eanu, Octavian Nemescu, Romanian Radio Broadcasting Corporation, "Alfred Alessandrescu" Concert Hall, during Arte Novi /ARFA project. Performers: DevotioModerna Ensemble, Yolanda Constantinescu, C?i?lin Opri?oiu, Natalia Colotelo, Cornelia Petroiu, Dan Cavassi.

**October, 29th 2006:** Bucharest, Dan Dediu - Op.122 Strings Quartet no 4, "Alphabet in Whirly Music". Performers: Profil Quartet, Cantacuzino Palace Hall.

**December, 4th, 2006:** Bucharest, Irinel Anghel - Parallel times, Tradition and Contemporariness, National Opera House. Performers: Inter-art (Irinel Anghel - gu zheng, ocean harp, percussions, Andrei Kivu - cello, hun, tromba lontana, Mihaela Vosganian - voice, percussion, electronics), guest: Stephane Gallet - ney (France). Dancers: Liliana Iorgulescu, Andreea Duta, Vlad Iachim, Violeta Dumitrascu, Ramona Barbulescu. Organizers: ARFA, The ministry of Cultures and Cults. Artistic coordinator: Irinel Anghel, choreography: Liliana Iorgulescu. Program: Mihaela Vosganian - Indian Interferences, African Interferences, Armenian Interferences, The thirst of the land - Romanian traditional.

**December, 12th, 2006:** Bucharest, Sorin Lerescu - (DIS)CONTINUUM II for MIDI Controller (tape music), during 2ndMERIDIAN, ISCM-Romanian Section International Festival, Cantacuzino Palace Hall.

# PERFORMERS and PERFORMANCES

## Romanian Composers and Performers Abroad:

### Australia

**March, 30th 2006:** Livia Teodorescu-Cioc?nea - ROMULUS and REMUS (Gemini) - Trio for 2 violins and piano, Monash University Victoria Australia, Music Auditorium Hall; performers: Fintan Murphy (first violin), Ivana Tomaskova (second violin) and Tamara Smolyar (piano).

### Canada

**October, 2006:** Montreal, Mihaela Vosganian - Armenian Interferences, African Interferences, Un'altra ciaccona, Japanese Interferences, Sogni tra Suoni, Reverberations, Clarinet Sonata, Indian Interferences.

### France

**January-April 2006:** Paris, Liviu D?nceanu, "George Enescu" Scholarship

**February, 2nd, 2006:** Paris, Doina Rotaru - TRISTIA for 4 flutes.

**February, 2nd 2006:** Cite des Arts - Paris, Liviu D?nceanu - BAS-SOON (Raymond Quebecq - bassoon).

**February, 24th, 2006:** Strasbourg, Ulpiu Vlad - Beyond dreams VI, for ensemble and tape was performed during The Francophone Culture Days at Contemporary Art Museum's Concert Hall by the German ensemble "Partita Radicale".

**March, 12th, 2006:** Paris, Doina Rotaru - Antara.

**June, 13th 2006:** Eglise Saint-Gilles - Bagnolet, Liviu D?nceanu - MASS (Solli-Tutti & Archaeus)

**March, 14th 2006:** Cite des Arts - Paris, Liviu D?nceanu - IRA (Yvonne Woillard - violin).

**March, 2006:** Seine Saint-Denis (France), Octav Nemescu - Spectacle pour un Instant

**June, 14th 2006:** Hotel de Ville - Epigny sur Seine, Liviu D?nceanu - MASS (Solli-Tutti & Archaeus).

**June, 18th 2006:** Theatre Georges Brassens - Villemomble, Liviu D?nceanu: MEMORIALIS (Archaeus).

**June, 20th 2006:** Salle d'or (Hotel de Behargue) - Paris, Liviu D?nceanu - PANTA RHEI (Archaeus).

**June, 21st 2006:** Eglise de la Sainte-Famille - Le Pre Saint-Gervais, Liviu D?nceanu - MASS (Solli-Tutti & Archaeus).

**October, 12th, 2006:** Paris, Alfred Cortot Hall, Ulpiu Vlad - Gray and resonances for harp and tape. Soloist: Ion Ivan Roncea.

