

# CONTEMPORARY

# MUSIC

## Romanian Newsletter

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

Financed by The Union of Romanian Composers and Musicologists

Nr.7  
2007

### Ulpiu Vlad

"A la limite du pays fertile..."

Motto:

"The urge to be different may not be the highest element of an artist's equipment, but it is rarely lacking altogether."

E.H.Gombrich

I quote Boulez, quoting Klee [ see the title], since I consider this metaphor - in a chain of unending "mischievous" connections - to be most suitable both to the compositional project and the theoretical views concerning the music of Ulpiu Vlad. This means, U.Vlad's fascinating corpus of works is far from being within reach of regular musicology schedules and therefore close to ultimate ( to be invented, maybe) ways of questioning the existence of the world of sounds. I would like now to recall that the most radical literary achievement in the 20<sup>th</sup> century - Joyce, with "Ulysses" and "Finneganswake" - emerges from the ancient (and altogether highly esteemed) philosophical investigations of Thomas d'Acquino. In its turn, d'Acquino's aesthetical perspective comes out from Aristotle's researches as it is yet well-known. The two major and bold masterpieces of Joyce are a vivid "illustration" of Thomas d'Acquino's ideas about the concept of Beauty, as they are postulated in his *opus magnum* "Summa theologica", in the vocables of "integritas" and "claritas". *Integritas* signifies, both for him and for Joyce, the capacity of an image to be projected as a highly and wholly determined object towards the vernacular background envrioning it. *Claritas*, on the other side, means strong intersections between all the elements entering the structure of an aesthetical entity. Herbert Read stated that the most advanced artistic design always originates in the remotest zones of human efforts toward understanding the world, in the deepest motivations of mankind to apprehend coherence, beauty or harmony in the Universe. Therefore, it's not an avanguardist impulse that governs the highest and/or daring aesthetic achievements, but rather a radical backwards movement, made in order to capture the mystery of the eternal. Under these auspices, I'd try to consider Ulpiu Vlad's *oeuvre* as a perfect structured example of a newest music, the roots of which are to be found in the most intimate *raison d'être* of the transhistorical, transcultural and translystical sounding gesture of the human being. In this respect, it is important - in my opinion - to make use of principles that rule the intimacy of the atom, as it is settled in the so-called quantum mechanics, the most revolutionary theory of the last century. Their authors - say, Planck, Heisenberg, Schrödinger, Dirac...- engendered a completely new vision about such established notions as causality, determinacy and indeterminacy, simultaneity, even space and time. "The more precisely the position of a *subatomic* particle is determined, the less precisely the *momentum* is known in this instant, and viceversa" (Heisenberg, the uncertainty principle). In mathematical symbols, this gives:

$$\Delta p \Delta q \geq h/4\pi$$

Let's have a deeper look inside the exhilarating and complex ideas put into relief by Heisenberg's principle. Determinacy and/or indeterminacy, here are the extreme poles between which the scientific thought of the last century moved with celerity and imprevisibility, especially in the field of quantum mechanics. I think, it's Ulpiu Vlad's amazing merit to guess the huge consequences of translating such a complex and unforeseen strategy in the field of music composition, in a remarkable coherent manner. We can find the theoretical replete of his working in a relatively recent book, entitled "Select Determinations in the < Poetics of Dreams>. Like other composers of the 20<sup>th</sup> century (say, in this respect, Iannis Xenakis - "Musiques formelles", or Pierre Boulez - "Penser la musique aujourd'hui" ), who happily combined the praxis of creation with the theoretical approach to music, Ulpiu Vlad succeeded to make a coherent whole by infusing conceptual data about the phenomenology of sound in the core itself of the subtle mechanisms which rule over the artistic "inspiration" (or rather artistic "aspiration"). In Ulpiu Vlad's own words, the specific "liaison" between determinacy and indeterminacy is thus defined in his book: "The experience of composing led me to a perspective based on the idea of selection, in the broadest

sense, where the level of select determinacy is the result of a profound intellectual tension". We touch here the new perspective about logical operations, as one can find out in the writings of Stéphane Loupasco: there is always a third term, T, between A and nonA, whose identity is also a non-identity. In his fundamental treatise "The Logic of Scientific Discovery" ("Logik der Forschung"), Karl Popper managed to build a coherent image of all these complications the scientist has to face to in his work. Such a compositional project implies a radical inquiry concerning the historically standardized dimension of music ( of all arts, by logical/practical extension ), i.e. the well-known *teleology*, present in every artistic (and not only) European discourse, since ancient Greeks, up to the beginning of the last century. Let's now have a more precise glimpse of the intimate musical thought of Ulpiu Vlad. "Indeterminacy cannot be notated, but it could be created and fixed through determinacy". Here is a key statement made by U. Vlad, starting from which we could understand a lively and , obviously, appealing system *in situ*. Inside his, yet mentioned, book, the composer tries - and succeeds - to expose a highly organized system of playing with (and within) the sounds. "The knowledge of a great number of combinations and possibilities of using the sonical categories doesn't mean they must be put to contribution at any time". "This vision leads to a significant synthesis between written and oral music (pg.303). In my opinion, the solid point with U.Vlad's compositional project is the unusual versatility in connecting an artistic design to the most significant ideas issued from the core of the modern(ist) spirituality and scientific research. For example, the composer's investigations concerning determinacy and indeterminacy in the phenomenological approach to music confess a subtle but strong (and, notwithstanding, inapparent) relation with the theories of Jacques Monod (probably the greatest biologist and theoricien of biology in the second half of the last century). In U. Vlad's own vision, the musical organism is ruled in the same way as - in Monod's perspective - the biological being. A large set of "algorithms", of precise and fixed microstructures is supervised - randomly, altogether, on a higher level of determinacy - by a few selectors which determine the complex functionality of what is usually called life. It is hard to find a better definition of the decisional strategy in work over a valiant artistic adventure as U. Vlad's. In the same time, such a complex musical achievement reminds us D.Hoffstaedter's ideas we find out in his essential book entitled "Metamagical Themas", where the artistic *oeuvre* is regarded as a sophisticated mixture of informational mechanisms and controlled freedom. Recalling now again U. Eco's essay about James Joyce, according to which the great writer succeeded in making a perfect intrusion of an aesthetic theory in the practice itself of the textual structuration, I dare to say that U. Vlad's major score "The Poetics of Dreams" is (in its turn), *mutatis mutandi*, an exciting incorporation of a theoretical thought about sounds in the proper substance of the concretised issue of them. In a short and dense afterword, Stefan Niculescu wrote to U. Vlad's book, we find this interesting statement about the matter we discuss: "the composer succeeds in organizing the irrational manifestations, the logical behaviour of the creative power of the unconscious." I think suitable to quote the author himself, the most qualified to evaluate - at least at the level of his large perspective of the whole - some of the results issued from this new "musical poetics". "Why do we consider such a great number of systematic possibilities? Because, the answer is, in this way we develop the opportunities of selection, enlarging the creational world of both composers and performers". They say, once, A. Schönberg was asked if he really was...him. "You see", answered the composer, "somebody ought to be Schönberg, anyway". I'm inclined, in my turn, to state that somebody had to be Ulpiu Vlad. He is highly **necessary** to all of us, to the benefit of actual contemporary music.



Fred Popovici

## Kolbeinn Bjarnason (Iceland)

1. Mr. Kolbeinn Bjarnason, you have been, together with Guðni Franzson, the artistic director of the Caput ensemble since 1987 when the ensemble was founded. What was the beginning of this music ensemble and what were its directions of evolution?

K.B. - In the first concert we had only four players and two singers. Two poets of the old avant garde generation recited their poetry. Just to underline the fact that literature is the source of the other arts in Iceland. The program was solely Icelandic and that was our main concern in the beginning: Performance of new Icelandic music. Although it was not our intention, the ensemble grew rapidly as for the number of musicians. There was clearly a need for an Icelandic ensemble that could function as a sinfonietta, also as chamber groups of various in formula and size.

2. Could you impart some of the successes which did increase the peculiarity of the Caput Sinfonietta in the world of contemporary music?

K.B. - I guess that we were just young and enthusiastic and we had lots of time to rehearse. Later we grew older, we had our (in many cases) big families and less time, but remained enthusiastic! We still try to enjoy what we are doing, which is a key to success. I think that it was very important that we worked very closely with composers from the very beginning. Some of them were like a part of the group. And we started to work with young composers from abroad, who were not necessarily "famous" composers. We did like to work with composers before they got the prizes. We did not put emphasis on the great names even though Ligeti, Stockhausen, Boulez and Xenakis appeared on our programs. In the beginning, our main connection was made with Italy, later we moved more and more to the Scandinavian countries. In our first tour in 1992 we performed in Milano, Amsterdam and Bonn. It was important for us to travel, but even more important to record. We have had fruitful collaborations with several recording labels. Our first CD was released by 'Stradivarius' in Italy with the music of Aldo Clementi and Riccardo Nova, representatives of two generations of Italian composers. The Swedish label BIS was for several years our main publisher. For BIS we recorded musics by the Icelandic composers Haukur Tómasson and Atli Ingólfsson.

3. What are the future projects of Caput ensemble?

K.B. - During the next season we will play a concert in Köln for West Deutsche Rundfunk and we will perform in Vaasa, Finland. The emphasis will be on Icelandic music. We will release several portrait-CDs. with music by - among others- Snorri Birgisson, Áskell Másson and Atli Heimir Sveinsson, three composers that we performed in Bucharest last December. Then we will have several concerts during some Icelandic festivals, like the 'Dark Music Days', organized by the composers' society.

4. You have been invited several times to perform in Romania, where you have enjoyed great success; you are already well-known in the space of contemporary music. How do you feel when you play the flute in front of the Romanian public?

K.B. - My first concert in Romania was one of the most difficult, as I was performing as a member of the Jury in the 'Jeunesse Musicales' competition. In the audience there were some of the best young flute players that I have ever heard play! I thought that all of them could play better than me, especially since there was not room for rehearsing in the jury's schedule. But this was also easy due to the fact that I was performing together with Ion Bogdan Stefanescu. This virtuoso of the flute is a tremendously spontaneous musician, and he gave me a lot of support during the performance. Generally speaking, I had the feeling that my audience in Bucharest was mostly made up of musicians, among them a lot of composers! So, I felt an unusually strong concentration in front of this audience. And they are very spontaneous in their reactions. I really liked the lively back-stage discussions after the concerts. For me this was quite unique.

5. As part of your repertoire, an important place is represented by Romanian contemporary music. What does you attract to the music of this geographical meridian?

K.B. - I have to tell you how it all started: I was preparing a duo recital with a shakuhachi player in Tokyo in the year 2000. A Japanese composer gave me recordings of "Over time" for bass flute and shakuhachi by Doina Rotaru. I was fascinated by the energy of this music, also the timeless, or should I say 'ancient-and-modern' quality of this piece. In the end of the piece I had to play the Romanian "Fluier", even though I did not know how to play that particular instrument the sound of which I liked very much. I felt like a shepherd; a Romanian or a Icelandic one, it does not matter. The connection was established.

Of course I'm looking for something unique, individual or fresh in all music. Therefore I like the Romanian new music that is in a way or another inspired by the unique traditional Romanian music. Needless to say, there are many outstanding composers writing unique music that is completely free of any "national" influences. I think it is impossible to generalize when speaking about the



Romanian composers. The Romanian pieces that I have performed myself or listened to have some untamed energy and imagination, and often they go to the extremes...there is an idea that is taken "all the way" and even further! I have heard some of the avantgarde music of the older generation. These composers HAVE clearly been extremely adventurous. And I realize that life has not been easy for them. I admire their experience and wisdom. I like adventures and extremes. Therefore I like Romanian music.

6. Could you enumerate some of your collaborations with Romanian composers and performers, also with local ensembles for contemporary music? How would you describe them?

K.B. - I mentioned my performance with Ionut Stefanescu. It was the kind of collaboration that I like the most; while working together for a musical goal you come closer to a vivid personality. I think, that helps the music: when the minds of the performers have something more in common than just the music. Same with composers: my work with Doina Rotaru was tremendously rewarding, not only musically but also for me as a person. Even my cat!!! has very good memories from her visit to Iceland in 2006. Along with several of her "old" flute pieces, I premiered then two of her more recent pieces: "Japanese Garden" for bass flute and tape - and "Prana Apana" for flute, cello and percussion. Caput ensemble also premiered a new version of the magic piece "Clocks" in Iceland. Then it was very satisfying to work with Sorin Lerescu too, who dedicated his piece "Fjord" to Caput ensemble, and also with Carmen Carneci and Diana Rotaru. Unfortunately we could not meet George Balint when we performed his "12 Lovituri" in Bucharest last December. A piece that all of us enjoyed a lot to play.

7. In the performing act, are you concerned with certain stylistic orientations of the contemporary music world wide? Or you approach, with same interest, the multitude of composition styles of the contemporary music?

K.B. - I would answer "Yes" to both questions. I guess that I have moved along the same line as many others. We started in the "mainstream" avantgarde - modernism - in my case in the early eighties. I spent several years studying, performing and recording the hyper complex (and as so many forget: the hyper-expressive) music of Brian Ferneyhough. This work of mine opened up new worlds and the technique I developed in this process was then like a key to most of the music that I have dealt with since. But for me this was also like an end of the modernistic road.

Many of us have now found some corner in the multicultural atmosphere of the 21<sup>st</sup> century. So, I placed myself in the rather spacious corner of Japanese music. As a flute player I have a certain preference for music that reveals the mystical quality of the many different sounds of the flute. Japanese flute music, like the traditional shakuhachi music or contemporary music by composers like Kazuo Fukuhsima, has influenced and enlarged the world of the western flute for decades. I perform a lot of Japanese music and, should I say?: music of composers that have deep understanding of the nature of the flute, this instrument that is both a refined western instrument, designed for fluidity, and a very old and primitive instrument that can reflect the deepest emotions of the human soul.

8. What's your opinion about Romanian contemporary music in the universal context?

K.B. - I think that in Romania you can find a great variety of styles, but what is more important: there are unusually many highly creative minds that develop very original ideas. The Romanian music really deserves to be heard and to be influential in the world of new music.

9. Could you reveal some of your future projects?

K.B. - At the moment I'm recording the music of Japanese composer Toshio Hosokawa, including his two flute concertos with the composer conducting himself. I'm also preparing concerts which will both include Taverner and Ferneyhough. I love to put extremes together.

**January, 16<sup>th</sup>, 2007:** Bucharest, Irinel Anghel - *Stop by Stop*, Romanian Radio Broadcasting Corporation, "Alfred Alessandrescu" Concert Hall, ARTE NOVI Project, Trio Pro Contemporania.

**February, 13<sup>th</sup>, 2007:** Dan Dediu - *Naluca ornamentelor*, Cantacuzino Palace Hall, Sorin Rotaru.

**February, 16<sup>th</sup>, 2007:** Cornel Taranu - *Simfonia da Requiem*, Romanian National Radio Orchestra

**March, 1<sup>st</sup>-2<sup>nd</sup>, 2007:** Livia Teodorescu-Ciocanea - *SUITA nr.1* from the the *Red and Black (Rosu si Negru)* ballet, George Enescu Philharmonic Orchestra, conductor: Ovidiu Balan, Romanian Athenaeum.