**October, 12th, 2006:** Paris, Alfred Cortot Hall, Ulpiu Vlad - Light for the future I, for flute, harp Performers: Pierre-Yves Artaud, Ion Ivan Roncea, The French Flutes Orchestra, conductor: Pierre-Alain Biget.

**October, 17th, 2006:** Sarcelles, Auditorium Hall, Ulpiu Vlad - Light for the future I, for flute, harp Performers: Pierre-Yves Artaud, Ion Ivan Roncea, The French Flutes Orchestra, conductor: Pierre-Alain Biget.

**November, 19th, 2006:** Paris, Salon D'Or de L'Hotel de B?hangue, Ulpiu Vlad - Lamento, for horn and tape. Performer: Denis Simandy (France).

**November, 21st, 2006:** Paris, Auditorium Saint Germain, Ulpiu Vlad - Rezonan?e pe fond mov, for ensemble and tape was performed during SPECTRU XXI, The First International Spectral Music Festival. Performers: Hyperion Ensemble, conducted by Iancu Dumitrescu.

**November, 22nd, 2006:** Paris, Ulpiu Vlad - Gray and resonances II, for ensemble and tape it was performed during SPECTRU XXI, The First International Spectral Music Festival. Performers: Hyperion Ensemble, conducted by Iancu Dumitrescu.

### Germany

**January, 13th, 2006:** Oldenburg, Dan Dediu - op.118 Paesaggio con cacciatori for cello and piano (2005) (world premiere).

Martie, 25 K?ln, Dan Dediu - op.112 The Grasshopper (Cosasul), Deutschlandfunk (world premiere)

**April, 24th, 2006:** Villa Concordia, Bamberg, Dan Dediu - op. 117 Apple warms III - Habanera for flute and cello (world premiere).

**June, 26th 2006:** Freiburg, Carmen C?rneai "SPRACHROHR. De

Sancta Maria"- version for voice (mezzo), violin, cello, harp, percussion.

**September, 16th, 2006:** Villa Concordia, Bamberg, Ekkehard Weber (Gambe) Dan Dediu - Op.120 Rhetorische Melodien - Suite for viola da gamba (world premiere).

**September, 30th, 2006:** Hannover, Nieders?chsische Festspiele Dan Dediu - op. 119 Sexus for 4 man's voices (contrateno, tenor, baritone, bas); lyrics by Cattulus and Gerhard R?hm. It represents a commanded work of Shnittpunktvokal, Austria and la K?rnten land. 3 variants (world premiere). November, 9th, 2006: Heidelberg Dan Dediu - Op.123 Faust II: Ch?re for soprano and piano (world premiere). Performers: Bianca and Remus Manoleanu.

**November, 2006:** K?ln ("Forum Neue Musik/Deutschlandfunk - 24.03), Utrecht, Weimar. ("Weimarer Fr?hjahrstage f?r zeitgen?ssische Musik". 11.04), Huddersfield (Huddersfield Contemporary Music Festival - 18.11) and Hong Kong (25.Nov.). Carmen C?rneai - "embER - die Stille, ich" for cello-solo and ensemble. Performers: INSOMNIO Ensemble (Holland), conductor: Ulrich P?hl, soloist: John Addison.

### Greece

**August, 2006:** Salonic, Mihaela Vosganian - Armenian Interferences, African Interferences, Un'altra ciaccona, Japanese Interferences, Sogni tra Suoni, Reverberations, Clarinet Sonata, Indian Interferences.

### Iceland

**July, 13th-15th, 2006:** Skalholt, Doina Rotaru - Prana-Apana (world premiere), Dor, Japanese garden, Umbre III.

**July, 15th, 2006:** Doina Rotaru, Skalholt Summer Festival - Dincolo..., Clocks, Aux portes du reve.

### Israel

**January, 26th, 2006:** Jerusalem, Doina Rotaru - Dor, Umbre III, Fum.

### Italy

**November, 16th 2006:** Cripta di San Domenico - Cagliari, Liviu Danceanu - PSEUDO-VARIATIONEN (Spaziomusica).

### Japan

**January, 27th, 2006:** Tokyo, Doina Rotaru - Entrelacs (world premiere).

**February, 28th, 2006:** Tokyo, Doina Rotaru - Samaya (world premiere).

### Pakistan

**May, 2006:** Lahore, Islamabad, Mihaela Vosganian - Armenian Interferences, African Interferences, Un'altra ciaccona, Japanese Interferences, Sogni tra Suoni, Reverberations, Clarinet Sonata, Indian Interferences.