**March, 16<sup>th</sup>, 2007:** Dan Dediu - *Glastonperlenspiel-Concert for percussion and orchestra*, Timisoara "Banatul" Philharmonic Orchestra, Doru Roman - percussion, conductor: Walter Hilgers.

**April, 4<sup>th</sup>, 2007:** Cornel Taranu - *Oreste-Oedipe*, Romanian Opera Cluj-Napoca, Cluj-Modern Festival.

**April, 9<sup>th</sup>, 2007:** Sibiu, Cornel Taranu - *Oximoron*. UCMR - Sibiu, European Capital of Culture 2007

**April, 2007:** Sibiu, Mihaela Vosganian - *La Roumanie des contes bleus*, theater-opera music produced during Sibiu - European Capital of Culture 2007, Inter-Art Group.

"The European Dimension of the Romanian Contemporary Creation - Chamber Concerts"

**May, 19<sup>th</sup>, 2007:** Sibiu - 1<sup>st</sup> PROGRAM:

Sorin Lerescu - *Geoffmete Augen* - ensemble

Dumitru Capoianu - *Caffé Concert* - trio

Viorel Munteanu - *Blaga, Nebanuitele Trepte* - voice & ensemble

Maia Ciobanu - *Proiect* - trio

Carmen Petra-Basacopol - *Elegie Op. 98* - duo

Doina Rotaru - *Portaluri* - trio

George Balint - *Trei povestioare cu tâlc* - voice & ensemble

Liviu Danceanu - *The Epic Pyramid op. 106* - trio

Petru Stoianov - *Axios!* - ensemble

Octavian Nemescu - *Cristiascensciocela* - ensemble

Diana Voda-Nuteanu - *Spot (II)* - trio

Dan Buciu - *Schite la un Requiem pentru mine* - voice & ensemble

**May, 20<sup>th</sup>, 2007:** Sibiu - 2<sup>nd</sup> PROGRAM:

Carmen Cârnci - *(Inachevé) l'exil* - ensemble

Dan Voiculescu - *Vocaliza pentru pacea sufletului* - voice & duo

Mihnea Brumariu - *Skepsis Im Chaos 4op 120, Nr. 4* - ensemble

Dan Dediu - *Viermi de mar IV* - trio

Cornel Taranu - *Oximoron* - sax & ensemble

Irina Odagescu - *Continuum* - voice & pian

Fred Popovici - *Homage a Raymond Roussel* - ensemble

Nicolae Brândus - *K.N. Comment 2007* - duo

Livia Teodorescu-Ciocanea - *Mysterium Tremendae* - voice & ensemble

Adrian Pop - *Polifonii* - ensemble

Vasile Timis - *Divertiment de primavara* - duo

Theodor Grigoriu - *Mormântul lui Orfeu* - ensemble

**May, 23<sup>rd</sup>, 2007:** Carmen Cârnci - *GIACOMETTI - PostUvertura*, 17<sup>th</sup> Week of Contemporary Music Bucharest, National University of Music Bucharest, George Enescu Concert Hall, Profil Ensemble, conductor: Dan Dediu.

**May, 23<sup>rd</sup>, 2007:** Bucharest, Livia Teodorescu-Ciocanea - *PREGHIERA ECUMENICA DI PAPA GIOVANNI PAOLO II*, 17<sup>th</sup> Week of Contemporary Music Bucharest.

**May, 26<sup>th</sup>, 2007,** Sorin Lerescu - *Soli Insieme*, 17<sup>th</sup> Week of Contemporary Music Bucharest.

**May, 27<sup>th</sup>, 2007:** Nicolae Brândus - opera-pantomime *Logodna*, National Opera House in Bucharest, 17<sup>th</sup> Week of Contemporary Music Bucharest.

**May, 28<sup>th</sup>, 2007** Octavian Nemescu - *OU pour 11 heures du matin*, 17<sup>th</sup> Week of Contemporary Music Bucharest, Concerto" Ensemble, conductor Dorel Pascu-Radulescu.

**September, 2<sup>nd</sup>, 2007:** Bucharest, Cornel Taranu - *3 Tzara Songs*, "George Enescu" International Festival.

**September, 3<sup>rd</sup>, 2007:** Carmen Cârnci - "*Vers de mireasa*", "George Enescu" International Festival, Bucharest, Bianca Manoleanu, Remus Manoleanu, Doru Roman, Romanian Athenaeum.

**September, 4<sup>nd</sup>, 2007:** Bucharest, Diana Rotaru - *Chorals and Music-Boxes* for orchestra (world premiere) during the "George Enescu" International Festival", by the Cluj Philharmonic Orchestra conducted by

Mark Mast.

**September, 6<sup>th</sup>, 2007:** Bucharest, Maia Ciobanu - *TRIO NR.73 OP.2 "Contraste apropiate"*, Romanian Athenaeum, "George Enescu" International Festival, Trio Contraste: Ion Bogdan Stefanescu - flute, Sorin Petrescu - piano, Doru Roman - percussion.

**September, 12<sup>th</sup>, 2007:** Bucharest, Doina Rotaru - *Umbre V trio*, Trio Lipatii.

**September, 22<sup>th</sup>, 2007:** Bucharest, Dan Dediu - *Fanfare for the Recent Man*, Romanian Brass, conductor: Adrian Petrescu, Romanian Athenaeum.

**October, 14<sup>th</sup>, 2007:** Bucharest, Dan Dediu - *Viermi de mar V - Pierrot solaire*, Ion Bogdan Stefanescu, Emil Visenescu, Romanian Athenaeum.

**October, 25<sup>th</sup>-26<sup>th</sup>, 2007:** Bucharest, Dan Dediu - *Sibiu 2007 - Uvertura pe teme sasesti*, George Enescu Philharmonic Orchestra and Choir, conductor: Horia Andreescu.

**October, 28<sup>th</sup>, 2007:** Sibiu, Dan Dediu - *Codex Brasoviensis, "Virtuozii din Bucuresti"*, conductor: Horia Andreescu.

**October, 30<sup>th</sup>, 2007,** Carmen Cârnci - "*sommeil de morphine-scena dupa Giacometti*", Composer Portrait, Emil Visenescu, Dan Cavassi (members of the devotioModerna Ensemble), Cantacuzino Palace Hall.

**October, 2007:** Bucharest, Mihaela Vosganian - *Ciaccona con canone*, for violin, chamber orchestra and tape, "Mihail Jora" Concert Hall, Romanian Radio Chamber Orchestra

**November, 20<sup>th</sup>, 2007:** Cornel Taranu - *Remembering Bartok*, Ars Nova Ensemble Cluj

**December, 8<sup>th</sup> and 11<sup>th</sup>, 2007:** Bucharest and Sibiu, Cornel Taranu - *Kerkyra Trio*

**December, 12<sup>th</sup>, 2007:** Bucharest, Sorin Lerescu - *FJORD* (for sinfonietta), 3<sup>rd</sup> MERIDIAN, ISCM-Romanian Section International Festival.

**December, 14<sup>th</sup>, 2007:** Bucharest, Maia Ciobanu - *Cioburi de ploaie* - electronic music for the choreography and multimedia performance *Broken by rain (Cioburi de ploaie)*, National Dance Center Bucharest.

## Australia

**April, 21<sup>st</sup>, 2007:** University of Tasmania, Livia Teodorescu-Ciocanea - *SONATINA for piano*, performed by Tamara Smolyar (Australia) (Australian premiere).

Austria

**January, 25<sup>th</sup>, 2007:** Vienna, Dan Dediu - *3 piese din Levanticele, Don Giovanni/Juan*, ORF Concert Hall. Performers: Dan Dediu, Mihaela Ursuleasa, Alexandru Gavrilovici  
**May, 5<sup>th</sup>-6<sup>th</sup>, 2007:** Vienna, Irinel Anghel - Elizaveta Bam Opera, Sampling Bucharest /The Days of Bucharest in Vienna, Museums Quartier, Halle E, Pro Contemporania Ensemble.