### Republic of Moldova

**June, 2006:** Chisinau, Nicolae Br?ndus - Bowstring for solo violin, "The Days of New Music" Festival. Soloist: Diana Mos.

### Spain

**September, 2006:** Tenerife, Mihaela Vosganian - Armenian Interferences, African Interferences, Un'altra ciaccona, Japanese Interferences, Sogni tra Suoni, Reverberations, Clarinet Sonata, Indian Interferences.

### USA

**December, 11th 2006:** De Paul University - Chicago, Liviu D?nceanu - SEGA-NOMIA (De Paul Percussion) with ARCHAEUS Ensemble.0

## Trio Contraste

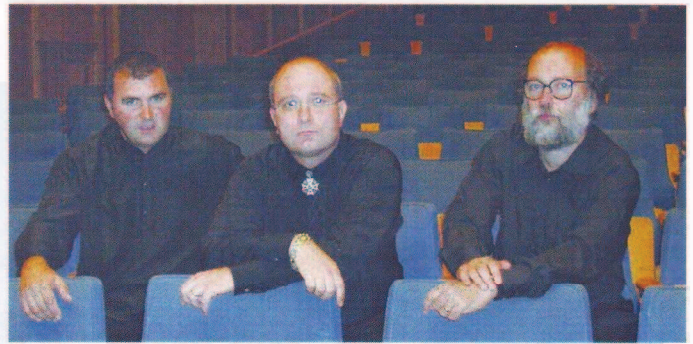
**Ion Bogdan Ștefănescu** - flute (solo flutist, Bucharest "George Enescu" Philharmonic; soloist, Timișoara Philharmonic)

**Sorin Petrescu** - piano (soloist, Timișoara Philharmonic)

**Doru Roman** - percussion (soloist, Timișoara Philharmonic)

The ensemble was founded in 1986. Since then, Trio Contraste performs all over Romania and abroad over 40 concerts per year: Germany, Holland, Luxemburg, Switzerland, France, Denmark, Austria, China, Sweden, and Poland. All the three members of Trio Contraste are having also a solo career, performing classical music as well, but, when they are playing together, their main purpose is to promote Romanian contemporary music. Most of the trio repertoire was dedicated by many important Romanian composers like: Anatol Vieru, Aurel Stroe, Myriam Marbé, Ștefan Niculescu, Nicolae Brânduș, Octavian Nemescu, Corneliu Dan Georgescu, Eugen Wendel, Lucian Meșianu, Doina Rotaru, Violeta Dinescu, Maia Ciobanu, Sorin Lerescu, Dan Dediu, George Balint, Petru Stoianov, Irinel Anghel, Diana Rotaru etc.

The Trio is permanent invited to the Bucharest International Contemporary Music Festival, which take place every year, in May. Also it is taken part of many international festivals like East - Vest Amsterdam (1991); Contemporary Music Festival - Huddersfield (1993); Nueva Musica - Bogota (1993); Musicarama - Hong-Kong (1995); Piano Plus Festival - Bamberg and Zeit für Neue Musik - Bayreuth (2001); George Enescu Festival -



Bucharest (2003, 2007), Culture Escape - Switzerland (2007), Stockholm New Music - Sweden (2008), Cracovia New Music Festival - Poland (2008).

Trio Contraste was awarded with Romanian Composers Union Prize (1986) and few years later, in 1990, it has a Stipendienpreis in Darmstadt - Germany. One of its members - Ion Bogdan Ștefănescu - took also The Romanian Composers Union Prize, in 2007, for his solo activity. It was for the first time in the Composers Union history, when the prize goes to a performer. Also, in the same year 2007, Trio Contraste became Solo Trio of Banatul Philharmonic, Timișoara.

The Trio is often invited in many broadcasted cultural events; it has also recorded for Romanian Radio Society, Deutschlandfunk - Köln, WDR, Société de Musique Contemporaine Lausanne, Bayerische Rundfunk, Swiss 2, its concerts were TV broadcasted and their music recorded on several CDs.