## Bulgaria

**June, 4<sup>th</sup>, 2007:** Sofia, Maia Ciobanu - *Trei sculpturi pentru cvartet de coarde*; Doina Rotaru - *Uroboros* for 2 flutes, "Filip Kutev" Concert Hall.

## Denmark

**September, 2007:** Ostende, Octavian Nemescu - *Finalpha* for large orchestra, Symphonic Orchestra in Ostende, conductor: Christian Badea.

## France

**April, 24<sup>th</sup>, 2007:** Paris, Liviu Danceanu - *CONCERNING CAIN AND ABEL*, Alternance Ensemble, Auditorium Xenakis.

**April, 29<sup>th</sup>, 2007:** St.Paul - Gonesse, Liviu Danceanu - *CONCERNING CAIN AND ABEL* Alternance Ensemble.

**March, 22<sup>nd</sup>, 2007:** Paris, Sorin Lerescu - *MODALIS III*, concerto for flute and flutes orchestra „Alfred Cortot" Concert Hall, (OFF), conductor: Pierre-Alain Biget, soloist: Pierre-Yves Artaud (world premiere).

**May, 2<sup>nd</sup>, 2007:** Saint Denis, Liviu Danceanu - *CONCERNING CAIN AND ABEL*, Université Paris 8, Densite 93 Ensemble.

**May, 5<sup>nd</sup>, 2007:** Romainville, Liviu Danceanu - *CONCERNING CAIN AND ABEL*, Palais des Fetes, Densite 93 Ensemble.

**May, 6<sup>th</sup>, 2007:** Strasbourg, Ulpiu Vlad - *Gri si rezonante*, for harp and electronics, *Gri si rezonante III*, for piano and recorded ensemble, *Lumina pentru viitor*, for flute and harp, Modern and Contemporary Art Museum Strasbourg, Ion Bogdan Stefanescu, Ion Ivan Roncea, Roman Vlad.

**May, 11<sup>th</sup>, 2007:** Paris, Ulpiu Vlad - *Dincolo de vise VII* (work dedi-

# PERFORMERS and PERFORMANCES

cated to the victims of the Holocaust), Partita Radicale, Uwe Fischer Rosier - percussion, Roman Vlad - piano, conductor: Ulpiu Vlad, ICR (Romanian Cultural Institute).

**October, 30<sup>th</sup>, 2007:** Paris, Romanian Cultural Centre, Nicolae Brândus - Presentation of the opera *La Tiganci* / Mircea Eliade.

**November, 24<sup>th</sup>, 2007:** Dijon, Diana Rotaru - *Chant du sommeil* for violin, double-bass, piano and percussion, Ensemble XXI, "Why Note" Festival (world premiere).

**November, 27<sup>th</sup>, 2007:** an author concert *Povestind/Raconant - Diana Rotaru* took place at the Romanian Embassy in Paris. The performers were: Pierre-Yves Artaud - flute, Coralie Diatkine - mezzo, Carine Dupré - flute, Sorin Petrescu - piano and Irina Ungureanu - soprano.

## Germany

**March, 24<sup>th</sup>, 2007:** Köln, Carmen Cârnci - *embER - die Stille, ich*, "Forum Neue Musik/Deutschlandfunk".

**March, 25<sup>th</sup>, 2007:** Köln, Dan Dediu - *Pastorale enigmatice*, piano-recital, DeutschlandFunk.

**March, 2007:** Berlin, Mihaela Vosganian - *Never ending; Japanese Interferences*.

April, 4<sup>th</sup>, 2007: Weimar, Carmen Cârnci - *embER - die Stille, ich*, "Weimarer Frühjahrstage für zeitgenössische Musik".

June, 26<sup>th</sup>, 2007: Berlin, Ulpiu Vlad - *Mozaic* (solo Flute), soloist: Catalin Opritoiu, ICR (Romanian Cultural Institute).

**June, 26<sup>th</sup>, 2007:** Freiburg, Carmen Cârnci - *SPRACHROHR. De Sancta Maria*, version for voice (mezzo), violin, cello, harp, percussion, "profecio initiative freiburg" Ensemble, conductor: Carmen Cârnci (world premiere).

**October, 21<sup>st</sup>, 2007:** Lüneburg, Nicolae Teodoreanu - *Hau Zabava*, Museum für das Fürstentum

**November, 20<sup>th</sup>, 2007:** Lörrach, Doina Rotaru - *Clocks*; Stefan Niculescu - *Psalmus*, Bucharest Metropolitan Ensemble, conductor: Radu Popa.

**November, 22<sup>nd</sup>, 2007:** Köln, Dan Dediu - *Don Giovanni/Juan and Hyperkardia*, Diana Mos, Valentina Sandu-Dediu and the Profil Ensemble, conductor: Tiberiu Soare, the UdK large Concert Hall.

**November, 2007:** Berlin, Octavian Nemescu - *Spectacle pour un instant 1-4*, ICR (Romanian Cultural Institute).

November, 22<sup>nd</sup>-26<sup>th</sup>, 2007: Liviu Danceanu, tour in Oldenburg, Hamburg (Composer Portrait: Stefan Niculescu).

December, 2007: Berlin, Octavian Nemescu - *Combinaison en cercle V*, ICR (Romanian Cultural Institute).

## Great Britain

**November, 18<sup>th</sup>, 2007:** Huddersfield, Carmen Cârnci - *embER - die Stille, ich*, Huddersfield Contemporary Music Festival.

## Hong Kong

**November, 25<sup>th</sup>, 2007:** Carmen Cârnci - *embER - die Stille, ich*, work selected for the ISCM-ACL World Music Days 2007 Hong Kong, Insomnio Ensemble (The Netherlands), conductor: Ulrich Pöhl, soloist: John Addison.

## Italy

**March, 8<sup>th</sup>-12<sup>th</sup>, 2007:** Archaeus Ensemble, concerts tour in Italy.

**March, 10<sup>th</sup>, 2007:** Bergamo, Liviu Danceanu - *Exercitii de admiratie*, Archaeus Ensemble, A. Piatti Concert Hall.

**March, 10<sup>th</sup>, 2007:** Bergamo, Liviu Danceanu - *Composer Portrait*, Archaeus Ensemble, A. Piatti Concert Hall.

**March, 2007:** Rome, Venice, Mihaela Vosganian - *Never ending* (world premiere); *Japanese Interferences*

**June, 27<sup>th</sup>, 2007:** Venice, Cornel Taranu - *So nata Rubato, Responsorial 1-2, Sonata aforistica* and *Mosaiques III*, Ed. Kreutzer-Korodi Germany, Two Nichita Staneşcu poems.

**June, 27<sup>th</sup>, 2007:** Udine; **June, 28<sup>th</sup>, 2007:** Venice, Diana Rotaru - *Soresciana* for soprano and piano ICR (Romanian Cultural Institute), Bianca Manoleanu - soprano, Remus Manoleanu - piano (world premiere).

**June, 27<sup>th</sup>, 2007:** Udine, Livia Teodorescu - *S'amor non è...*, University of Udine; Bianca Manoleanu - soprano, Remus Manoleanu - piano (world premiere).

**June, 28<sup>th</sup>, 2007:** Venice, Livia Teodorescu-Ciocanea - *S'amor non è...*, ICR (Romanian Cultural Institute), Bianca Manoleanu - soprano, Remus Manoleanu - piano.

**June, 2007:** Sicily, Mihaela Vosganian - *Never ending; Japanese Interferences*.

## Japan

**August, 21<sup>st</sup>, 2007:** Akiyoshidai, Doina Rotaru - *Tempio di fumo* and *Uroboros*.

**September, 1<sup>st</sup>, 2007:** Diana Rotaru - *Play!* for flute and harpsichord, CAPUT Duo - Takefu, Echizen-shi Bunka Center, Small Hall - during the "Takefu International Music Festival" (world premiere).