**Ion Bogdan Ștefănescu**

## 5<sup>th</sup> ACOUSMANIA 3-8 May 2006, Bucharest, Romania

*International Festival of Electronic and Computer Music*

**Artistic Directors:** Iancu Dumitrescu, Ana Maria Avram  
**Organizers:** Romanian Radio Broadcasting Corporation & Elitesound-Edition Modern, CREMAC, with the help of "USA Cultural Center in Bucharest".

**Music by:** Iannis Xenakis, François Barrière, Rainer Boesch, Ulpui Vlad, Christian Clozier, Pierre Henry, Iancu Dumitrescu, Roald Baudoux, Ana-Maria Avram, John Cage, Edgar Varèse, Chris Cutler, Costin Cazaban, Tim Hodgkinson, Fabio Cifariello-Ciardi, Marek Choloniewski, Yves Coffy, Yves Daoust, Jean-Paul Dessy, Ken Walicki, Bernard Donzel-Gargand, Gustavo Aguilar, Irinel Anghel, Gocan Denec, Pete Ehrnrooth, Fred Frith, Francesco Galante, Paolo Girol, Earl Howard, Andrei Kivu, Costin Mioreanu, Philippe Moenne-Loccoz, Elio Martusciello, Octav Nemescu, Gérard Pape, Fred Popovici, Robert Reigle, Jean-Claude Risset, Laurent Soulié, Samon Takahashi, Petru Teodorescu, Todor Todoroff, Stefano Trevisi, Anette Vande

Gorne, Roman Vlad, Mihaela Vosganian.

**Videoart:** Andrei Măgalie, Yves Coffy, Hervé Bailly-Basin, Bruno Rastoin, Alessandro Croce, Cornel Gheorghiuță.

**Guest performers:** Tim Hodgkinson (UK), Gustavo Aguilar (USA), Earl Howard (USA), Denis Simandy (France), Robert Reigle (USA).

**Composers:** Rainer Boesch (Switzerland), Gérard Pape (France/USA), Pete Ehrnrooth (Switzerland), Ken Walicki (USA).

**HYPERION Ensemble:** Cătălin Oprețoiu (flute), Emil Vișenescu (clarinet), Orban Godri (bassoon), Radu Clipa (trombone), Victor Arsene (trombone), Ana-Maria Avram (piano, percussion, electronics), Petru Teodorescu (piano, percussion), Ioan-Marius Lăcraru (violin, viola), Theodor Iancu (violoncello), Ion Ghiță, Ciprian Ghiță (double bass).

Total: 47 composers, 60 works, 45 first performers, two CIME concerts (International Community of Electronic Music).

## 16<sup>th</sup> Week of Contemporary Music 23-30 May 2006, Bucharest, Romania

**Artistic Director:** Carmen Cârnecki

The 16<sup>th</sup> edition of the "Week of Contemporary Music" International Festival gathered on the concert scenes in Bucharest, 109 composers from 25 countries. Along with performers from abroad there were present on the most important musical stages of Bucharest ("Mihail Jora" and "Alfred Alessandrescu" Concert Halls of the Romanian Radio Broadcasting Corporation, Romanian Athenaeum, Cantacuzino

Palace Hall, George Enescu Concert Hall of the National University of Music Bucharest, National Opera Bucharest and the Concert Hall of the Ministry of Interior) Romanian ensembles: "Pro Contemporania", "Traiect", "Profil-Sinfonietta", "Antifonia" Choir - Cluj-Napoca, and the two orchestras of Radio: Romanian Radio Chamber Orchestra and Romanian National Radio Orchestra. Festival in May 2006 meant an eight-day marathon with electronic music, classical, jazz, contemporary dance, theater instrumental.

## 3<sup>rd</sup> MultiSonicFest 21-24 September 2006, Bucharest, Romania

**Director:** Mihaela Vosganian  
**Artistic Coordinator:** Irinel Anghel  
TransFusionKontakt  
Electro / Jazz / Contemporary music / Dance / Improvisation  
**Kinetic Art**  
Video & Music & Dance performance  
Inter-Art Group  
Guest performer: Charlotte Hug (Elveþja) - violă & sound icons

**SoundIcons**  
Cross-sound performance  
**SoundVisions: Sufi and more**  
Concert extraordinar  
**Post-everything Sound Extensions**  
**Fusion Kontakt 1 - crossover improv**  
**Impact Jazz**  
Concert extraordinar  
**Fusion Kontakt 2 - crossover improv**