## The Netherlands

**April, 11<sup>th</sup>, 2007:** Utrecht, Carmen Cârnci - *embER - die Stille, ich*, INSOMNIO Ensemble (The Netherlands), conductor: Ulrich Pöhl, soloist: John Addison.

## Poland

**September, 23<sup>rd</sup>, 2007:** Warsaw, Irinel Anghel - *Toys R Us II, Electro-Trance III*, Electric Pro Contemporania, 50<sup>th</sup> Warsaw Autumn Festival, Centre for Contemporary Art - Ujazdowski Castle (world premieres).

**November, 30<sup>th</sup>, 2007:** Warsaw, Dan Dediu - *Latebrae; Viermi de mar V; Alphabet in Whirly Music* (sextet) (world premiere), Profil Ensemble, conductor: Dan Dediu, Porczinsky Museum, Gallery John Paul II.

**November, 30<sup>th</sup>, 2007:** Warsaw, Nicolae Brândus - *Bowstring*, Diana Mos - violin, "Laboratory of Contemporary Music" Festival.

## Portugal

**October, 19<sup>th</sup>, 2007:** Aveiro; **October, 21<sup>st</sup>, 2007:** Lisbon; concert tour: Daniel Kientzy - saxophone(s), Cornelia Petroiu - viola, Reina Portuondo - live electronics and einafoniu. Program: Maia Ciobanu, *NR.273,16 - INTERSECTIONS for saxophone, viola and electroacustic*; Fred Popovici - *(b)pa(ch)ganialtojeu* for sax., viola and electronics; Doina Rotaru - *Reina* for saxophone and electronics; Calin Ioachimescu - *Saxtraces* for saxophone(s) and electronics, University of Aveiro. Performers: Daniel Kientzy - saxophone(s), Cornelia Petroiu - viola, Reina Portuondo - live electronics and einafoniu.

## Slovakia

**August, 27<sup>th</sup>, 2007:** Doina Rotaru - *5 Vitralii*, CAPALEST Festival.

## Spain

**October, 16<sup>th</sup>, 2007:** Barcelona; **October 23<sup>rd</sup>, 2007:** Sevilla;

**October, 25<sup>th</sup>, 2007:** Valencia; **October, 26<sup>th</sup>, 2007:** Alicante;

**October, 29<sup>th</sup>, 2007:** Vitoria; concert tour: Daniel Kientzy - saxophone(s), Cornelia Petroiu - viola, Reina Portuondo - live electronics and einafoniu. Program: Maia Ciobanu, *NR.273,16 - INTERSECTIONS for saxophone, viola and electroacustic*; Fred Popovici - *(b)pa(ch)ganialtojeu* for sax., viola and electronics; Doina Rotaru - *Reina* for saxophone and electronics; Calin Ioachimescu - *Saxtraces* for saxophone(s) and electronics.

**October, 29<sup>th</sup>, 2007:** Vitoria; concert tour: Daniel Kientzy - saxophone(s), Cornelia Petroiu - viola, Reina Portuondo - live electronics and einafoniu. Program: Maia Ciobanu, *NR.273,16 - INTERSECTIONS for saxophone, viola and electroacustic*; Fred Popovici - *(b)pa(ch)ganialtojeu* for sax., viola and electronics; Doina Rotaru - *Reina* for saxophone and electronics; Calin Ioachimescu - *Saxtraces* for saxophone(s) and electronics.

## Sweden

**April, 19<sup>th</sup>, 2007:** Stockholm, Carmen Maria Cârnci - *Doiniri*, Liviu Danceanu - *Palimpseste de Courtenon*, Dan Dediu - *Flying Pigs* (world premiere); Sorin Lerescu - *Reflex Quattro*, Adrian Borza - *AkSax*, Doina Rotaru - *Alean*, Stockholm Saxophone Quartet, ICR (Romanian Cultural Institute).

**May, 2007:** Stockholm, Octavian Nemescu - *Metabizantinirikon* - saxophone recital Daniel Kientzy (France), ICR (Romanian Cultural Institute)

## Switzerland

**January, 21<sup>st</sup>, 2007:** Zürich, Dan Dediu - *Mikrobenmusik*, Tonhalle, Verona Maier, Marius Ungureanu.

**November, 16<sup>th</sup>, 2007:** Basel, Dan Dediu - *Faust II: Zwei Chöre*, Bianca Manoleanu, Remus Manoleanu, Culturescapes Festival, Gare du Nord.

**November, 16<sup>th</sup>, 2007:** Basel, Dan Dediu - *Senza accompagnamento*, Irina Ungureanu, Culturescapes Festival, Gare du Nord.

**November, 17<sup>th</sup>, 2007:** Basel, Dan Dediu - *Viermi de mar II*, Ion Bogdan Stefanescu, Valentina Sandu-Dediu, Dan Dediu, Culturescapes Festival, Gare du Nord.

**November, 18<sup>th</sup>, 2007:** Basel, Dan Dediu - *Idile si guerrille*, Valentina Sandu-Dediu, Dan Dediu, Gare du Nord, Culturescapes Festival.

**November, 18<sup>th</sup>, 2007:** Basel, Dan Dediu - *Hyperkardia*, Profil Ensemble, conductor: Tiberiu Soare, Culturescapes Festival, Gare du Nord.

**November, 16<sup>th</sup>, 2007:** Basel, Dan Dediu - *Faust II: Zwei Chöre*, Bianca Manoleanu, Remus Manoleanu; *Senza accompagnamento*,

Irina Ungureanu, Culturescapes Festival, Gare du Nord.  
**November, 16<sup>th</sup>, 2007:** Basel, Doina Rotaru - *De clocher a clocher*, Irina Ungureanu.  
**November, 16<sup>th</sup>, 2007:** Basel, Adrian Pop - *Sept chansons de Tristan Tzara*, Bianca Manoleanu, Remus Manoleanu.  
**November, 16<sup>th</sup>, 2007:** Basel, Cristian Alexandru Petrescu - *Noapte de mai*, Irina Ungureanu.  
**November, 17<sup>th</sup>, 2007:** Basel, Dan Dediu - *Apfelwürmer II*, Ion Bogdan Stefanescu, Valentina Sandu-Dediu, Dan Dediu.  
**November, 17<sup>th</sup>, 2007:** Basel, Stefan Niculescu - *Sincronie, Sequentia, Undecimum*.  
**November, 17<sup>th</sup>, 2007:** Basel, Liviu Danceanu - *Andamento*  
**November, 18<sup>th</sup>, 2007:** Basel, Dan Dediu - *Idyllen und guerrillen*, Valentina Sandu-Dediu, Dan Dediu.  
**November, 18<sup>th</sup>, 2007:** Basel, Carmen Cârnecki - *Omens for Bass clarinete*.  
**November, 18<sup>th</sup>, 2007:** Basel, Dan Dediu - *Hyperkardia*.  
**November, 18<sup>th</sup>, 2007:** Basel, Doina Rotaru - *Ielele Profil Ensemble*, conductor: Tiberiu Soare, Culturescapes Festival, Gare du Nord (world premiere).  
**November, 18<sup>th</sup>, 2007:** Basel, Octavian Nemescu - *Spectacle pour un instant HV*.  
**November, 18<sup>th</sup>, 2007:** Basel, Stefan Niculescu - *Heteromorphies pour Montreux*.  
**November, 18<sup>th</sup>, 2007:** Basel, Cristian Lolea - *Scherzo*.  
**November, 19<sup>th</sup>, 2007:** Zürich, Dan Dediu - *Apfelwürmer II and V*, Ion Bogdan Stefanescu, Emil Visenescu, Valentina Sandu-Dediu, Dan Dediu, ZKO-Saag.  
**November, 19<sup>th</sup>, 2007:** Zürich, Liviu Danceanu - *ANDAMENTO*, ZKO Haus.  
**November, 20<sup>th</sup>:** Lörrach, Doina Rotaru - *Clocks*; Stefan Niculescu - *Psalmus*, Bucharest Metropolitan Ensemble, conductor: Radu Popa.  
**November 25<sup>th</sup>, 2007:** Basel, Doina Rotaru - *Troitze*, Culturescapes Festival.  
**November 25<sup>th</sup>, 2007:** Basel, Dan Dediu, *Cartoon Variation on a theme by Mozart*.  
**November 25<sup>th</sup>, 2007:** Basel, Diana Rotaru - *Symplegades*, Culturescapes Festival.  
**December, 5<sup>th</sup>, 2007:** Basel, Livia Teodorescu-Ciocanea - *ORATIONES ALIQOT SANCTAE BRIGITTE*.  
**USA**  
**April, 1<sup>st-10<sup>th</sup></sup>**, 2007: Liviu Danceanu - tour in USA: Urbana, Carbondale, St. Louis (works by Liviu Danceanu, Frank Stemper, Sever Tipei, Calin Ioachimescu, Anatol Vieru).  
**April, 2<sup>nd</sup>, 2007:** Urbana, Liviu Danceanu - *PARALLEL MUSICS NO. 1*, Smith Recital Hall, Anca Vartolomei - cello; *Urbana: ARIA 3*, Rodica Danceanu - piano.  
**April, 3<sup>rd</sup>, 2007:** Urbana, Liviu Danceanu - conference: "Romanian Music Today", Smith Recital Hall.  
**April, 4<sup>th</sup>, 2007:** Carbondale, Liviu Danceanu - *PARALLEL MUSICS NO. 1* and *ARIA 3*, Old Baptist Recital Hall.  
**April, 6<sup>th</sup>, 2007:** Carbondale, Liviu Danceanu - *MEMORIALIS* and *PANTA RHEI*, Old Baptist Recital Hall, Altgeld Chamber Players.  
**April, 8<sup>th</sup>, 2007:** Carbondale, Liviu Danceanu - conference: "Romanian Music Today", University of Music.  
**April, 9<sup>th</sup>, 2007:** Carbondale, Liviu Danceanu as a conductor of the ALTGELD CHAMBER PLAYERS Ensemble - works by American composers: Frank Stemper and Kathleen Gynther.  
**October, 8<sup>th</sup>, 2007:** Detroit, Cornel Taranu - *Prolegomenes I*.  
**October, 2007:** Cornel Taranu, 3 conferencies in Detroit, Cleveland, Ann Arbor.  
**November, 15<sup>th</sup>, 2007:** New York, Liviu Danceanu - *FLORILEGIUM*, ICR (Romanian Cultural Institute), New Arts Consortium.  
**November, 16<sup>th</sup>, 2007:** New York, Livia Teodorescu-Ciocanea - *ROMULUS* and *REMUS (Gemini)* - Trio for 2 Violins and Piano, ICR (Romanian Cultural Institute), *Contemporary Instrumental Music of Romania: Mirror of Post-Communism Transition*; Performers: Sherban Lupu - violin 1, Steven Zynszajn - violin 2, Martha Locker - piano.  
**November, 18<sup>th</sup>, 2007:** New York, Cornel Taranu - *Sonata Rubato*, ICR (Romanian Cultural Institute).

ISCM General Assembly  
 International Society for Contemporary Music Hong Kong 2007  
 National Sections Reports

ISCM-Romanian Section Annual Report  
 2006 - 2007

Throughout 2006 and 2007 the Romanian Section of the International Society for Contemporary Music - a representative organization for Romanian music acting within the Union of Romanian Composers and Musicologists - has continued its work of promoting contemporary music values in Romania and abroad.

The most important event organized by the Romanian Section was the "MERIDIAN- Zilele SNR-SIMC" International Festival, whose second edition took place in Bucharest between 9 and 13 December 2006. This international musical event has been organized by the Romanian Ministry of Culture, the Union of Romanian Composers and Musicologists and the ISCM-Romanian Section, alongside the "George Enescu" National Museum Bucharest and the Romanian Association of Women in Arts - ARFA. Media coverage was provided by Radio Romania Muzical "George Enescu", TvRM, Actualitatea Muzicala, "Contemporary Music-Romanian Newsletter" (an English language newsletter published by the ISCM-Romanian Section and the Centre for Information on Contemporary Music), cIMeC and PORT.ro. The Brazilian Federal Ministry of Foreign Affairs and Florida International University have been among the sponsors for the Festival's second instalment, themed "Cardinal Points", which has aimed to achieve a necessary openness towards today's music world, in order to connect ideas from and facilitate communication between Romanian and overseas composers. In attendance were Velislav Zaimov, president of the Bulgarian Composers' Union and of the Bulgarian Section of ISCM, Harry Crowl, president of the ISCM-Brazilian Section, Orlando Jacinto Garcia representing the United States, Leontios Hadjileontiadis from Greece, representing the ISCM-Greek Section, Cristian Marina, representing the ISCM-Swedish Section, as well as internationally well-known contemporary soloists and performers: Satoko Inoue from Japan - piano, the Sofia Trio from Bulgaria made up of Rossen Idealov - clarinet, Georgita Boyadjieva - cello, Dragomir Yossifov - piano. Conferences were organized on the theme of contemporary music in their respective countries by Velislav Zaimov, Harry Crowl, Orlando Jacinto Garcia and Leontios Hadjileontiadis, while also contributing with their premieres to the Festival's events. Romania contributed its share of ensembles and artists from the contemporary music and dance scene to the Festival's list of events, with the likes of Violoncellissimo, Traiect, Archaeus, Inter-Art, devotioModerna, Florilegium, Marin Cazacu or Liliana Iorgulescu. The Festival's second edition also included an electronic music concert as well as a book and CD launch with Valentina Sandu-Dediu and Petre Codreanu as hosts.

The Romanian Section of ISCM has also been involved, as an organizer, with the Contemporary Music Week, well-known international new music Festival, which took place between May 23 and 30 in Bucharest under the aegis of the Romanian Ministry of Culture and the Union of Romanian Composers and Musicologists, the Romanian Radio Broadcasting Society and ArCuB - The Centre for Cultural Projects of Bucharest Municipality. A new issue of the "Contemporary Music-Romanian Newsletter" has been edited and published by the Romanian Section in this relevant period, reflecting the Romanian music scene in the aesthetic and stylistic context of the international music scene.

German city Stuttgart played host in July 2006 to the ISCM World New Music Days Festival. The international jury of the ISCM has not, unfortunately, selected any of the works submitted by the Romanian Section for this edition of the Festival. Romanian contemporary music has been, however, represented through the *Sogni tra suoni - Korean Interferences* (for special duo, tape & video performance), by Mihaela Stanculescu-Vosganian, a Romanian Section member as well as the president of the ARFA, an associate member of the ISCM.

The same situation having repeated itself at the 2007 ISCM -ACL World

Music Days Festival in Hong Kong - that is, none of the works submitted by the Romanian Section having been selected to feature on the Festival's programme, with the only Romanian work acknowledged being Carmen Maria Carneci's "embER(die Stille,ich)" work, submitted through ARFA. As a sign of protest against the organizers' treatment towards the Romanian Section - an active and significant member of ISCM - , the Romanian Section's Executive Committee has voted that voluntary contribution to the Member Support Fund - a fund administered by the ISCM - be ceased.