## 20<sup>th</sup> Contemporary Music Days 25-28 September 2006, Bacău, Romania

**Artistic Director:** Liviu Dănceanu

**25 September 2006:** "Parafraze ale muzicii contemporane"/"Paraphrases of contemporary music";

ARCHAEUS Ensemble (Liviu Dănceanu - *Admiration Exercises*)

**26 September 2006:** "Paralogii ale muzicii contemporane"/"<<Paralogii>> of contemporary music"; B e r t i

Barbera/Nicu Pato: (*Confident Stories*)

**27 September 2006:** "Paralele ale muzicii contemporane"/"Parallels of contemporary music"; Trio ALTO

(Works by Francois Rosse, Sorin Lerescu, Drake Mabry, Iancu Dumitrescu, George Balint)

**28 September 2006:** "Paradigme ale muzicii contemporane"/"Paradigms of contemporary music"; "Mihail Jora" Philharmonic Orchestra. Conductor: Ovidiu Bălan (Dan Dediu - *MOTTO-STUDIEN*; Horia<sup>a</sup> urianu - *INIMAME*; Sophie Lacaze - *DEUX MOUVEMENTS*; Gheorghe Zamfir - *GRANDE RAP-SODIE ROUMAINE*)

## 9<sup>th</sup> ARCHAEOUS Festival 16 - 17 October 2006, Bucharest, Romania

**Artistic Director:** Liviu Dănceanu

**16 October 2006:** "The Studio of young composers" (A. Mociulschi - *Septet*; A. Coltea - *Voix de la Steppe*; E. Apostol - *Point, counterpoint*; D. Rotaru - *Gothic hallucinations*; C.<sup>a</sup> tefănescu-Pătra<sup>o</sup>cu - *Variations and a Carol theme*)

**17 October 2006:** "The maestro's Studio" (C. Petra-Basacopol - *Invocation*; J. Darias - *El Juego de la Fuga*; U. Vlad - *Legend of dreams*; A. Iorgulescu - *Alternances*; D. Dediu - *Gothic concert*; H.<sup>a</sup> urianu - *Diffractions brisses*)

## 2<sup>nd</sup> "Profil" Festival 22-29 October 2006, Bucharest, Romania

**Artistic Director:** Dan Dediu

**Performers:** Profil String Quartet, Archaeus Ensemble, "Contraste" Trio, Game Percussion Stephan Litwin - piano, David Moss - voice, Profil-Sinfonietta, conductor: Tiberiu Soare,

**Video-projection:** Oana Drăgulescu

**Team:** Maria Alexandra Mociulschi, Dan Bujor, Liviu Dănceanu, Alexandru Matei, Mirel Mihălăchescu, Adrian Leonard Mociulschi

**Parteners:** National University of Music Bucharest, Union of Romanian Composers and Musicologists, George Enescu Philharmonic Orchestra, Romanian Radio Broadcasting Corporation - "Radio România Muzical *George Enescu*", TVR Cultural, Ernst von Siemens Musikstiftung - München, Goethe Institut - Bucharest, Polish Institute Bucharest, New Europe College - Bucharest.

## SPECTRUM XXI 15-23 November 2006, Paris, France

First international Festival dedicated to the Spectral Music

**Artistic Directors:** Iancu Dumitrescu, Ana-Maria Avram

**Organizers:** ICR - Romanian Cultural Institute Paris, The

Romanian Ministry of Foreign Affairs, "Le Commissariat pour la Francophonie", Romanian Embassy in France, CREMAC / HYPERION.

## 2<sup>nd</sup> MERIDIAN, ISCM-Romanian Section International Festival

9-13 December 2006, Bucharest, Romania

**Founder:** Adrian Iorgulescu

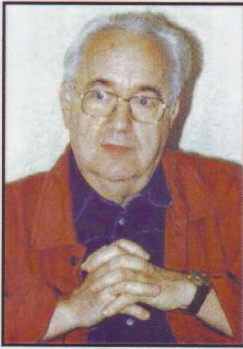
**Artistic Direction** - Executive Committee of the Romanian Section of ISCM: Sorin Lerescu, president, Doina Rotaru, Carmen Cârnci, George Balint, Dan Dediu

Between 9 and 13 December, 2006, took place in Bucharest 2<sup>nd</sup> MERIDIAN, ISCM-Romanian Section International Festival.

The organizers of this international musical event were: Ministry of Culture and Religious Affairs, the Union of Romanian Composers and Musicologists, the Romanian Section of ISCM, co-organizers being: George Enescu National Museum, Romanian Association of Women in Art (ARFA), media partners being: "Radio Romania Muzical", TvRM, "Actualitatea Muzicală", "Contemporary Music-Romanian Newsletter (edited by ISCM-Romanian Section and Information Center on

Contemporary Music), clMeC and PORT.ro. Festival sponsors were: Ministerio das Relações Exteriores (Brazil) and Florida International University (USA). The last edition - with the generic "cardinal points" - aimed to achieve the opening of the Festival to the world, building symbolic bridges of ideas and communication between Romanian musicians and people from other countries. From abroad were present in Bucharest composers: Velislav Zaimov, chairman of the Bulgarian Union of Composers, Harry Crowl, president of ISCM-Brazilian Section, Orlando Jacinto Garcia (USA), Leontios Hadjileontiadis (Greece), Cristian Marina (Sweden) and well-known performers in the international contemporary music: pianist Satoko Inoue (Japan) and the Sofia Trio (Bulgaria), consisting of: Rossen Idealov - clarinet, Georgia Boyadjieva - cello, Dragomir Yossifov

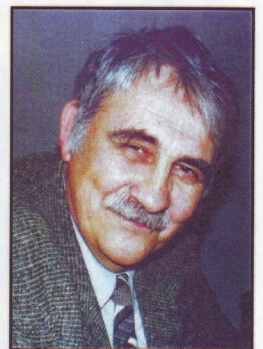
# AWARDS



**Stefan Niculescu** received the 2006 Union of Romanian Composers' and Musicologists Prize for Vocal-Symphonic Works



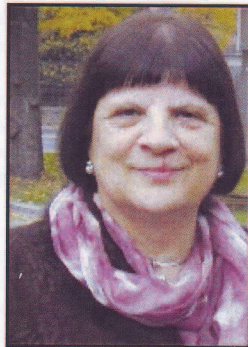
**Livia-Teodorescu Ciocanea** received the 2006 Union of Romanian Composers' and Musicologists Prize for Chamber Works



**Valentin Timaru** received the 2006 Union of Romanian Composers' and Musicologists Prize for Short Choral Work



**Felicia Donceanu** received the 2006 Union of Romanian Composers' and Musicologists Prize for Large Choral Work



**Despina Petecel Theodoru** received the 2003 "Ciprian Porumbescu" Prize for Musicology of the Romanian Academy

**Ulpiu Vlad** received the 2006 Union of Romanian Composers' and Musicologists Prize for Symphonic Works



**Petru Stoianov** received the 2006 Union of Romanian Composers' and Musicologists Prize for Large Choral Work



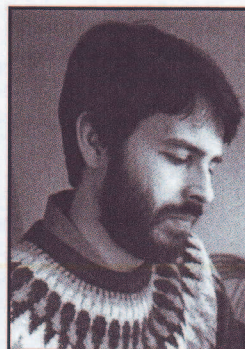
**Irinel Anghel** received the UNITER Prize for the best theatre show of 2006: *Elizaveta Bam*, comic opera by Irinel Anghel on Daniil Harms. Directed by Alexandru Tocilescu (Bulandra Theatre, Bucharest)

**Liviu Danceanu** received, with Archaeus Ensemble, as an artistic director, the 2006 Union of Romanian Composers' and Musicologists Prize for Chamber Instrumental Ensemble



**Elena Zottoviceanu** received the 2006 Union of Romanian Composers' and Musicologists Prize for Historiography

**Nicolae Teodoreanu** received the 2004 "George Enescu" Prize of the Romanian Academy



**Iulia Cibisescu-Duran** received the 2006 Cluj Section Prize



continued from page 6 - piano. From Romania were present in the Festival well-known ensembles and performers in the field of contemporary music and dance: Violoncellissimo, Traiect, Archaeus, Inter-Art, d\DevotioModerna, Florilegium, Marin Cazacu, Liliانا Iorgulescu. The 2006 edition of the Festival also included a concert of electronic music, as well as book and CD launches, host being musicologists Valentina Sandu-Dediu and Petre Codreanu.