On Monday, June 4, Sofia hosted, in its Filip Kutev auditorium, a Romanian chamber music concert organized by the Bulgarian Composers' Union with the Romanian Section of ISCM. The concert programme included works by Tiberiu Olah, Doina Rotaru, Theodor Grigoriu, George Balint, Stefan Niculescu and Maia Ciobanu. Attending, following the president of the Bulgarian Composers' Union's invitation, were composers Sorin Lerescu, president of the Romanian Section, Doina Rotaru, member of ISCM-Romanian Section Executive Committee and Maia Ciobanu, a former president of the Romanian Section.

The General Assembly of the ISCM-Romanian Section was held in Bucharest, on 6 June 2007. The Assembly voted Sorin Lerescu's re-election as Romanian Section president.

The Executive Committee also saw re-elections for the following composers: Dan Dediu, Doina Rotaru, Carmen Maria Carneci and George Balint.

The ISCM-Romanian Section has concluded an agreement, in 2007, with the ARFA aimed at increasing the number of works to feature at the 2008 ISCM World Music Days Festival in Vilnius, Lithuania, by Romanian composers, members of the two organizations.

The Romanian Section of ISCM has also strengthened its ranks through the following composers who have joined it: Diana Rotaru, Elena Apostol, Diana Iulia Simon, Adrian Borza, Cristian Bence-Muk, Ciprian Pop, Serban Marcu, Ionica Pop, alongside musicologists Constantin Secara, Stefan Angi and Pavel Puscas.

The ISCM-Romanian Section's future activities include organizing between 9 and 14 December the third edition of the "MERIDIAN- Zilele SNR-SIMC" International Festival in Bucharest. We are also persevering in our effort to obtain funding for releasing the *Romanian Music Today (vol.2)* double CD. The Romanian Section is also considering hosting at our Headquarters contemporary music soirées and is now preparing a new issue of its own "Contemporary Music-Romanian Newsletter".

Sorin Lerescu, President

### SIBERFEST 2007 21-22 March 2007, Sibiu, European Capital of Culture 2007

International Festival of Electronic Music and Computer - Sibiu (Thalia Hall)

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

**Organizers:** the Romanian electroacoustic music and computer-assisted CREMAC in artistic collaboration with UNESCO-CIME, with the Association des Musiques Electroacoustiques í Genčve, PsEMe-Poland-Musiques Recherches (Belgium), Transcultures (Brussels), Center for Création Musicale Iannis Xenakis (Paris), film school in Poznan (Poland), Ars Electronica (Linz). Cyberfestivalul computer music and digital arts in Sibiu aimed to produce over 8 concerts held in season "Sibiu - European Cultural Capital", a real bird's-eye view of the current digital art world. There were present 75 composers from France, England, Germany, USA, Japan, Austria, Sweden, Turkey, Belgium,

Romania, Poland, Argentina, Switzerland, Israel, etc..., around 100 works, dozens of world premieres and Romanian premieres, in the most current and diverse genres, great soloists and ensembles of international notoriety, facilities, computer video art, movies, music. In interpreting HYPERION Ensemble were heard and viewed works by Curtis Roads, Petru Teodorescu, Tim Hodgkinson, David Connearn, Lidia Zielinska, John Cage, Anna Szwajgier, Kerry Kenny, Przemyslaw Swida, Iancu Dumitrescu, Pete Ehrnrooth, Ana-Maria Avram, Annette Vande Gorna, Marek Choloniewski, Iannis Xenakis, Chris Cutler, Jean-Claude Risset, Kasper Toeplitz, GOL (Jean-Marcel Busson, Xavier Roux, Frédéric Rebotier, Samon Takahashi), Ulpiu Vlad, Rainer Boesch, Thorsten Fleisch, Jaques Diennet, NN Corsino, Ianni Christou.

### 7th "Cluj modern" Festival 31 March - 4 April 2007, Cluj-Napoca

**Artistic Director:** Cornel Taranu

In Cluj-Napoca took place the 7<sup>th</sup> edition of the "Cluj modern" Festival. The event was dedicated to contemporary Romanian and international creation. Among the performers can be mentioned well-known Romanian ensembles as: Pro Contemporania Ensemble - Bucharest, Percussion Ensemble of the "Gh Dima" Academy of Music - Cluj-Napoca and "Transylvania" Baroque Ensemble.

### The European Dimension of the Romanian Contemporary Creation - Chamber Concerts "

19-20 May 2007, Sibiu, European Capital of Culture 2007

In the days of 19-20 May 2007, the Union of the Romanian Composers and Musicologists, in collaboration with the Ministry of Culture and Cults, in partnership with the National University of Music Bucharest, has completed a project entitled "The European Dimension of the Romanian Contemporary Creation - Chamber Concerts." Distributed in the sequence of two nights of concerts, hosted in the "Thalia" Concert Hall of the Philharmonic of Sibiu, the program has totaled 24 new works signed by contemporary Romanian composers, whose names are mentioned in order of appearance: Sorin Lerescu, Dumitru Capoianu, Viorel Munteanu, Maia Ciobanu, Carmen Petra-

Basacopol, Doina Rotaru, George Balint, Liviu Danceanu, Peter Stoianovici, Octavian Nemescu, Diana Voda-Nuteanu, Dan Buciu, Carmen Cárneci, Dan Voiculescu, Mihnea Brumariu, Dan Dediu, Cornel Taranu, Irina Odagescu, Fred Popovici, Nicolae Brândus, Livia Teodorescu-Ciocanea, Adrian Pop, Vasile Timis, Theodor Grigoriu. The instrumental ensemble, composed of 10 soloists from the prestigious George Enescu Philharmonic and the National University of Music Bucharest, having as guests the remarkable soprano Bianca Manoleanu and the French saxophonist Daniel Kientzy, was conducted by university professor Dorel Pascu Radulescu.

George Balint

### 17th WEEK OF CONTEMPORARY MUSIC 23-30 May 2007, Bucharest

**Founder:** Acad. Stefan Niculescu

**Artistic Directors:** Liviu Danceanu and Dan Dediu

**Organizers:** Union of Romanian Composers and Musicologists, Ministry of Culture and Cults, Romanian Radio Broadcasting Corporation, ArCuB - The Centre for Cultural Projects of Bucharest Municipality

**Co-organizers:** the National Opera House in Bucharest, the National

University of Music Bucharest George Enescu Philharmonic Orchestra, ISCM-Romanian Section, New Europe College Bucharest, "George Enescu" National Museum Bucharest, EthnoArc, NEXT

**Sponsors:** Goethe Institut Bukarest, Franch Institute Bucharest, Spedidam, L'Adami

**Media Partners:** România literara, Sapte Seri, Dilema, Observator cultural, K+

## 4<sup>th</sup> MultiSonicFest 27-30 September 2007, Bucharest

**Director:** Mihaela Vosganian

**Artistic Coordinator:** Irinel Anghel

TransFusionKontakt

Electro / Jazz / Contemp / Dance / Theater / improv

Organizers: ARFA, ARCUB - Center for cultural projects of Bucharest, Cultural Association Pro Contemporania

Co-Manufacturer: Radio Romania Cultural

Partners: Theater "Lucia Sturdza Bulandra", National Theater of Operetta "Ion Dacian", French Institute of Bucharest

Media Partners: Seven nights, Radio Romania Cultural, Radio Romania Song, TVR Cultural, altitude, Alternative Radio, Radio France International, LiterNet.ro, onlinegallery.ro, alternativ.ro, Feeder.ro,

## 21<sup>st</sup> Days of Contemporary Music 1-4 October 2007, Bacau

**Artistic Director:** Liviu Danceanu

**1 October 2007:** "Dialoguri esentiale"/"Essential dialogues"

Archaeus Ensemble (Stefan Niculescu: *SINCRONIE 1; MONOPHONIES; ECHOS 2; SOLO; SEXTUPLUM*)