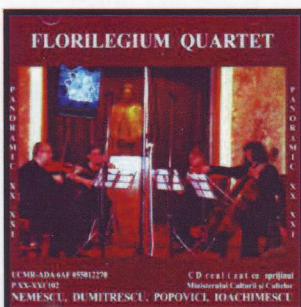
Artistic Direction

## CDs



**Romanian Women Composers 2, Musica Nova** (3 CDs), Romanian Radio Broadcasting Corporation, Ministry of Culture and Religious Affairs, AFCN, ARFA, Bucharest, 2006  
 Works by: Cornelia Tautu, Carmen Maria Cârneci, Irina Odagescu, Dora Cojocaru, Mihaela Vosganian (CD1); Felicia Donceanu, Iulia Cibiscu-Duran, Irina Hasnas, Carmen Petra-Basacopol, Diana Rotaru (CD2); Violeta Dinescu, Doina Rotaru, Laura

Manolache, Diana Nuteanu, Adina Dumitrescu, Silvia Macovei, Irinel Anghel (CD3)



**Florilegium Quartet, Panoramic XX-XXI**, CD supported by the Ministry of Culture and Religious Affairs, Bucharest, 2006  
 Music by: Octavian Nemescu, Iancu Dumitrescu, Fred Popovici, Calin Ioachimescu



**Cornel Taranu, Remembering Nichita**, CD, ELECTRECORD, Bucharest, 2006

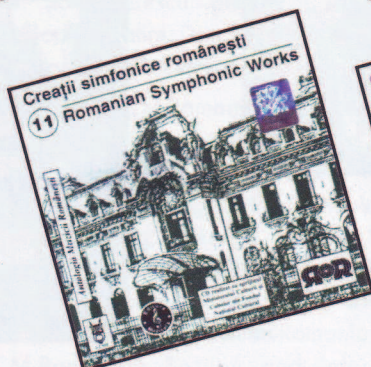
### Romanian Symphonic Works

#### CD no. 11:

Music by: Nicolae Beloiu, Adrian Iorgulescu, Sorin Lerescu, Dan Voiculescu

#### CD no. 12:

Music by: Mihai Mitrea Celarianu, Lucian Metianu, Costin Cazaban, Gheorghe Costinescu, Corneliu Dan Georgescu



**Dan Dediu, Apfelwürmer**, CD, CAVALLI RECORDS, 2006



**Dan Dediu, Piano Pieces**, CD, NEOS, 2006

## BOOKS

**Valentina Sandu-Dediu, Rumänische Musik nach 1944**, Saarbrücken, Pfau, 2006, 314 p.

With the cooperation of Antigona Radulescu

**Liviu Danceanu, ESEURI IMPLOZIVE** (vol. III, Gamma), Editura Muzicala, Bucharest, 2006

**Luminita Vartolomei,**

**Natura moarta cu voci, instrumente si baghete** (vol.2), Editura Muzicala, Bucharest, 2006

**Laura Manolache, Theodor Rogalski**, monografie, Editura Muzicala, Bucharest, 2006

**Mihai Cosma, Catalog de opere** (vol. 1), Editura Muzicala, Bucharest, 2006

**Stefan Niculescu, Simfonia V - Litanii la plinirea vremii** - score, Editura Muzicala, Bucharest, 2006

**Anatol Vieru, Simfonia VI** - score, Editura Muzicala, Bucharest, 2006



**UCMR**

**CONTEMPORARY MUSIC ROMANIAN NEWSLETTER**

Edited by ISCM - Romanian Section & CMIC (Contemporary Music Information Centre)  
 Phone: +40 21 316 79 75, Fax: +40 21 305 79 97  
 snrsimc03@yahoo.com; traieci@itcnet.ro  
 www.cimec.ro/Muzica/SNR/default.htm

**Editorial staff:** Sorin Lerescu, Doina Rotaru, Carmen Cârneci, Dan Dediu, George Balint, Andreea Alexandrescu, Irina Stanescu

Co-editor: Editura Muzicală  
 Production & Design: IF BUSINESS srl 0749153557  
 Financed by the Union of Romanian Composers and Musicologists