**2 October 2007:** "Dialoguri referentiale"/"Referential dialogues" (Andrei Tanasescu - piano: Andrei Tanasescu - *Sonata nr. 2; Tudor Misdolea - Coral si Final; Horia Surianu - Sonatas; Liviu Danceanu - Pianul cu instrumente; Costin Miereanu - Sonata "Hommage a Prokofiev"*)

**3 October 2007:** "Dialoguri exotice"/"Exotic dialogues"

Feriel Bouhadiba - luth oriental (works by Feriel Bouhadiba and Costin Miereanu)

**4 October 2007:** "Dialoguri cordiale"/"Cordial dialogues"

Bacau "Mihail Jora" Philharmonic Orchestra, conductor: Ovidiu Balan (Liviu Danceanu - *Exercises de style; Jokes; Costin Miereanu - Concerto for violoncello and orchestra; Concerto for flute and orchestra*)

## 10<sup>th</sup> ARCHAEOUS Festival 26-28 October 2007, Bucharest

**Artistic Director:** Liviu Danceanu

**26 October 2007:** "Intre individual si general"/"Between individual and general"

(V. Munteanu - *Fara cuvinte*; S. Niculescu - *Solo*; L. Belmonti - *Gio e Pip*; A. Vieru - *Shqip*; L. Danceanu - *Sintiphonia 1*; L. Marinescu - *Quodlibet sonata*)

**27 October 2007:** "Intre gotic si (post)modern"/"Between Gothic and

(post) modern"

(D. Dediu - *Concert gotic*; L. Danceanu - *Koan*; D. Rotaru - *Ceasuri*)

**28 October 2007:** "Diaspora componistica româneasca"/"Romanian Composers in Diaspora" (C. Marina - *Paraphrasi*; G. Ciobanu - *Sound's Etudes*; D. Ghezzo - *In Search of Euridice*; C.D. Georgescu - *Dialog mit Dmoll*)

## Festival of Spectral Music 29 October - 7 November 2007, Bruxelles, Paris, Geneve, editia a II-a

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

In the seven concerts of the festival was attended by participating, along with Ensemble HYPERION (Iancu Dumitrescu, Ana-Maria Avram), artists Janet Pape, Mirel Iancovici, Jean-Philippe Collard-Neven, Claude Delangle, Tim Hodgkinson, Chris Cutler, Gustavo Aguilar, Robert Reigate, who interpreted music by: Luigi Nono, Iannis Xenakis, Giacinto Scelsi, Gérard Grisey, Jonathan Harvey, Tim

Hodgkinson, Iancu Dumitrescu, Horatiu Radulescu, Pete Ehrnrooth, Rainer Boesch, Annette Vande Gorne, Ana-Maria Avram, Anton Webern Alex Lubet, Robert Reigate, Gérard Pape, Gyorgy Kurtag, Fred Popovici, Octavian Nemescu, Costin Cazaban, Marek Choloniewski, Petru Teodorescu, Samon Takahashi, Mario Diaz de Leon (festival funded by the Ministry of Culture and Religious Affairs of Romania in the framework of PROMOCULT).

## 3<sup>rd</sup> MERIDIAN, ISCM-Romanian Section International Festival 10-14 December 2007, Bucharest

**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 December 10-14, 2007, took place in Bucharest 3<sup>rd</sup> MERIDIAN, ISCM-Romanian Section International Festival. The organizers of this international musical event, become traditional, were: Ministry of Culture and Cults, the Union of Romanian Composers and Musicologists, ISCM-Romanian Section, co-organizers being: National University of Music Bucharest, "George Enescu" National Museum, the National Center of Art "Romanian Youth", Romanian Association of Women in Arts (ARFA); media partners: "Radio România Muzical", "Radio România Cultural", Contemporary Music-

Romanian Newsletter (edited by ISCM-Romanian Section and Information Center on Contemporary Music), Institute for Cultural Memory (cMeC), PORT.ro. Sponsors: Actavis, City of Reykjavik, Reykjavik Loftbrú, The Icelandic Ministry of Culture and Education. The permanent generic of the Festival is: "Cardinal Points". In the Festival were performed works by composers from: Italy, Spain, Switzerland, Russia, Romania, Japan, Mexico, Greece, Germany, Iceland, Finland, France, Israel, Sweden. Guest performers and ensembles: Kolbeinn Bjarnason - flute (Iceland), Daniel Kientzy - saxophone (France), Trio Alto (France/Romania), Caput Sinfonietta (Iceland), Archaeus Ensemble, Electric Pro Contemporania Ensemble, Profil Ensemble, Trio Contraste, Traiect Ensemble, devotioModerna Ensemble (Romania). Book and CD launches.



**Doina Rotaru** received the 2007 Union of Romanian Composers' and Musicologists' Prize for vocal and symphonic music.



**Dan Dediu** received the 2007 Union of Romanian Composers' and Musicologists' Prize for chamber music and for performance (as Artistic Director), with the Profil Ensemble.

**Calin Ioachimescu** received the 2007 Union of Romanian Composers' and Musicologists' Prize for electronic music.



Award



**George Balint** received the 2007 Union of Romanian Composers' and Musicologists' Prize for large work for choir.



**Adrian Enescu** received the 2007 Union of Romanian Composers' and Musicologists' Prize for instrumental music (light music)



**Cristian Alexandru Petrescu** received the 2007 Union of Romanian Composers' and Musicologists' Prize for Coral Miniature



**Doru Popovici** received the 2007 Union of Romanian Composers' and Musicologists' Prize for organizing concerts and conferences to promote Romanian musical values



**Carmen Cărneci** received the 2005 "George Enescu" Prize of the Romanian Academy

## CDs



**Kientzy interprète Vieru**, CD, AFCN, Nova Musica, Paris, 2007

**Chamber Concert - Works by Romanian Composers**, Double CD, Union of Bulgarian Composers, Sofia, 2007  
Music by: Tiberiu Olah, Doina Rotaru, Theodor Grigoriu, George Balint (CD1); Stefan Niculescu, Maia Ciobanu (CD2)



**Romanian Music Today 2**, Double CD, Project of the Romanian Section of ISCM supported by the Ministry of Culture and Religious Affairs, Bucharest, 2007  
Music by: Stefan Niculescu, Theodor Grigoriu, Maia Ciobanu, Aurel Stroe, Nicolae Brândus (CD1); Dan Voiculescu, Petru Stoianov, Carmen Cărneci, Fred Popovici, Livia Teodorescu-Ciocanea (CD2)

**Trio Alto, Resonances triangulaires**, CD, AFCN, Nova Musica, Paris, 2007  
Music by: George Balint, Mihaela Vosganian, Fred Popovici, Ulpiu Vlad, Iulia Cibiescu-Duran, Sorin Lerescu, Adina Dumitrescu



**Cornelia Petroiu, Mirabila Viola**, CD, Nova Musica, Paris, 2007  
Music by: Adina Dumitrescu, Dan Dediu, Iancu Dumitrescu, Mihai Mitrea-Celarianu, Sorin Lerescu, Ulpiu Vlad

**Octavian Nemescu, Musique pour reveil**, CD, ELECTRECORD, Bucharest, 2007



## News



## BOOKS

**Dan Dediu, Hyperkardia** - score, Editura Muzicala, Bucharest, 2007  
**Cornel Taranu, Concerto breve II** - score, Editura Muzicala, Bucharest, 2007  
**Grigore Constantinescu - Iosif Conta**, Editura Muzicala, Bucharest, 2007  
**Dan Voiculescu, Cantece simple** - score, Editura Muzicala, Bucharest, 2007  
**Corina Bura, Concertul romanesc pentru vioara si orchestra - vol.I**, Editura Muzicala, Bucharest, 2007

### 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 Cărneci, 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**



**UCMR**